TCN

TEXTILE CONSERVATION NEWSLETTER

Number 16 *SPRING 1989*

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SPRING 1989 ISSUE
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TCN COVER

Detail of Curtain
Painted and dyed cotton, Coromandel Coast,
18th century
Photo, curtesy of Royal Ontario Museum
Harry Wearne Collection, gift of
Mrs. Harry Wearne. Acc.934.4.50

TCN

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FROM THE EDITORS

Another delay!

The Spring 1989 Supplementary and the Index of TCN issues 1-16 will be available with the Fall 1989 issue.

The editors have been reading and rereading the 16 back issues of the TCN and compiling the innumerable subjects into index form. This mammoth task has revealed itself to be much larger than originally anticipated. In order to make the Index as useful and accurate as possible, its publishing date will have to be delayed until the Fall 1989. In the future the editors plan to publish updates after the end of each subscription term, ie: four issues and two supplementaries at a time.

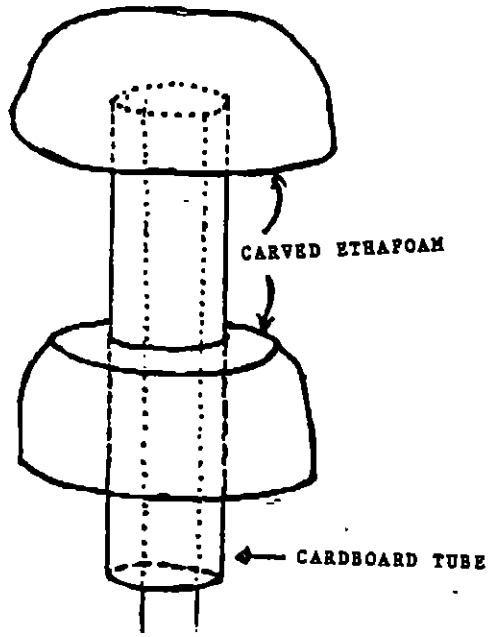
Thank you for your patience.

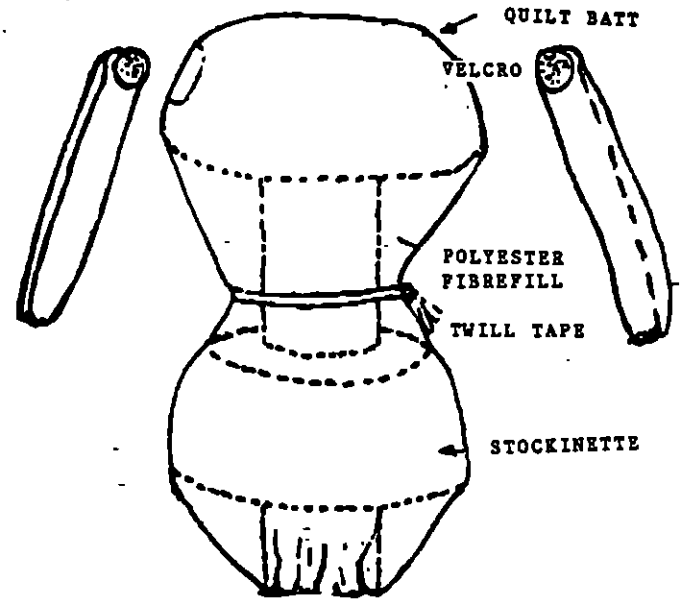
Eva Burnham
Ruth Mills
Gail Sunstrom-Niinimaa

HAPPY BIRTHDAY, FANNY!

"It's a small exhibit. Easy, no problem." An 1860's doll by the name of Lady Blanche Paulet, and a trunk full of her clothes and accessories, were going on exhibit in celebration of the 127th anniversary of the day the doll was given as a present to eight-year old Fanny Jack. The collection of clothes and accessories proved an interesting assortment of materials: a calling card case (complete with cards) of tortoiseshell and ivory, shoes of ivory and silk, pairs of socks, assorted jewelry, a leghorn straw hat, 3 dresses - dripping with Victorian fancy, cloaks, a hoop skirt, handkerchiefs, linen underclothes, and even a small cased ambrotype of Lady Blanche taken soon after she was made. The doll itself was sent to CCI for treatment. Treatment of the other items was to consist of steaming the wrinkles out, and mounting the pieces in flat wall cases.

The first complication arose during steaming. A mannequin had been made to facilitate easing the wrinkles out of the gauze ball dress. The mannequin consisted of ethafoam shoulders and hips through which a cardboard tube was inserted, the centre was stuffed with polyester fibrefill, the whole covered with quilt batt, and a skin made from surgical stockinette. Arms of polyester fibrefill covered with smaller surgical stockinette were attached at the shoulders with velcro. A stand with a vertical wooden dowel was made, and the cardboard tube fitted over that.





The advantage of the mount was that the cardboard tube would rotate freely on the dowel to give easy access to all sides of the dress during steaming. The mannequin had barely been put into use when the curator saw it and decided it was a much better way to display the costumes. Three mannequins were quickly constructed.

The next complication was the result of a decision to display all of the undergarments and the hoop skirt. This meant that replicas of the undergarments had to be made to support each of the three costumes in the appropriate silhouette. The replica hoop skirt was constructed of twill tape and hoops made from polyethylene tubing from a chemical supply house. A short connector of 3mm tubing was inserted into the ends of appropriate lengths of 6mm tubing to form hoops. The crinoline was reproduced using gathered nylon net under a broadcloth petticoat. The silhouette of one dress demanded the addition of a bustle, which was fashioned of more polyester fibre-filled stockinette. The transparency of the ball gown demanded a reproduction chemise and petticoat, made of cream coloured broadcloth.

Many small repairs had to be made to both dresses and accessories. The ambrotype case had separated at the hinge and needed disassembling for cleaning. Disassembling the ambrotype revealed, hidden under the gilt oval mask in the case, a picture of one of the accessories that had until that time remained a slight puzzle. In the collection of accessories was a simple wicker, plate-shaped basket of seemingly little use. The ambrotype showed it in its original state as a flower basket with a generous arching handle. Tinted Japanese paper strips stiffened with ethulose were used to fashion a new handle for the basket.

Gilt leaves on the ball dress were torn and detached, the fabric flowers on the bertha, worn with the ball dress, where badly crushed and the undergarments, handkerchiefs and stockings were badly soiled. The brim of brown straw hat had separated from the crown and a small section of the straw was missing; the lining was crushed. In the ambrotype Lady Blanche is wearing a brown dress, a checked cape and the straw hat. Since the intention was to display Lady Blanche dressed as she was in the ambrotype, it was important to repair the hat. The belt for the green tea dress was in such poor shape that it could not have been displayed had it not been for a timely visit by Eva Burnham of CCI, who took time from her busy schedule to stabilize it.

The final challenge was met when Lady Blanche returned with the aid of a bent plexiglass and stockinette corset which fit inside her clothes. She is now dressed to match the ambrotype and is accompanied in the exhibit by the rest of her wardrobe on mannequins. Only the undergarments were mounted flat on a padded board in a wall case. Lady Blanche will be on display at the New Brunswick Museum (Saint John, N.B.) from May 7 until June 25, 1989.

Colleen Day
Conservator
New Brunswick Museum

A MAKE-OVER FOR LADY BLANCHE

The years had been relatively kind to parts of Lady Blanche. He legs and torso were in surprisingly good condition but the remainder of her body showed her age.

The doll, 69 cm. in length, had a sawdust-stuffed cotton fabric body that showed little wear. Kid leather hands and arms stitched to cotton fabric extensions, had lost much of the sawdust filling through two large tears in the leather. Transparent adhesive tape had been bound around an extensive tear to the left hand and one on the right arm.

Embedded dirt had given the once "porcelain and roses" appearance of the wax-over-composition head a cadaverous look. Although cracks had developed over the entire head and shoulders, those on the face were noticeable because dirt had collected in them.

Long strands of human hair were woven at mid length between threads to form two bands of hair. The woven portion of one was stitched to the top of a brown fabric wig base to form a centre part. The other was loosely stitched across the back of the head. Three balls of matted hair were caught in the tangled, loose hair. Adhesive had been used to hold several strands of hair to the top of the wig and to secure the wig to the head.

Repair of Leather Hand and Arm

The adhesive covering the left hand was still soft so with a limited application of

ethanol the tape could be pulled away with tweezers. The tape that bound the tear on the right elbow was probably older as the adhesive had dried - mostly on the leather surface. The plastic portion of the tape was easily removed but the dry, yellowed adhesive stain on the leather was barely reduced in test areas with ethanol and acetone. The limited improvement in appearance did not warrant the drying effects to the leather so no attempt at removing the remainder was made.

The stuffing of sawdust was removed from each arm, bagged and identified. Groomstik Molecular Trap, a tacky raw rubber, was used to remove surface grime and sawdust residue from the inside surface of the tear edges.

Goldbeater's skin was adhered to the underside of the tears with Lascaux 360 HV (acrylic dispersion). Old stitching repairs were removed from the tear on the right arm prior to backing. Fibres from a kid glove were packed into areas of loss to cover exposed backings. If necessary, dilute Lascaux adhesive (in ethanol) was run into the fibres to hold them in place.

To back the compound tear in the left hand, one side of the backing was adhered along one of the tear edges and dried, then the other side of the tear was brought over the exposed portion of the backing skin and adhered in place. The Lascaux adhesive does not penetrate through the leather and has high tack and dries quickly - an important consideration when clamping is difficult and many repairs are hand held. The dry film is elastic and moves with the leather.

The arms were refilled with the sawdust and the remaining space in the cotton fabric extension packed with polyester fibrefill. One of the arms required an addition to the cotton extension to keep the length the same. The ends of the cotton extensions were folded over and stitched, then whip stitched with cotton thread to the upper sides of the torso.

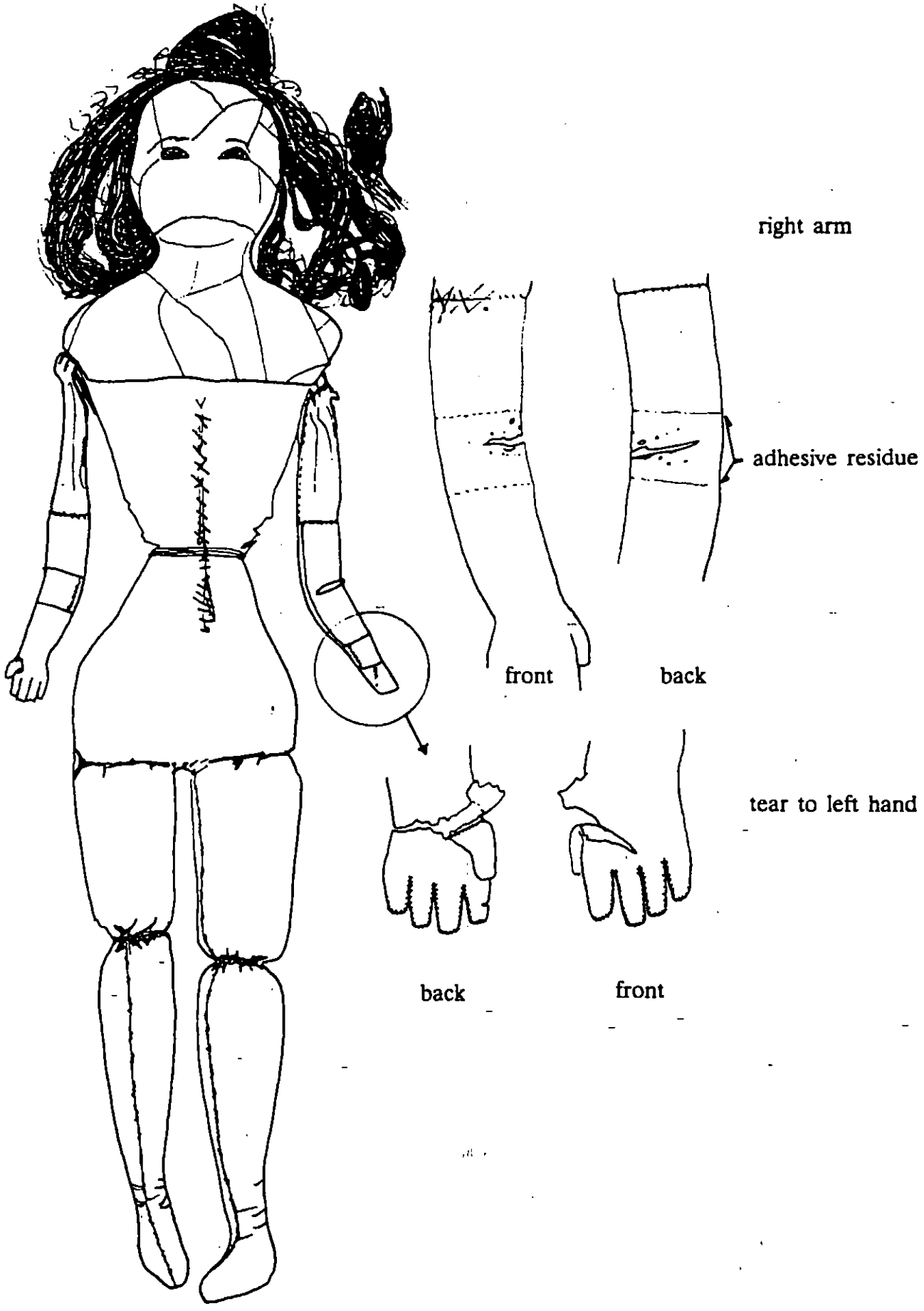
Cleaning the Wax Head

An area on the neck was cleaned with a white vinyl eraser (it collected the dirt and a minuscule amount of wax that was picked up with Groomstik Molecular Trap). This cleaning brightened the wax considerably. Where necessary the cracks in the wax had debris removed with a #12 needle held in a pin vice. After cleaning, a thin silk fabric was tightly wrapped around one finger and buffed over the wax to create a glossy surface.

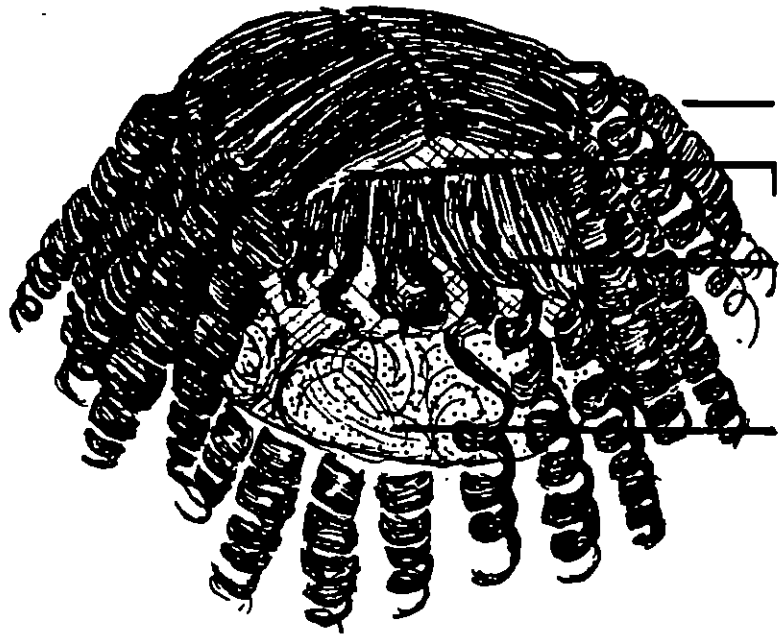
The glass eyes were cleaned with very small swabs dipped in ethanol.

The edge of losses in the wax surface were consolidated with 10% B-72 and 1% ethyl-hydroxyethylcellulose in ethanol. This adhesive was also used to adhere two loose pieces of wax at the right eye.

doll before treatment



back of wig after hair curled



Curling the Hair

Straight pins that secured the perimeters of the fabric wig base to the head were removed and a spatula was inserted under the fabric base to loosen the adhesive bond. Most of the adhesive remained on the underside of the wig base, some of which was removed with applications of ethanol followed by gentle scraping with the spatula.

Adhesive, previously applied to the hair to hold sections in position, was softened with iso-propanol and slowly removed with tweezers. The centre weaving of the top band of hair had broken approximately 2.0cm from the front end. Brown cotton thread was used to secure each side of the break to the fabric base. The bottom band of hair was removed by loosening the original stitching threads.

A hair style was determined by examining a copy of an ambrotype of the doll taken shortly after manufacture (much of the hair was covered with a bonnet) and several drawings of hairstyles, two of which had been selected by the curator as most appropriate for the doll. A cascade of ringlets around the head was in keeping with the drawings and photograph and possible to achieve with the two bands of hair.

The wig was set on a foam base with the hair spread out on a sheet of Nalgene foam. After wetting with distilled water, the hair was wound on fifteen 2" rods of 1/4" Plexiglas and pinned in position for drying. Although carefully separated for winding, some hairs did fall out. These were collected in a bag and identified. The balls of hair were stitched to the

sides and bottom of the wig base with brown cotton thread. This placement simply kept the components of the wig intact. If the correct positioning becomes known the pieces can be easily moved. The bottom section of curled hair was stitched in position with thread.

The wig was attached to the head with a layer of soft, tacky Multiwax 445. It has the tack to hold the wig in place and should be easy to remove by inserting a spatula to release the wig.

Janet Mason
Ethnology Section
Canadian Conservation Institute

BATTLE OF BRITAIN LACE

The Battle of Britain Commemorative Lace Panel was produced by the British company of Dobson and Browne Ltd. between 1942 and 1946, "to perpetuate this glorious epic in our history, and as a tribute to those who gallantly saved this island".

The panel is a lace curtain measuring 5 yards long by 65 inches wide, showing exact replicas of scenes witnessed during the bombing of London, the various aircraft in battle, and the badges of the Allied Air Forces involved, together with the names of the craftsmen who created the work, and Sir Winston Churchill's famous words "Never was so much owed by so many to so few".

The design for the panel took two years to complete; the drafting of the cards for the jacquard another 15 months. Forty thousand cards were needed for the pattern. The loom used was made by Swift & Wass Co. Ltd. of Nottingham in about 1880. It was of a type adapted by John Livesey in 1846 from the Leavers machine. Production of each panel took a week and required 4,200 threads and the preparation of 975 bobbins for the loom. A total of 26,000 miles of fine Egyptian cotton is in each panel. Only 38 presentation laces were completed; the jacquard was then destroyed.

The Battle of Britain Lace was presented to Sir Winston Churchill, King George VI, the Headquarters of Nos. 11 and 12 Fighter Groups, the RAF Chapel at Southwell Minster near Nottingham, and Westminster Abbey. The Burgomaster of Apeldoorn, Holland, also received a panel as did the cities of Nottingham, London, Bechkenham, Croydon, Sheerness, and Southampton. Panels were also presented to the Royal Air Force Association, the countries of Australia, Canada, New Zealand, and South Africa, several authorities closely associated with the Battle of Britain, and senior personnel at Dobsons and Browne.

In 1975, the Canadian War Museum (CWM) attempted to find Canada's panel. It was on record that one had been presented to the Government of Canada and a second was "on loan in Canada" but neither of

these were located in spite of an exhaustive search. The manufacturer, Dobsons and Browne, had long since been bought out and key files had been lost or destroyed. Efforts were then made to obtain a panel from other sources, even though only twelve were known to still exist. In September, 1983, one was placed on the block at Sotheby's Auction House and the CWM was the successful bidder. Unfortunately, an appropriate display venue could not be found at the time and the panel was placed in storage. In 1988, the CWM responded favourably to the Air Command Heritage Committee's proposal to exhibit the Panel at the Bishop Building (Air Command Headquarters - Winnipeg) with the stipulation that they raise the funds for conservation and mounting.

The panel had been stored for almost 40 years and was structurally intact although quite soiled and deferentially discoloured. The greatest challenge in treating the panel was its size. How does a freelance conservator (with limited studio space) successfully clean, block and mount 75 square feet of lace? Here's how.

Safe warehouse space was rented on a short term basis at a reasonable cost. Scaffolding was rented for the duration and set up in the warehouse. The scaffolding acted as a table during all phases of the treatment except wet cleaning.

The construction and sealing of the pine stretcher was done on site. The stretcher was hardwood dowelled with recessed bracing every 18 inches. Its finished size was 15'6" x 5'6". The stretcher was placed on the scaffolding, covered with Coroplast sheets, layered with polyester batting and a royal blue cotton cover was stretched over it. The cotton had a flat seam down the centre; the colour was chosen to complement the lace and blend with the interior of the Bishop Building.

The wet cleaning of the panel was standard museum practice - the panel's relative youth and soundness allowed for more rigorous handling than older pieces can accommodate so it was accordion pleated during the procedure. The warehouse did not have water access so the panel was cleaned at my studio, carefully wrapped in plastic and quickly transported to the warehouse while wet (15 minute drive). The covered stretcher had been prepared by placing two sheets of thin Mylar over its full length. The sheets overlapped by a couple of inches in the middle. Thread grids were laid out to define the original dimensions of the panel. The threads were held taut by pinning through all the layers into the Coroplast. The panel was quickly laid out and blocked, section by section, pinning through to the Coroplast. The sections not being worked on were covered with poly sheeting to retain moisture and the exposed section was misted with water as needed. It was necessary to work relatively quickly and the design of the panel with its well defined border lines certainly contributed to one being able

to accomplish this phase of treatment at a single attempt without having to re-wet the panel. The panel was allowed to air dry, the pins were removed and the Mylar sheets gently pulled away. This procedure allowed for alignment of the threads with a minimum amount of manipulation of the blocked and dried piece.

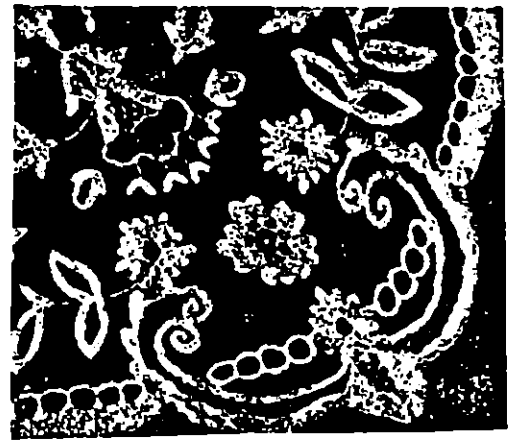
The lace was mounted by overcasting around the scalloped perimeter using cotton threads and couching both vertically and horizontally. Rather than follow a specific pattern, support couching was done throughout the body of the lace wherever it was felt that the concentration of threads in a specific image area might cause distortion in the future. This was an extremely tedious and time consuming task and I would like to thank Debbie Juchem for her cheerful contribution to this phase of the project.

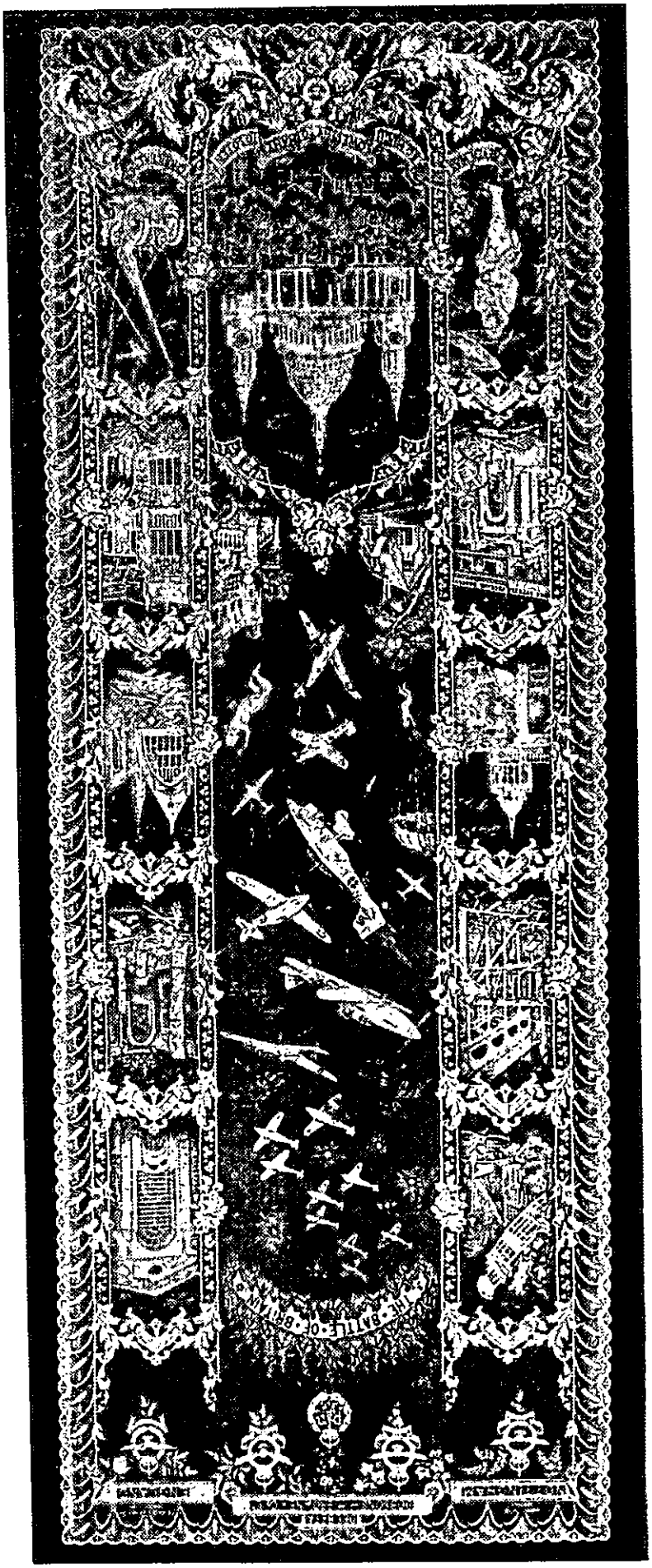
The Claude Neon Company was contracted to build an aluminum sign box (sans electricals) with a clear plexiglas front to the required dimensions. It was felt that this type of case would provide an excellent environment and could still be "dressed up" by overlaying the aluminum with another material. Aluminum plates were attached to the back of the wood stretcher and it was screwed to the back inner wall of the case. The case was a special order, constructed to accommodate the area intended to display the lace. There were extruded support mounts added to the back of the case to allow it to tilt forward slightly. Because of its size it was felt that a slight tilt would facilitate viewing.

As it happened, a decision was made by senior members of Air Command to change the location of the lace display and the Claude Neon case was discarded. A new case was constructed by Air Force personnel.

A dedication ceremony was held March 22, 1989, in Winnipeg, at which time the lace was unveiled to the assembled military and civilian personnel. Present at the dedication were retired military personnel who had participated in the Battle of Britain. The Air Force Command Headquarters is not open to the public, but there is a possibility that limited tours will be initiated some time in the future to allow public viewing of this rare commemorative piece.

Helen Holt
Textile Conservator
(currently working part-time at the Canadian War Museum)





TAPESTRY CONSERVATION PROJECT - BILTMORE HOUSE

Biltmore House, created between 1890 and 1895, is considered one of the largest private residences ever built in the world. The owner, Mr. George W. Vanderbilt, engaged Richard Morris Hunt to create a chateau in the French Renaissance style. It is set within a landscape designed by Frederick Law Olmsted. The 250 rooms contain a collection of 70,000 objects including: paintings (Renoir, Sargeant, Whistler and Boldini); prints (Durer, Reynolds, Nanteuil, and Faithorne); sculpture (Bitter, Bayre, Mene and Meunier); decorative arts; rugs; carpets and tapestries.

As may be imagined, this diverse collection needs constant care and has a variety of conservation needs. The House employs two furniture conservators, a painting conservator, and three textile conservators, whose focus is the Tapestry Conservation Project.

The eight 16th century Flemish tapestries in the Biltmore House collection (of Brussels manufacture) were purchased in Europe by George Vanderbilt at the end of the 19th century. They are comprised of two partial sets: 'The Triumph of Virtues' (c.1525-35), including the pieces "The Triumph of Prudence", "The Triumph of Faith" and "The Triumph of Charity"; and the set titled 'Vulcan and Venus' (c.1550). The latter set is composed of the following scenes: "The Dance", "Vulcan Forging and Spreading the Net", "The Assemblage of the Gods", "The Complaint to Jupiter", and "Neptune Interceding for the Lovers".

The tapestry conservation project at Biltmore House, was conceived in early 1987. At that time, two consultants from the Textile Conservation Centre, Hampton Court, England, were brought in to organize the project, propose the treatment process and to design work spaces and equipment. After the program was established, a permanent conservator was hired to supervise the project. The present staff now includes Patricia Ewer, Conservator; Dorothy Morrison and Susan Porter, Conservation Technicians. This summer, two interns will be joining the project.

Several specific spaces and pieces of equipment had to be designed for the project, including a wet-cleaning room, a dye lab and tapestry tensioners.

The wet-cleaning room:

The staff of Biltmore House designed and built the 18 x 25 foot (5.5 x 7.65m) wash-tank used for the cleaning of the tapestries. The tank is made from eight sections of 1/8 inch (0.3cm) flat rolled steel which have been welded together. The sink is sloped towards the centre with a 1 inch (2.54cm) fall to allow for draining. The steel is covered with 1/8 inch ((0.3cm) polypropylene which is also welded together. A 1 1/2 (3.8cm) x 1/4 inch (0.6cm) flat bar was then covered with

aluminum and flattened. Expanded metal was used to create a diamond grid. The whole was then covered again with polyproplyene [in thirty-two 4 x 8 foot (1.21m x 2.4m), 1/8 inch (0.3cm) sections] with small holes allowing for the easy flow and drainage. Finally, the sheets were pop-riveted to the metal frame with stainless steel rivets. The entire tank was plumbed with polypropylene pipes and valves, with PVC on the outside surfaces of the valves.

A movable bridge suspends the width of the tank to enable the conservators to reach the middle of the tapestry during wet-cleaning. Attached to the bridge is a spraying mechanism to disperse detergent or water over the surface of the tapestry. In addition, a mounted roller device was added to the tank unit in order to facilitate the movement of the tapestries or other large textiles while they are in the tank.

Essential to the project was the availability of a dye laboratory, which was created in an old servant's kitchen. It was equipped with a fume-hood, a sink with softened water, a washing machine, an electronic balance, a gas stove top, a pH meter, and a chemical storage closet. In addition, the appropriate glassware, thermometers, masks, gloves, safety equipment, dyes and additives were acquired for use.

Dyes being used in the lab are Ciba-Geigy Lanaset wool, fibre reactive dyes and Procion dyes for cotton. The Lanaset dyes were tested for the project by Lana Poffenroth, graduate student at NCSU in Textile Engineering. The Procion's have just come into the lab and will undergo the same type of testing. The dyed wool yearns have proven to be so successful they are being made available to colleagues in the field of conservation.

In the tapestry studio, the staff designed the two tapestry frames which support the tapestries during the repair work. The tapestry work frame is made of oak and has two outer aluminum beams that the tapestry may be rolled onto the warp direction. In the centre of the frame, there is a wooden pin-board. This enables the conservators to obtain tension on the specific areas of the tapestry. On the ends of each roller is a fine-toothed ratchet system which puts tension on the entire width of the tapestry for stable working conditions.

Pre Treatment

Before conservation of a tapestry begins, the object is examined to determine the nature or properties of the materials used in their structure, and the cause(s) of their deterioration. Next, the tapestry is examined for evidence of previous alterations or restorations. Finally, a report is written that documents the condition, proposes a treatment to be employed, lists materials to be used, states the types of corrective measures to be employed and provides a time estimate for the completion of the treatment. Included in

this report are photographs documenting the condition.

The actual conservation treatment begins with the preparation for west-cleaning and the wet-cleaning:

1. The tapestry is photographed in situ from the front.
2. The tapestry is removed from its exhibition space with a hoist system. The tapestry, as it is lowered, is gently pleated into a crate.
3. The tapestry is moved into the wet-cleaning room.
4. The tapestry is placed into the wet-cleaning tank face down so the backings and hanging devices may be removed (these are saved for detergent tests). The back of the tapestry is photographed.
5. The face and reverse of the tapestry are vacuumed, through a fibreglass screen.
6. The individual dyed yarns are tested for colourfastness in the appropriate wash solutions.
7. The weak areas of the tapestry are sandwiched between pieces of nylon net, to insure protection during the west-cleaning process.
8. The tapestry is wet-cleaned in a solution (depending on soil type) of anionic, andçor ionic detergent and deionized water. The detergent solution is gently sponged through the piece, with an up and down motion. The tapestry is then turned over and sponged with the detergent solution again and this is followed by repeated rinses.
9. As much excess water is extracted from the tapestry as possible by means of sponging and towelling.
10. The tapestry remains flat in the wash tank to air dry. The wash tank facilitates enough air circulation to promote this process.

The Treatment

The repair and consolidation of a tapestry follows these considerations:

1. To support weak areas for structural stabilization in order to protect the tapestry against any future damage.
2. To repair harmful or unsightly repairs which were made in the past.
3. New repairs may be made to enhance and preserve aesthetic details, which might have been lost due to condition.

The materials being used in the conservation of the Biltmore House tapestries are linen, DMC stranded cotton, and wool. The linen is used to replace the degraded silk thread that once held the slits closed. The stranded cotton is being used as a replacement in the silk areas. The colour range is very compatible in most cases (experiments are now being carried out with dyeing this thread) and it has a greater life expectancy than silk. The wool yarn (purchased from Testfabrics, Inc.) is a fine 2 -S plied, Z spun yarn

with a consistent diameter of 7.5mm.

Once repairs are completed, the tapestry will be removed from the tensioner frame and hung to apply supporting straps and a dust cover lining. A heading band of cotton webbing, onto which velcro is attached, will be applied to the top edge of the tapestry as a hanging device.

The project has been moving on at a very steady rate. The first tapestry is expected to be hung by this June. It is also an advantage to have the second tensioner now, so work on a second tapestry will begin very shortly. The project has also been able to acquire additional equipment such as a complete photography set-up, a microscope, a pH meter, a lap-top computer and hot-water tanks will be added to the water system for the wet-cleaning tank this summer.

Through conservation, the tapestries at the Biltmore House will continue to be an important part of the collection. The total conservation process of all the tapestries is expected to be completed in time for the Biltmore House Centennial Celebration, to be held in 1995.

Patricia Ewer
Textile Conservator
Biltmore House
Asheville, North Carolina

KASHMIR SHAWL EXHIBITION AT THE MUSEE D'ART ET D'HISTOIRE IN GENEVA, SWITZERLAND

Since 1982, the Kashmir shawl collection of the Musée d'art et d'histoire has been the subject of an extensive museology study, that was initiated by Monique Levi-Strauss (a renowned expert on Kashmir shawls) and Marielle Martiniani-Reber. The collection consists of about 60 pieces that had to be catalogued, photographed, researched, conserved and finally, exhibited.

The shawls are from Europe as well as India and are made of wool, kashmir, silk or cotton or combinations of these materials. Different weaving techniques were used: from espolinē, lancé-decoupé or lancé-non-découpe to embroidery, patchwork or printing.

Conservation

We had exactly nine months when we started with the conservation in January 1988. There were about 50 shawls, with varying condition and a large number had to be wet-cleaned. After careful colour fastness tests the shawls were washed flat with a neutral detergent and deionized water. To keep the warp and weft at right angles they were pinned out on plastic-covered soft boards with insect pins, and dried as fast as possible with cold air from hair dryers. Shawls that couldn't be washed were cleaned with micro vacuum cleaners, steamed and pinned out to get rid of the folding lines. All fringes of the

shawls were carefully disentangled and combed. Holes, or fragile areas were underlayed with dyed pieces of fabric matching the texture in the shawls. We had to dye about 55 different colours in addition to what we had in stock. Sometimes we could only find the right shade when an additional layer of silk crepeline was placed on top of the fabric. The shawls were attached to the support with hairsilk in matching colours using a couching stitch. All the patches were all secured on the back with a herringbone stitch.

One of the shawls, probably made in the Caucasus, with four embroidered peacocks on a coloured ground had been badly restored with patches from another shawl and lined with a printed cotton. This caused a lot of stress, that the lining and patches had to be removed and the shawl flattened with steam, pinned out and kept in place with small glass plates and weights. Because of the bad condition of this shawl we decided to use a pressure mount. This method saved a lot of time, as it was not necessary to fix the hundreds of small areas with couching stitches. A few stitches to the covered support around the holes and the outside edges of the shawl was all that was needed, and the glass was placed on top of the shawl.

The Indian shawls, made of several pieces joined together (patchwork shawls), were difficult to put back in their original shape or to flatten.

The other shawls that were fragile were placed on boards that were covered with molton (a thick brushed cotton fabric) and black satinette. To give the shawls extra support they were sewn to the board by sewing short vertical lines in regular distances, and finally by sewing around the outer perimeter leaving the bottom edge open. All fringes along the top edges of the shawls were sew down.

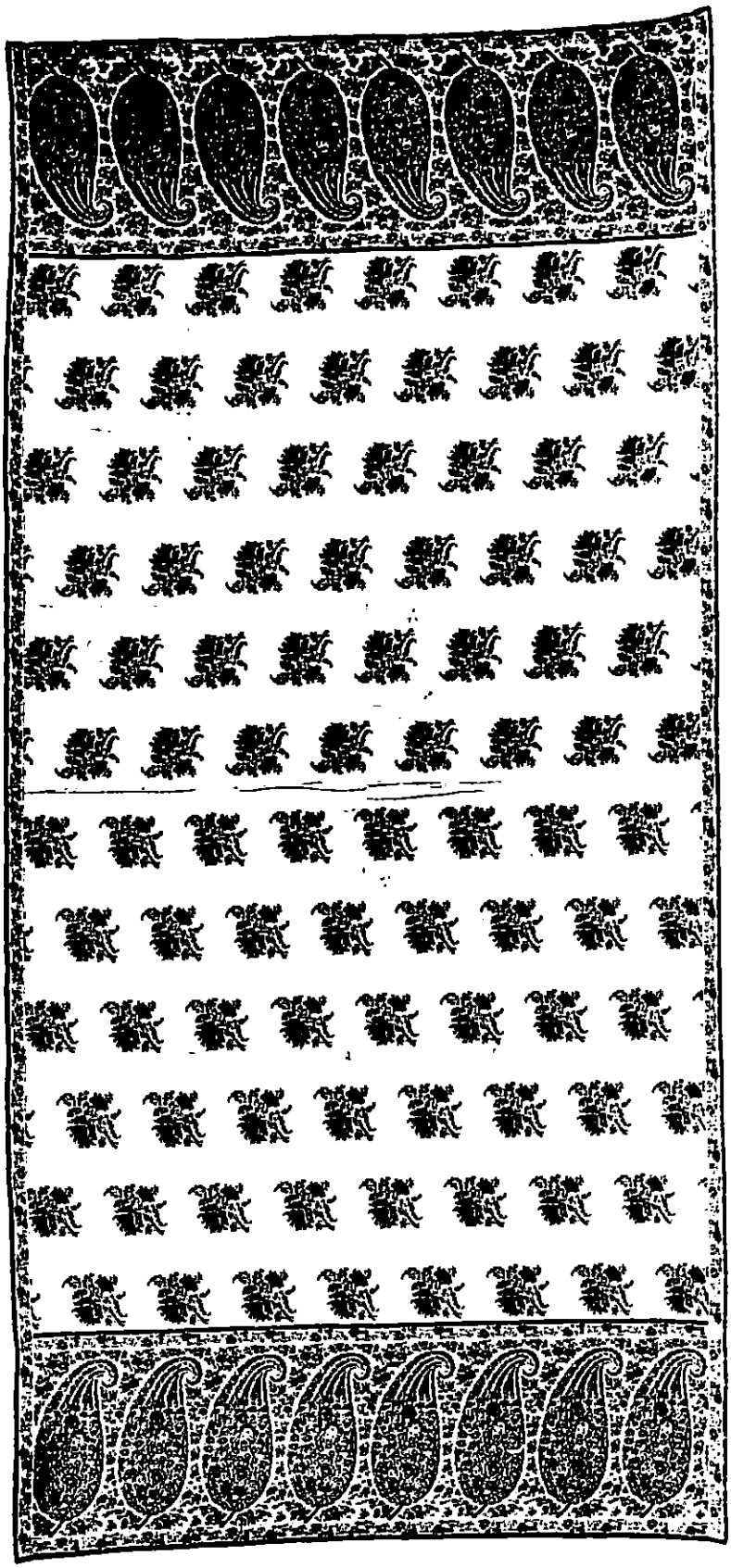
To protect the shawls against moths during the exhibition, "Nomit-anti-moth-paper" wrapped in tissue paper was pinned to the boards.

Exhibition

The exhibition is divided in three parts: European shawls, Indian shawls and a technical/didactic part with an explanation of the different techniques and materials.

The European part of the exhibition displays shawls from Maison Tardy in Lyon, Laurent Biêtry in Paris, and one of the famous shawl designers, Berrus. There are also interesting printed examples and one probably made in Geneva. Two fold-over square shawls when diagonally folded in half show their full design.

The Indian part shows patchwork and embroidered examples, and of course, some "kani-woven" types and a beautiful reversible "doruka" (of the dorung-type, this is a doruka whose ground colour on one side differs from the other due to a very intricate couching stitch).



Kashmir Shawl
Switzerland?Geneva? 1810-1815
Musee d'art et d'histoire
Geneva,Switzerland
Shawl lanceé-découpé
wool warp,wool or Kashmir weft
Acc.T755

A small collection of paintings, miniatures and pastels representing Kashmir shawls compliments the exhibition.

The very fine printed silk shawl depicted on an enamel miniature of 1861 by Charles Louis Glardon is still in the possession of the family of the painter. They were so kind to lend this precious shawl for the duration of the exhibition, so that the miniature as well as the original shawl can be admired.

After the exhibition closes, on May 21, 1989, the shawls will be again stored in the museum. Cardboard tubes are covered with Melinex and stockinette. The shawls are rolled on the tubes and covered with cotton fabric to protect them against dust.

An illustrated catalogue entitled "Chales Cachemire" by the exhibitions curator, Marielle Martiniani-Reber is available through: Musée d'art et d'histoire, Case postale 516, 1211 Geneva 3, Switzerland.

Barbara Raster
Annette Beentjes
Textile Conservators

VISIBLE STORAGE AT THE DUGALD COSTUME MUSEUM:

A Successful Adaptation

There have been several articles written commenting on the effectiveness of various North American installations of visible storage.* According to their contents it would seem that this relatively new format has advantages and disadvantages to be considered and weighted in the balance. For the Dugald Costume Museum, opened in 1983, visible storage has been, and continues to be, an exciting and effective concept which delights our visitors. For this museum, its advantages significantly outweigh its disadvantages. Ours is a success story - an adaptation that works.

When the original building plans for the Dugald Costume Museum were being drafted in 1982, the curator, Wyn Van Slyck remembered having read about the visible storage concept as it had been recently applied to a British Columbia collection of totem poles. Never having seen it in operation, she thought that the theory could be used for a costume collection. With the appropriate adaptations the idea of an open storage facility would provide an opportunity to display more items from the collection within a relatively compact space. For this purpose, on the blueprints a small portion of the storage/workroom was sacrificed and this new room adjoining the main gallery was designated for visible storage.

Over the last five years we have seen how these two exhibit areas compliment one another so beautifully. Within the main gallery tableau vivant scenes featuring mannequins dressed in period fashions bring activities and historic styles back to life. Once in the visible storage room, visitors have the opportunity to closely observe the details of artifacts displayed in a more familiar museum format. The visitor's attention is focused on the beauty, uniqueness and craftsmanship of individual artifacts.

The 14' x 25' room is lined with cases and drawers each displaying a variety of artifacts from the museum's growing collection. Wall-mounted cases with glass windows often feature bodices, gloves and bonnets, artistically arranged to compliment one another. Below, along one wall are 54 smaller drawers of varying depths. Within, mounted on fabric-covered acid-free boards are fashionable buttons, handkerchiefs and their fancy embroidered cases, baby clothes, men's stiffly starched collars and cuffs, or examples of handwork. Running the length of the room is a centre island of table top cases which house antique jewelry or perhaps one or two fragile articles from the collection which cannot be mounted on mannequins or in moveable drawers. Beneath, are three sets of four pull-out drawers designed to accommodate garments full-length. Scrumptious wedding gowns are admired and compared to the comical bathing costumes and accompanying water wings of summers long ago.

In the strict sense of the definition this is not visible storage. This area is considered part of our display. It is changed annually and each winter contents for the drawers and cases are selected, conservation work is done, and specialized mounting/display techniques are employed. Approximately 400 articles in this room are chosen to enhance the annual theme presented in the main exhibit's tableaux. For example, to accompany our 1986 show "From Hats to Hems", hat trimmings were displayed as well as a variety of head coverings not represented in the tableau vivant scenes - fascinators, sunbonnets, boudoir caps and duster caps illustrated headgear through the years. Smaller drawers contained an assortment of feathers, hat buckles and ornaments, baby bonnets, and hat pins. In the centre island cases, men's travelling hat boxes appeared next to ladies' delicate 1960's whimsies. Other non-millinery items were also selected to represent the character of our diverse collection - a christening gown, men's brocade vests and accessories, and of course, an exquisite example from our wedding dresses: a beaded chiffon and velvet 1911 gown.

To our advantage, this room affords us the space to display articles from our expanding list of donors. Near each artifact is a brief description, the circa date and corresponding donor number. A book numerically listing our over 1600 donors lies open on a counter close by. Donors and

potential donors are encouraged by seeing their names on display along with new ones each season.

Leisure learning happens naturally in this room. Men, women, and children of all ages enjoy the thrill of sliding open the drawers and discovering their precious contents. The plexi-covered drawers allow for close examination of the artifacts without touching. The contents have been chosen and arranged to invite observation, comparison, learning and enjoyment. It provides an opportunity to show fancy as well as everyday clothing, and modern mimicking historic styles. We have promoted comparison by arranging items in the smaller drawers which are grouped in sets aligned three drawers across. We have in the past shown the change in the size of lady's handbags, from c.1880 small miser's bags to decorative c.1915 fringed handbags, to the large suitcase styles of the 1950's. In larger drawers we have explained a vocabulary of seamstressing techniques with examples which can be seen at close range.

Curious young children particularly enjoy pulling open the drawers which glide easily along metal tracks and stop when fully open, being secured from falling out. Through a large window joining the visible storage room and the workroom we are not only observed, but can do the same. Observing the interaction between grandparents familiar with many items and their inquisitive grandchildren or between mothers and their teenage daughters recognizing prom gowns of yesterday, brings a sense of accomplishment.

It takes considerable time and thought to fill this room with its treasures - beautiful, unusual and unique. The dimensions of the cases often dictates our choices and restricts the size of artifacts which can be used. As with our main display area, we are concerned with the conservation of the articles displayed here. Special mounting techniques have been developed to ensure the security, care and protection of the artifacts as they must endure the repeated back and forth motion of the drawers being opened and closed. The drawers' action presents a unique challenge for each artifact.

Lighting in the visible storage room is also specialized. The drawers are not individually lighted so the items remain in darkness until the drawers are opened. They are better lighted (from overhead) once exposed. In the main exhibit area light levels are reduced more drastically to protect the garments from fading since they are constantly lighted during operating hours. In the visible storage room details can be observed which would last otherwise be lost in the dimly lighted main exhibit area.

The only problem we have encountered have been concerning the heat build-up and uneven lighting of the fluorescent tubes (with u.v. protective sleeves) and their ballasts within the cases. This is gradually being solved

as we are relocating the ballasts outside of the cases and diffusing the light. Light damage is further reduced by the fact that we change the artifacts in this room annually, so they are only on display for eight months at a time.

Critics of other visible storage installations have referred to the public's comments regarding cumbersome and confusing reference systems and data overload. At the Dugald Costume Museum there are no awkward technical catalogues used to store the pertinent information and details of the artifacts presented. Our visitors are not overwhelmed with data nor didactic panels. Rather, each drawer contains discrete typed labels which identify the essentials: what it is, how old it is, the donor's number. Whenever possible appropriate, additional descriptive and background information and family history is added. This, unfortunately, is dependent upon the availability of staff time and the information. In addition, our staff are available to answer questions and to speak with visitors requesting clarification or further detail.

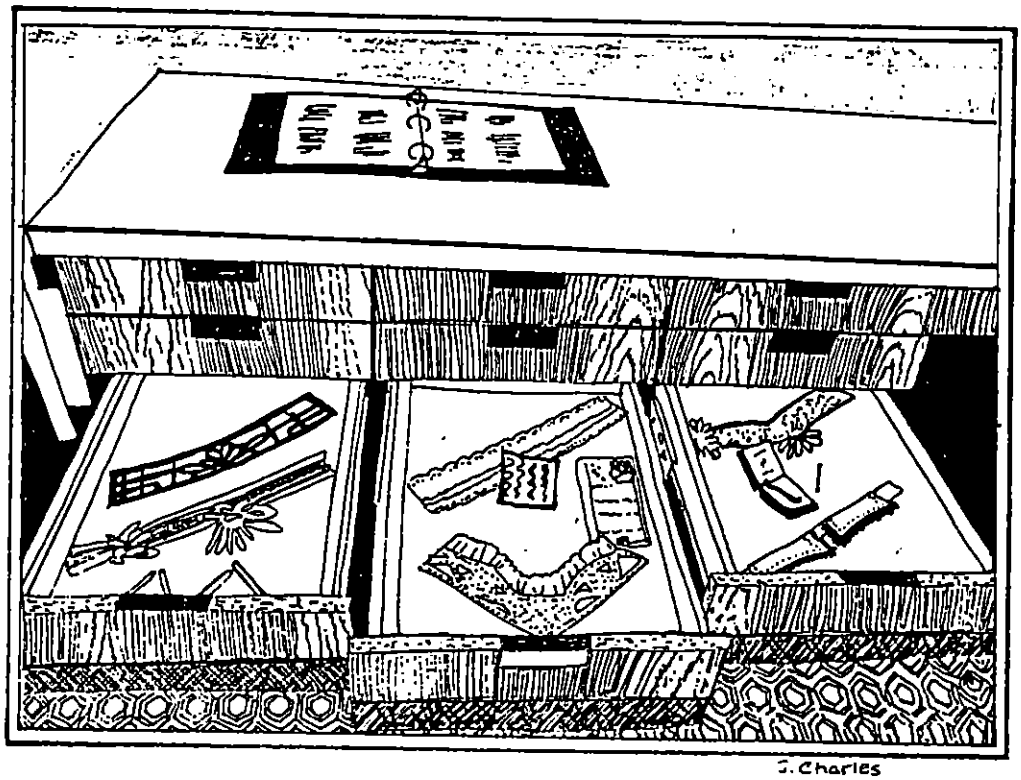
This is when it is important to know your audience and their needs. Our visitors, at present, do not include a high percentage of textile experts, costume researchers, or students in the field. The majority of our public are seniors who, familiar with many items, enjoy having their memories refreshed, and tourists who have planned one hour to tour our entire facility. Their positive comments testify to the effectiveness of our system.

Perhaps in the future, as the museum becomes better known, we will receive more visits from academics, researchers, and students who will have the time and interest to probe more deeply into our collection. At this point the demand may surface for a reference catalogue. At present we seem to be communicating effectively with our public.

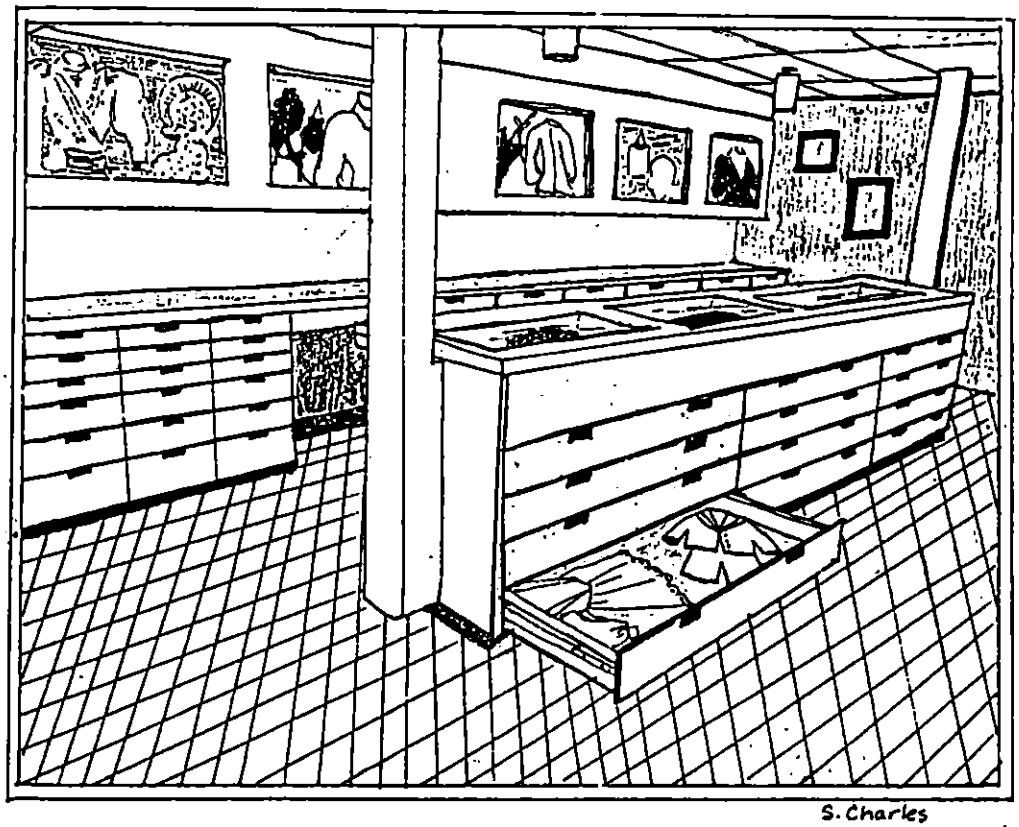
We feel that our approach to visible storage has sidestepped many of the previous criticisms of the system. We have not employed a new museum concept which confuses our visitors by the fact that it is "storage on display". Rather, our focus is display in storage units. Our public expects and understands museum displays, not storage facilities. Our priority of purpose is not to educate our public as to the newest museological methods, but to employ methods which interpret and present our collection to them in a language they understand.

We do not oversaturate our public with great numbers of the same articles systematically arranged. Instead, we do illustrate the variety and breadth of our collection. We also use our smaller drawers, three across, to compare similar items. This encourages groups of people to cooperate in the activity and it sparks conversation.

Our Adaptations may not suit other museum's situations.



S. Charles



S. Charles

I believe this works for us because we understand our museum's needs, those of our audience, our institution's purpose, and the collection. The tableau vivant format of display accompanied by a visible storage room is a winning combination suited to our collection. It communicates our message to our public.

If the purpose of visible storage is to communicate with and educate visitors; to have them understand our collection, then this adaptation of visible storage succeeds where other more orthodox versions would not.

Susan Charles
Assistant Curator
Dugald Costume Museum

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Blackbourn, Cathy, "An Overview of the Advantages and Pitfalls...", Museum Quarterly vol.15, no.3, Fall 1986 pp.22-26.

Johnson, E. Verner & Hogan, Joanne C., Museum Collection Storage, Unesco, 1979 pp.19-20.

This article was first published in Dawson and Hind (A Publication of the Association of Manitoba Museums) vol.14 no. 2/3 Fall 1988.

The TCN would like to thank the Author and Editor for their permission to reprint this article.

A METHOD OF TREATING AN INSECT-DAMAGED UNIFORM COAT WITH A MINIMAL AMOUNT OF INTERFERENCE WITH ORIGINAL STITCHING

Recently the conservation of a 1798 uniform coat from the Garden of the Gulf Museum, Prince Edward Island, was completed.

Structurally, the uniform was in very good condition which is not surprising considering the construction and materials used in military garments.

The damage was confined mainly to the red uniform coat; and in the green and beige facings, all made of wool stroud; and beige wool lining of a lighter weight, with the exception of the linen-lined sleeves.

The major problem was the numerous insect-damaged areas that covered the entire uniform; ranging from 2-3mm to 2-3cm in diameter. It was not necessary to back the entire uniform, but the numerous holes had to be patched individually. I was able to find an excellent fabric that matched the colour, texture and weight of the wool stroud.

The plan was to cut small patches slightly larger than the damaged areas and to back the holes with them, using matching hairsilk, and then filling the holes with matching wool fleece, again securing it with hairsilk.

The problem I was confronted with was: how to place the patches behind the damaged areas without opening

too many sections of original sewing!

The amount of damage in the uniform did not warrant opening large sections of the original seams, and since the damage was scattered over the entire uniform it was not possible to work only from one area.

Most of the holes were too small and the new wool fabric too thin to push the fabric patches through. How could the patches be put into exactly the right position and remain perfectly centred until they were secured? I looked for a tool that could reach these areas from a few small openings in the seam. Tweezers were not long enough and it was difficult to hold and position the patch without losing it between the layers of the uniform coat.

I found an extra long 13cm needle (used for making soft sculptures) and after some experimentation, was able to position the small patches into the right places and keep them perfectly centred, by opening only 3-4 stitches of the original sewing. The patches were attached to a long piece of contrasting sewing thread by knotting the thread and pushing the needle through the centre of the patch until it reached the knot. Then, the moth-damaged area to be patched was reached with the long needle through the small opening in the seam. The threaded needle with the patch attached was carefully pulled through the layers of the uniform coat to the damaged area. Once the patch was secured into position, the sewing thread holding the patch was then cut and removed.

The coat lining was of a thinner wool than the exterior coat and had many more holes and tears. These two factors made backing the whole lining a more satisfactory alternative. In addition, patches would have been very visible due to the transparent nature of the lining material.

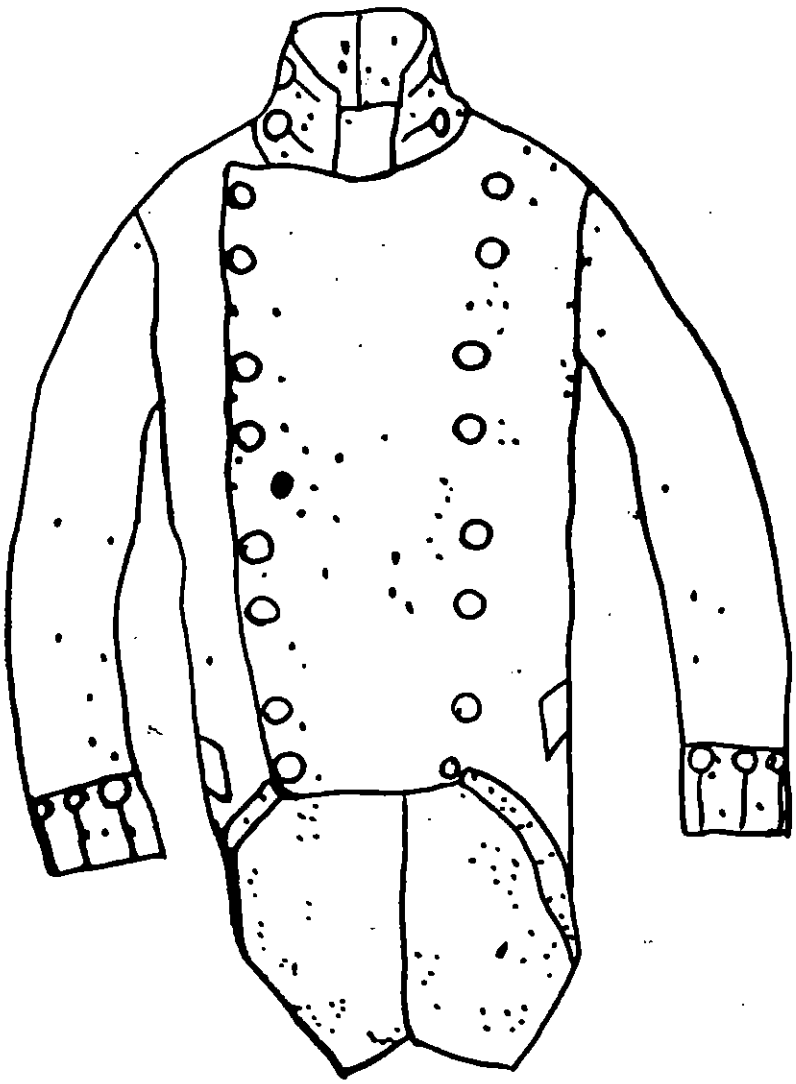
Finally, a pattern was made of the lining and the Viyella backing fabric was dyed to match the colour of the lining. The backing fabric was placed behind the lining through a large tear that was present in the centre back of the lining. This opening was also used to insert pieces of corex between the outer coat and the lining in order to couch the original lining to the new backing.

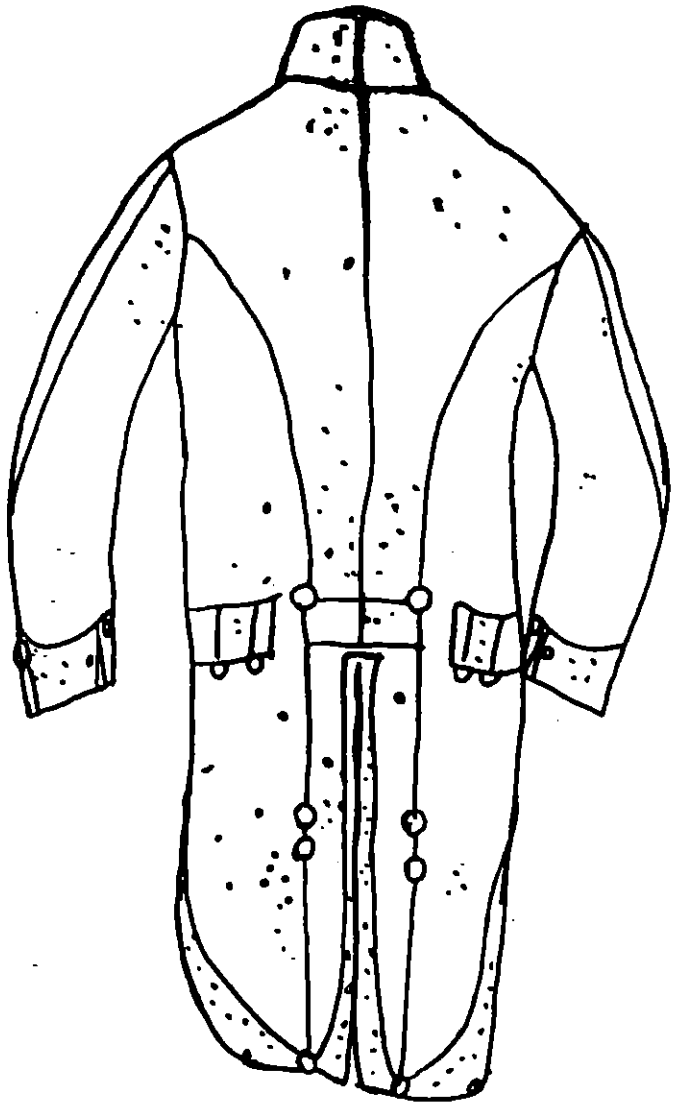
Sources

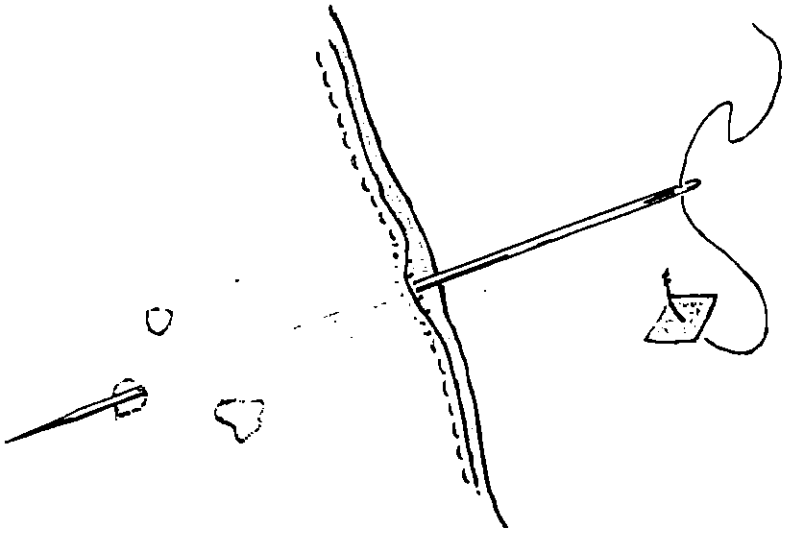
Wool Stroud
"Passepoil" from Hefti & Co.
8776 Hatzingen, Switzerland.
(minimum order)

Needles
Tailorform No. 769
(Softsculpture - doll making)

Eva Burnham
Textiles Section
Canadian Conservation Institute







Above: Uniform front&back
showing insect damage

Left: Method of inserting patches

NEWS FROM THE ROYAL BRITISH COLUMBIA MUSEUM

Colleen Wilson returned to work in January. Her position is now a shared one! Sharon Hammick has been working on contract since September, and Lisa Bengston, an intern from the University of Alberta Home Economics programme, will be working in the department for four months starting in May. As there are only two permanent conservators in the general lab, the textile forces are now poised to take over the Conservation Section.

Current Projects

1. Painted Dance Screens: Two massive (26'6" x 12'7" and 24'1" x 11'8") Nuu-chah-nulth dance curtains exhibited in the foyer of the Royal British Columbia Museum this winter.

Because of the publicity surrounding the screens, the museum decided to display them in a time frame that precluded Conservation treatment.

The paint on the curtain acquired from the Andy Warhol estate auction was friable and the supporting fabric tender and embrittled. A modular slanted platform with padded flannelette panels was constructed to support the fragile curtain. The flexible system was able to accommodate dimensional changes and support the textile adequately. The second curtain was in good condition. Discontinuous velcro was used to hang the curtain. By using intermittent tabs both the gathers in the heading and dimensional changes were accommodated.

2. Parasol of pleated silk: The body of the parasol is white silk in fairly good condition. This is overlaid with three tiers of finely pleated silk chiffon. The bottom tier was damaged and hanging in shreds. All of the silk was very soiled and crumpled from poor storage. Although the soled and crumpled areas appeared stable, the damaged areas required cleaning before being supported. To clean only the damaged tier would have been aesthetically unacceptable. Dry cleaning would not have relaxed the crumples in the silk, but wet cleaning would relax the pleats. Wet cleaning was chosen, and the pleats carefully basted into the bottom tier. This was moderately successful. The pleats were maintained to some degree, but the basting stitches deformed the weave of the chiffon. Considerable "touching up" with distilled water and a tacking iron was required to return the pleats to their original appearance. Consequently, the second tier was basted even more carefully. However, it too required quite a bit of time to sharpen up the pleats and the deformation of the weave by the basting stitches remained evident. The third tier was washed with no basting, it being felt that it would be as easy to iron the pleats in afresh, as it was to baste and then touch up. This was not the case. Although the pleats in the top tier look the

best - sharpest and most regular - it was an almost interminable project to line up, brush with distilled water, and iron every (beastly) little pleat in place with a tacking iron.

The damaged areas were couched onto silk crepeline with hair silk and the parasol re-assembled. The parasol looks greatly improved, but it has been difficult to justify such a long time spent to accomplish such a small amount of conservation.

Colleen Wilson
Sharon Hammick
Textile Conservators
Royal British Columbia Museum

A NON-PROFIT CONSERVATION WORKSHOP

The Textile Conservation Workshop, Inc. in South Salem, New York, is a not-for-profit conservation laboratory which serves the public, the museum community, and historic agencies. Each year, our conservators treat many undocumented textile artifacts whose intellectual and artistic significance remain unknown. Art works outside of the records of existing museums frequently have excellent provenance and research potential but are unknown to scholars in the field.

These artifacts may be the isolated and neglected private possessions of family inheritance or the hidden textile collections of small local institutions. They contain a wealth of information that can be used to understand regional folk art traditions, to identify hitherto anonymous folk artists, and to chart the development of small artistic traditions. The creation of a compendium of American Textiles which documents the hundreds of textiles seen at our laboratory provides an insight into the stylistic sensitivities and everyday concerns of our ancestors.

Uses of the registry have included a query from a scholar researching textiles with the image of Miss Liberty for an exhibition mounted at the Museum of American Folk Art in New York City. In another project, the registry located the existence of rare double-hemisphere map needlework textiles in private collections. The hope is that such information will continue to be used to inform scholars and the public, be published incrementally and form the nucleus of a national registry of American textiles.

Our registry presently contains social history about the work, descriptive data and photographs and a summary of the conservation treatment. The owner is asked to sign a release to allow the specimens to be catalogued, photographed and the information made available for research. Every object is registered in a standardized manner creating the eventual possibility of cross-referencing, computerization and public accessability.

As conservators we are guided by the principle that rare and fragile textile artifacts are precious resources from the past. Often, during the treatment process, hidden information about dating and provenance is revealed. These revelations should not be buried, therefore it is our intent to preserve not only the object itself, but the knowledge of the cultural heritance which brought it into existence.

Marlene Jaffe
The Textile Conservation Workshop, Inc.
Main Street
South Salem, New York 10590

BOOK REVIEW

Neither a handbook nor a receipe book

Mechthild Flury-Lemberg, Textile Conservation and Research. A documentation of the Textile Department on the occasion of the twentieth anniversary of the Abegg Foundation. Translated from "Textilkonservierung im Dienste der Forschung" by Pamela Leibundgut, text; Monica Vron, technical catalogue; Dina Baars-Flury, general index; Edward Maeder, editor. Schriften der Abegg-Stiftung Bern volume VII, Bern 1988. Price SFR 245.00

When Werner Abegg created the foundation bearing his name in Riggisberg, Switzerland, it was a turning point for the then still young discipline of textile conservation. Not only did this institution focus on collecting textiles, but the founder also wanted it to be a place where his collection could be taken care of professionally. A textile conservation lab especially designed for this purpose was included in the planning of the new buildings from the very beginning. This was in the mid-1960's.

Mr. Abegg found the right person to realize his dream of promoting the care of historic textiles in Mechthild Flury-Lemberg. She was a student of Sigrid Muller-Christensen, who was the pioneer of textile conservation in West Germany after the Second World War at the Bavarian National Museum in Munich. Mechthild Flury-Lemberg had been the textile conservator at the Berne Historical Museum since 1957 when she established and managed the new textile conservation in Riggisberg.

Her book Textile Conservation and Research is a report on the 30 years of activity in the textile conservation at these two major Swiss museums. It shows the outstanding range of objects which underwent conservation treatment by the author herself or by the numerous students and interns under her supervision. The book reflects the superb quality of the collections she served.

The Berne Historical Museum holds as its pièces de résistance important parts of the legendary Burgundian booty. Among the things the Helvetian confederates took from the unfortunate Burgundians after the two battles of Grandson and Murten in 1476 were the armorial tapestries and heraldic embroideries, the lengths of velvet, gold cloth and silk satin some of which were later made up into garments, as well as a large number of banners and flags now in the Bernese museum. Mechthild Flury-Lemberg has done conservation work on almost all of these textiles. A special challenge to the textile conservator were the flags, as there was no satisfying method to conserve them in a way that they could be exhibited on their poles. Mechthild Flury decided at the time to restrict her activity to cleaning and simply covering the more or less fragmented banners with glass. Exhibited on the museum walls for

25 years, they are still in perfect condition and ready for a more extensive conservation, should there be a more satisfying method.

The Bernese museum also houses other textiles which are representative of the famous court art under the Dukes of Burgundy. The Caesar tapestries are probably the most renowned among them. They were woven at Tournai between 1465 and 1470 for the Duke Charles the Bold who wanted to use them for the celebration of the engagement of his daughter Mary to the Emperor's son Maximilian in Lausanne, Switzerland. After the defeat and death of the Duke, the tapestries stayed in Lausanne and were brought to Berne following the conquest of the Canton of Vaud in 1536. The fourth tapestry of this series, depicting Caesar's triumphal entry into Rome, provided the author with the opportunity to recognize and solve the problem of the dark outlines disfiguring many a tapestry of that period.

By no means less prominent are the textiles in the collection of the Abegg Foundation. Here are a few of the Abegg textiles reported in the book: early silks found in Antinoe, Egypt, and Rayy, Persia, dating from the 5th to 10th centuries; the chasuble attributed to Vitalis, bishop of St. Peter in Salzburg, made from a Near Eastern "incised" silk of the 11th century; a cope with the Tree of Jesse, an opus anglicanum from the 13th century; a dalmatic made from three different Italian brocades of the 14th century. The book puts particular emphasis on the conservation of wall hangings from Egyptian graves of the 4th through 7th century, and rightly so. Two tapestry patterned hangings on a linen ground and, a weft-loop weave and a resist-dyed linen hanging purchased by the Abegg Foundation as bundles of disparate fragments. Mechthild Flury and her team were able to reconstruct them as hangings to their full size by following very carefully the slightest hints given by the pattern and structure of the material, its discoloration and condition. The result: large hangings measuring 210 x 700cm, 194 x 600cm, 136 x 196cm, 309 x 344cm, on show in the exhibition hall of the Foundation help to correct the distorted picture of early Egyptian textile art gained by usually looking at individual fragments with a figurative decoration which have been cut up from larger textiles for the antique market. Thanks to the reconstructions done in Riggisberg, the hangings have become meaningful again. This is greatly appreciated by the art historian as well as the lay viewer.

Above and beyond the care and exhibition of his own collection, it was Mr. Abegg's intention from the beginning to help others preserve their textiles. Following this mandate, the Foundation was asked for advice and practical help whenever there was a spectacular archaeological textile find or an important textile relic to be saved. The book reports, for example, the conservation of the following: St. Francis' coarse woollen

cowl and two 13th century Sicilian gold embroideries from the church of St. Francis of Assisi; the textiles found in the altar grave of St. Anthony (died 1232) in Padua; the chasuble made from King Ladislaus' mantle, late 11th century, in the cathedral of Zagreb, Yugoslavia; and the tunic and liturgical gloves of archbishop Rodrigo Ximenez de Rada from Toledo, who died in an accident in 1254 on his way home from the council of Lyons. Also reported is the attempt to save fragments of the pure gold and true purple cloth found in 1977 in the royal tombs of Vergina, Macedonia, Greece, which dates from the 4th century B.C. The transfer of the burial garments of the condottiere Sigismondo Pandolfo Malatesta (died 1486) from Rimini, Italy, to the conservation lab came a bit late, as the removal of the cloths from the grave had happened some fifty years earlier.

The only possible result of the subsequent research done in Riggisberg was the documentation of what the army leader was wearing in his grave. More rewarding was the spectacular conservation treatment of the textiles found in a merchants ship from Venice which sank off the Adriatic coast near Zadar, Yugoslavia, on its way to the Near East in 1583. The iron-clad wooden box retrieved from the shipwreck in 1967 and 1968 contained a bolt of silk damask 54m long, three men's linen shirts, and eight men's woolen hats - all brand new as they were for sale. The main problem here was to remove the thick crust of rust from the different textile materials. Most successful was the conservation of the mummy bandages of a young Roman girl in Egypt, now in the Zagreb museum. These turned out to have been cut from an Etruscan liber linteus, a linen book from 200 B.C. In a narrative style, the reader is led step by step to follow the adventure of the conservation of 95 textile artifacts on approximately 440 pages.

On about 50 pages preceding this main part, the principles of conservation methods used in the Abegg Foundation, as well as some not recommended by this leading institute, are explained and examples of storage and exhibition facilities are given. An appendix of 43 pages lists the technical data of all 95 artifacts in the sequence of their conservation.

All three parts are superbly illustrated. Of the total of 961 pictures not less than 370 are colour and over 100 are drawings (technical diagrams, reconstructions, garment patterns, condition charts). 235 of the 532 pages are pictures. This richness of visuals not only helps the reader understand the complex process of the conservation individual pieces, but it is also a pleasure to look through because of the exquisiteness of the artifacts.

As stated in the forward by the director of the Abegg Foundation, Alain Gruber, and in the preface by the author, the book has been conceived to serve both the general reader

and the expert. This goal has been beautifully achieved.

The unique combination of first class collections, a responsible, generous donor, and a gifted, inventive and caring textile conservator made this impressive report possible and worthwhile.

Brigitta Schmedding
Curator of Textiles
Royal Ontario Museum

This book can be ordered from:
Abegg-Stiftung
3132 Riggisberg
Switzerland

REPORT ON THE INTERNSHIP IN TAPESTRY CONSERVATION AT ST. JOHN THE DIVINE, NEW YORK

During my one month training in the textile lab I was involved in several extensive treatments of large scale flat textile artifacts. I assisted in wet-treatments of two 19th century Turkish Kilims, three modern French Tapestries (Aubusson) attributed to Marc-Saint Seans and Jean Picard Du Deux as well as four 19th century Tapestry panels from private collectors.

For the repairing of the 19th century Tapestry panels, tabby mending techniques were used as well as total reweaving of deteriorated silk areas. The tapestry slits were carefully sewn together using carpet threads made by Barbour. DMC cotton thread was used for reweaving and mending of silk areas. Missing woolen areas were rewoven with Medici Wool.

I prepared a mounting system for the display of three Turkish Kilims and two large Flemish Tapestries from the Detroit Institute of Art. It was completed using nylon seat belt webbing and velcro.

A major part of my internship was involved with strapping a 16th century Tapestry. The dimensions of it were 12'5" x 22'. One of the tapestries donated to the Detroit Institute of Art by the Hearst Foundation in 1955, was woven in Brussels in the early XVI century. Strapping of the reverse side of the large tapestry was achieved using a woven cotton herringbone tape, sewn 12-15in. apart with a hem stitch with knots being placed in mid stitch. Weavers knots were made in the ends of the threads.

I found my stay in the textile lab to be most beneficial to my current work. The opportunity to discuss treatments with colleagues involved in the same type of area was very helpful. I was also able to get information on supplies and new types of materials being used. It is most important for conservators to keep abreast of current developments in the field and spend time in other labs to see new treatments.

Wojciech Jakobiec
Textile Section
Canadian Conservation Institute

RESEARCH FELLOWSHIPS AND GRANTS

Veronika Gervers Research Fellowship in Costume and Textile History

The Royal Ontario Museum announces the annual Veronika Gervers Research Fellowship in Textile and Costume History of up to $9,000 (Cdn) to be awarded to a scholar working on any aspect of textile or costume history whose research makes direct use of, or supports, any part of the ROM collections that cover a broad range of time and geography. For information, contact Chair, Veronika Gervers Memorial Fellowship, Textile Department, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6; (416) 586-5790. Deadline for applications is November 15, 1989.

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Contact:
The Costume Society of America
Stella Blum Research Grant
55 Edgewater Drive
P.O. Box 73
Earleville, MD 21919
(301) 275-2329

IN MEMORIAM

Joseph V. Columbus, Textile Conservator at the National Gallery of Art since 1969, died Friday, March 3, 1989, after complications following surgery.

A native of Washington, D.C., Mr. Columbus dedicated more than 35 years to the care and preservation of Textiles at Dumbarton Oaks, Anderson House, as well as for other institutions and private individuals. He generously shared his knowledge of conservation and textile history with many colleagues and students over the years. He was one of the founders of textile conservation in the United States and remained involved with the development of the field throughout his professional career. Joseph was very involved with the details of the upcoming international tapestry symposium planned in his honour at the National Gallery of Art October 9-10, 1989. He will be missed.

SYMPOSIUMS

CALL FOR PAPERS - CARPET CONSERVATION SYMPOSIUM

to be held at The Textile Museum, February 1-2, 1990

The Conservation Department of The Textile Museum requests the submission of abstracts of papers for presentation at the Symposium on Carpet Conservation to be held in Washington, D.C., on February 1 and 2, 1990. Papers are invited on the following topic areas: traditional restoration techniques, cleaning, display, conservation issues and ethics, approaches taken within specific collections or museums, treatment case studies, etc. Round table discussions are also planned. Submit comprehensive abstracts (up to 1,000 words) by July 1, 1989 to: Sara Wolf Green, Conservator, The Textile Museum, 2320 "S" Street, NW, Washington, D.C. 20008.

UPHOLSTERY CONSERVATION SYMPOSIUM

Call for Papers

Over the last decade, significant advances have been made in the area of upholstery connoisseurship and conservation treatment. In order to bring together curators, conservators, historians, collectors and upholsterers in a scholarly environment to share this information, an Upholstery Conservation Symposium will be held February 2-4, 1990, at Colonial Williamsburg, Williamsburg, Virginia. Submissions of proposals for papers that are appropriate slide presentations are encouraged, with length parameters of 15 to 45 minutes. Suggested subject areas include:

- Upholstery materials history, manufacture and characterization
- History of upholstery styles and production techniques
- Analysis and documentation of upholstered objects
- Deterioration and treatment of upholstery frames and support
- Conservation treatment of upholstered objects
- Reproduction and replication of historic appearances and materials
- Minimal-intervention re-upholstered systems.

Please send a 200-word abstract, indicating the length of the presentation, and current vitae by May 15, 1989, to: Marc A. Williams, Project Director, American Conservation Consortium, Ltd., 87 Depot Road, East Kingston, NH 03827, USA (603-642-5307). Those submitting proposals for papers will be notified of acceptance by June 15. It is anticipated that all of the papers will be included in a Symposium publication. Assistance with travel expenses and honoraria may be considered on a need basis.

FURNISHING TEXTILES
April 1990

Organized by UKIC and the Textile Conservation Centre. For information contact: Margaret Roberts, The Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey, England KT8 9AU.

TAPESTRY SYMPOSIUM IN HONOR OF JOSEPH COLUMBUS
October 10, 1989. Washington, D.C.

Sponsored by the National Gallery of Art. Presentations will include recent research by colleagues from North America and Western Europe who are well known in the field of tapestry history and conservation. Contact: Mary Ashton, DCL-Textiles, National Gallery of Art, 6th and Constitution, Washington, D.C. 20565; (202) 842-6451 or (202) 842-6432.

COURSES

COLOR: THEORY AND PRACTICAL MEASUREMENT C916

Color is an important component of works of art. Twentieth century science has analysed not only how the eye perceives color but also how color - absorbed, transmitted, or reflected - can be measured. Richard Harold, head of Research and Education at Hunterlab, will review the effect of light sources on perceived color, along with color differences. Color evaluation tests for textiles, paper, and paints will be outlined. Yellowness and bleaching formulae for color measurement will be described. Students will learn about various visual and instrumental assessment methods and be expected to practice with different color measurement to art, research, and conservation works will be outlined briefly by CAL staff.

Who should attend:
Conservators from any field interested in the non-destructive evaluation of color on art work.

Dates: July 18-20, 1989
Time: 9:30 am to 4:30 p.m.
Tuesday - Thursday
Registration Fee: $175, includes luncheon and Smithsonian Shuttle to and from museums.
Registration Deadline: June 16, 1989 or as filled.
Maximum Participants: 25
Location: Conservation Analytical Laboratory, Museum Support Center, 4210 Silver Hill Road, Suitland, MD.

Further information: Mary Ballard (301-238-3792) or Francine Hall (301-238-3700).

THE IDENTIFICATION OF EARLY SYNTHETIC DYES ON HISTORIC TEXTILES: ANALYSIS AND PREPARATION C914

This five day course, taught by the internationally renowned analytical chemist, Dr. Helmut Schweppe, will focus on the identification of early synthetic dyes by means of extraction tests and thin layer chromatography. Lecture and demonstrations will be followed by class participation and actual, supervised, laboratory work. Students will practice dye identification and review their findings with Dr. Schweppe informally. In addition, standard dyeings on natural fibers will be made using early recipes for synthetic dyes. Sufficient yarn will be dyed so that each participant will have a small collection of known, comparative dyeings for future analytical work.

Dates: September 9-16, 1989
Time: 9:30 am to 4:30 p.m.
Monday - Friday
Registration Fee: $300, includes luncheon and Smithsonian Shuttle to and from museums.
Registration Deadline: August 15, 1989 or as filled.
Maximum Participants: 20
Location: Conservation Analytical Laboratory, Museum Support Center, 4210 Silver Hill Road, Suitland, MD.
Further information: Mary Ballard (301-238-3792) or Francine Hall (301-238-3700).

DYE WORKSHOP C001

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.

Dates: December 5-8, 1989
Time: 9:30 am to 4:30 p.m.
Tuesday - Friday
Location: Conservation Analytical Laboratory, Museum Support Center, 4210 Silver Hill Road, Suitland, MD.
Registration Fee: $75, (includes luncheon all four days)
Maximum Participants: 8 participants

Further information: Mary Ballard (301-238-3792) or Francine Hall (301-238-3700).

Please include payment of course fee with application. Make cheque payable to

Smithsonian Institution. Send application and cheque to: Training Secretary, CAL/MSC, Smithsonian Institution, Washington, DC 20560. Fee payable in full, purchase order, or Federal Training Form. No rebate for not taking lunches or not using Shuttle.

EXHIBITIONS

"Silhouettes in Style"
Dugald Costume Museum
Dugald, Manitoba
to November 19, 1989

"Hollywood and History"
Palais de la Civilization
Montreal, Quebec
to October 15, 1989

"Islamic Carpets"
Royal Ontario Museum
Toronto, Ontario
to November 19, 1989

"Pleasures of Summer Past"
The Canadian Costume Museum
Regent Park House
Victoria, British Columbia
to September 4, 1989

"Lady Blanche"
New Brunswick Museum
Saint John, New Brunswick
to June 25, 1989

"Persian Art and Culture"
Arthur Sackler Gallery
Smithsonian Institution
Washington, D.C.
to July 6, 1989

"Commemoratives"
European and American Printed Fabrics
The Baltimore Museum of Art
Baltimore, Maryland
to July 1989

"Gardens of Delight"
A Masterwork of English Beadwork
Hartford, Connecticut
to August 27, 1989

"Treasured Textiles from the Private Collection of Cora Ginsberg"
Colonial Williamsburg
De Witt Wallace Gallery
to November 16, 1989

"Early Indonesian Textiles"
The Textile Museum
Washington, D.C.
to September 4, 1989

"Saudi Arabian Costume"
American Museum of Natural History
July 28 - October 29, 1989

"Weaving and Costume of Bolivias Indians"
Museum fur Volkerkunde
Vienna, Austria
to August 1989

"Printed Shawls from the Museum of Iwanowo/UdSSR"
Central Museum of Textiles
Lodz, Poland
to July, 1989

Dugald Costume Museum

Be sure to see the Dugald Costume Museum's 1989 display "Silhouettes in Style" opening April 1. It will feature garments which represent changes in the fashionable image from 1780 to 1970. During these three centuries the shape and dimensions of sleeves, bodices, skirts and their related accessories went through many dramatic transformations. The Museum takes this opportunity to highlight the extreme expression of those silhouettes through examples from their comprehensive collection.

This display also provides a rare opportunity for Manitobans to see a prized formal gown from cal780. Recently conserved and painstakingly repaired at the Canadian Conservation Institute in Ottawa, this blue and silver brocaded gown will illustrate the elegantly corseted silhouette of the late 18th century. Other exciting silhouettes to be discovered in this year's "living picture" scenes are the beautifully bustled shapes of the 1870's and the stunning elegance of twenties' formal wear.

The display will open April 1, 1989 and close November 19, 1989. The hours for April and May are:

Wednesdays to Sundays
10:00 a.m. - 5:00 p.m.

For more information, write: Dugald Costume Museum, Box 38, Dugald, Manitoba, ROE OKO or call
1 (204) 853-2166.

Museum of Fine Arts, Boston to present Textile Masterpieces from Europe, Asia, North America and Peru

A selection of the most beautiful and important textiles from Europe, Asia, North America and Peru will be displayed in Textile Masterpieces. This is the first major exhibition of textiles from the permanent collection held at the Museum of Fine Arts in eight years. Many textiles in the exhibition are recent acquisitions on view for the first time, including an Inca shroud, woven in the mid-sixteenth century, that is considered to be one of the best examples in the world of the highly developed Peruvian weaving art. Textile Masterpieces will open at the Museum of Fine Arts, Boston, on September 27 and remain on view through December 31, 1989.

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We welcome submissions on:

Textile Conservation
History
Technology
Analysis

and information on upcoming courses, conferences and exhibitions.

Deadlines for 1989/90 are:
30 September
31 March

Submissions and correspondence should be addressed to:

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Canada K1S 5J1

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