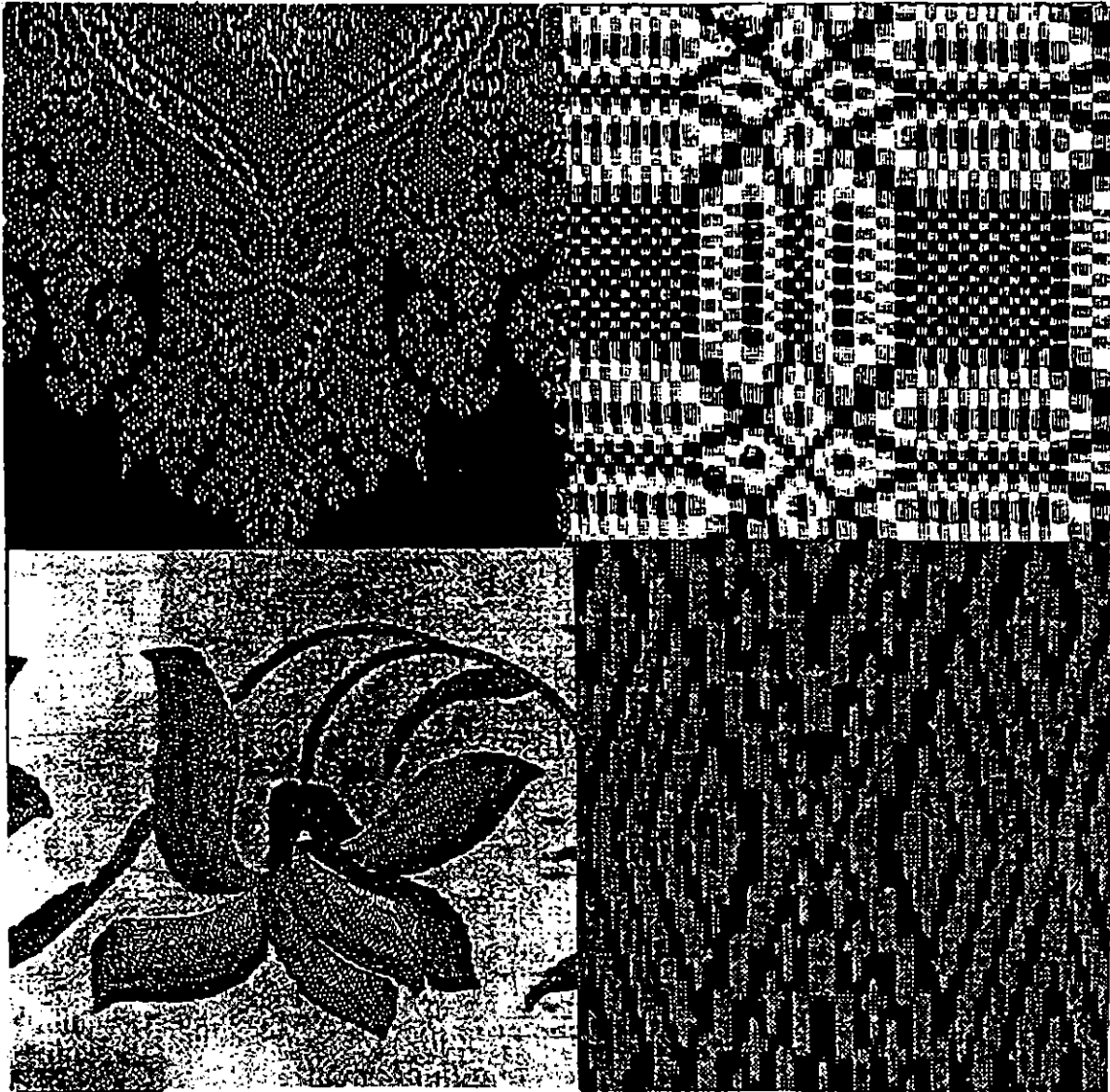


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# T/CN

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## TEXTILE CONSERVATION NEWSLETTER



*Number 27*

*FALL 1994*

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## FROM THE EDITORS

In our last issue, we made a plea for new leadership on the Textile Conservation Newsletter. We are pleased to announce that the newsletter is able to continue, and has been taken over by a new enthusiastic team of three co-editors. They are Helen Holt, Dress and Insignia Conservator, and Leslie Redman, Assistant Textile Conservator both at the Canadian War Museum, and Lesley Wilson, textile artist. They look forward to taking the helm of TCN and will begin with the next issue. The current team of editors would like to thank these three for coming forward.

This issue presents articles on a range of topics which affect conservators. Dyeing Safely brings attention to the health hazards posed by using dyes and gives safety recommendations. Conservators share their solutions to problems in articles on textile storage, dust covers for large vehicles, and conservation of reproduction costume. We are also featuring an article on fiber identification reprinted from the Textile Society of America Newsletter. Bibliographic information is brought together in this issue with an index of Master's theses in conservation done at the University of Alberta, and one of conservation studies done at the Textile Conservation Centre at Hampton Court. Another article discusses a new microfilmed index of Godey's Lady's Book.

Your outgoing editors, Eva Burnham, Cynthia Cooper, and Ruth Mills wish to thank all our subscribers for your continuing support of the newsletter. Please take the time now to renew your subscription for 1995-96 - our new Ottawa address and rates can be found on the enclosed renewal form,

and also on the last page of this issue.

## THE NEW TEAM

**LESLIE REDMAN** is the Assistant Conservator in the Dress and Insignia Lab at the Canadian War Museum. A recent graduate from the Masters in Art Conservation Programme at Queen's University in Kingston, Ontario, she worked in the General Artifacts lab at the Canadian Museum of Civilization in Hull, Québec until moving to her present position in May of 1994. She enjoys trying all forms of needlework and is particularly interested in collecting old needlework magazines or instruction books and composition or advertising dolls.

**LESLEY WILSON** has been in the textile business as an entrepreneur, teacher and artist for a number of years and is currently specializing in quilting and free motion, machine embroidery. She has edited and produced a textile related newsletter in the past. She is interested in all facets of textile production and decoration and collects related material. She has a fondness for inexpensive snowballs (snow scenes in glass or plastic balls) and admits to having 37 of them.

**HELEN HOLT** has 15 years experience as a practicing conservator both in private practice and museum labs, working in Canada and abroad. She has specialized in textiles but firmly believes the way of the future lies in a diverse background of experience. She is currently Senior Conservator in the Dress and Insignia Lab at the Canadian War Museum which includes work on medals, military headgear, leather accouterments, boots, and uniforms. She enjoys sewing for pleasure and has a definite fondness for dogs.

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## **T**EXTILE OPEN STORAGE AT THE MUSEE ACADIEN, MISCOUCHE, PRINCE EDWARD ISLAND

In June of 1991 the Musée acadien at Miscouche, Prince Edward Island, was nearing completion. This large modern facility, the most sophisticated to be built on the Island since the Confederation Centre of the Arts in 1964, was the result of years of dedicated lobbying, planning and the auspicious conjunction of museum and political stars.

The Museum was designed to be a multi-purpose building with facilities for a permanent exhibition on the history of the Acadians on Prince Edward Island, as well as space for changing exhibitions and educational activities. The Museum was also to serve as the home of the *Centre des Etudes acadiennes* (primarily an important genealogical facility with storage for the museum's archival collection) and sufficient office and administrative space. At the back of the museum there was a receiving / workshop area near the various mechanical systems. Most significant of all, there was to be an open storage facility.

This concept arose from a desire to solve problems concerning strong local feeling and educational policies. The original Musée acadien had been established in 1964 at a time when museums were new on the Island and when they tended to resemble a community attic. The Board of the new museum wanted to depart from the practice of exhibiting everything in the collection at once, and in the several years preceding the

construction of the new museum, had experimented with various thematic displays. The result was that, more and more, artifacts that were irrelevant to current displays were placed in a tiny storage area. This caused unhappiness in the community because donors and their families wanted to see what they had given whenever they chose to visit the museum.

The other issue was an educational one. The Board and curator believed strongly that visitors with special interests should be able to view the entire collection, or at least portions of it, with relative ease, while the security of the collection was maintained. In spite of advice to the contrary from this consultant, it was found necessary in the end to locate all the different collections in one room of 137.5 square metres.

Further complications arose from a desire to make all space as flexible as possible. Next to the 137.5 square metres of designated storage space it was decided to install a movable wall that could be extended into the storage area to gain an additional 43.75 square metres of exhibition space in the temporary gallery. This provision was designed to accommodate possible large travelling or temporary exhibitions. This meant that, to keep the appearance of the extended temporary gallery consistent, carpet had to be installed in that area extending into storage. It also meant that the storage area might have to be compressed into an area of 93.75 square metres.

The challenge of an open storage concept that went against current museum practice (in that various categories of artifacts would not be physically separated) was frustrating yet exciting for the designer.

Knowing that no other alternative was acceptable to the board the solution illustrated below was proposed.

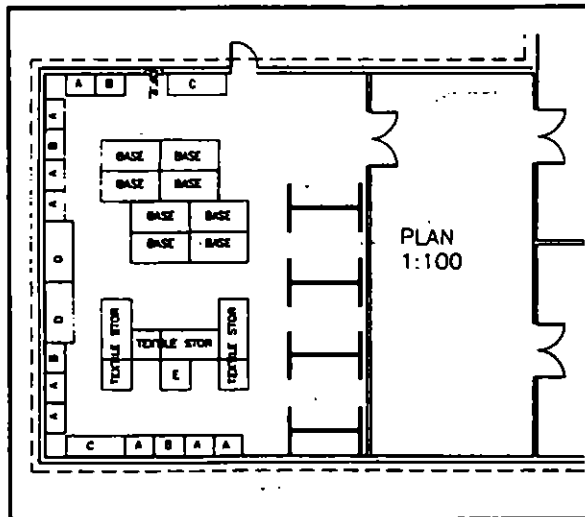


Figure 1 - Plan of the open storage area with a movable wall capable of increasing the temporary exhibition space.

Figure 1 - Plan of the open storage area with a movable wall capable of increasing the temporary exhibition space.

As can be seen in the plan, the 43.75 square metres area that could be taken over for additional exhibition space, and which was carpeted to match the adjacent gallery, provided a storage area for the museum's very important collection of framed portraits of notable Island Acadians. These were attached to steel and mesh panels mounted on heavy casters so that they could be easily moved or realigned when the wall was extended back.

The textile storage area was kept in a tight grouping that permitted a number of arrangements, including displays in plexi-covered drawers, mannequins in tall glassed-in cabinets, and the possibility of the storage/display of properly supported smaller textiles.

The problem of designing textile storage units that would match all the other units for the remainder of the artifacts in the collection was a difficult one. A collections analysis was conducted, and it was found possible to gauge the amount of space needed for all the other categories of objects that, following current practices, would be grouped together. This called for a variety of storage units, all glass fronted, all lockable, all capable of adequate low-level illumination, all capable of many combinations of storage solutions within their spaces, and all suitable for the types of artifacts they would contain. Ultimately, the solution consisted, as can be seen in Figure 1, of designing four types of wall units, labelled A-D. Large objects, such as looms, small kitchen and heating stoves, larger pieces of furniture etc. Were intended to be arranged in a pyramidal display on a series of bases of several standardized heights. The bases could be used alone or in combination depending upon the size of the artefact to be displayed. The possibility of mobility had also to be kept in mind, and so, heavy concealed casters were placed on all larger base units.

At the beginning of the planning process for this project the current literature was studied in order to provide an up-to-date concept and to avoid as many mistakes as possible. The Canadian Conservation Institute in Ottawa, with the particular assistance of Eva Burnham, then a Senior Conservator in the Textile Division, provided the current basic bibliography of relevant material on the open storage concept. In the end, it was an article by Jacqueline Beaudoin-Ross and Eva Burnham, "Recent Trends in Costume and Textile Storage" that provided the most important information about the problems facing the museum at Miscouche. Carl

Schlichtling's illustrations for this article, combining both practicality and aesthetic elegance, provided the basic design concept for the open storage units at the Musée acadien.

The following specification drawings illustrate the various types of units proposed for the Musée.

that the Prince Edward Island Museum was experiencing serious difficulties with insect infestation for just that reason. The construction of the various display units was very well executed by local contractors, who employed materials and finishes recommended by the Canadian Conservation Institute. There was only one technical problem, (and it had been identified as a

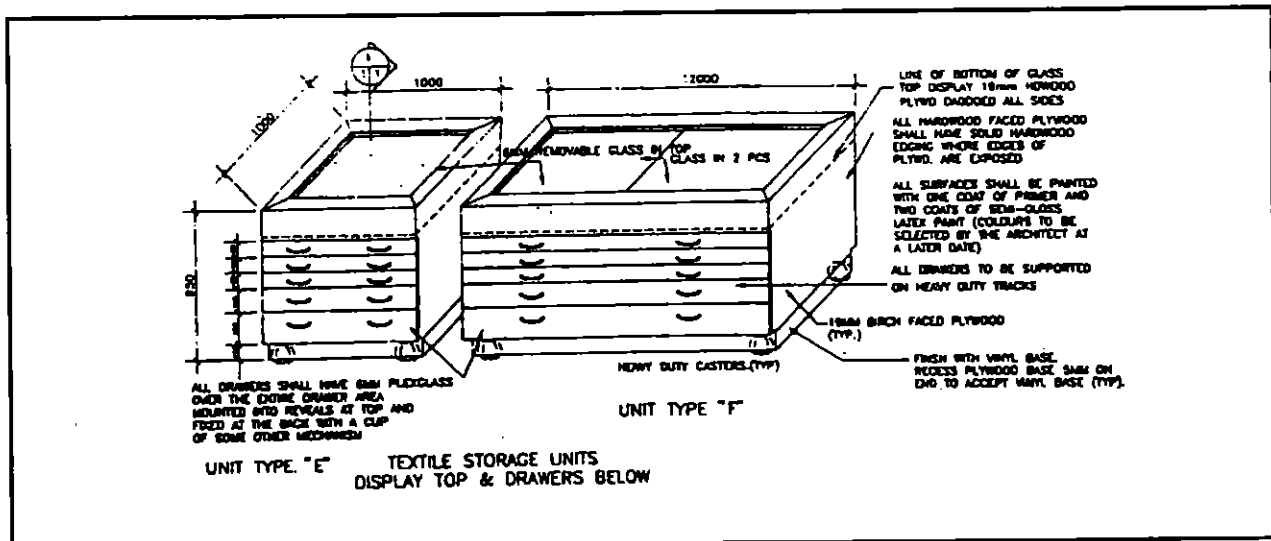


Figure 2 - Design, adapted from Schlichting, for displaying textiles in glass-topped cases and drawer units.

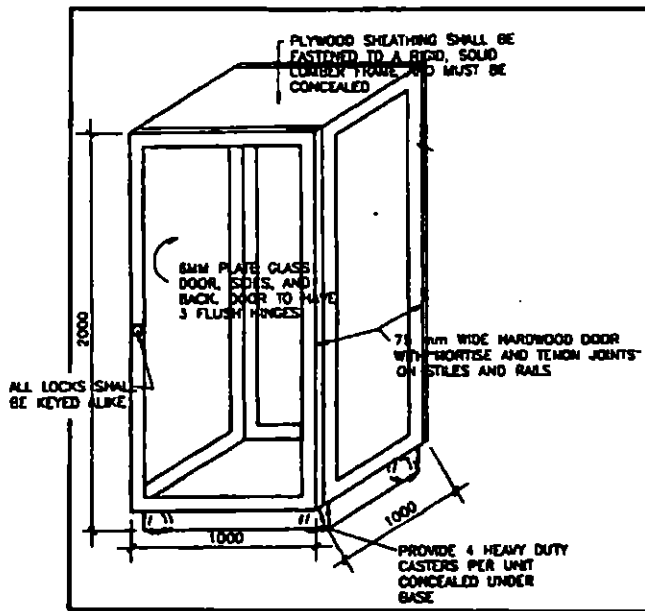
Keeping in mind that the storage area was also a display area, the components were designed to be arranged in various ways so that the material on view could change at various intervals. A tall mobile glass-sided case was designed so that a life-size mannequin could be exhibited displaying a complete costume.

From the beginning the financial and spacial necessity not to isolate the textile collection from the rest of the collection was a cause for anxiety. It is a well-known fact

(possibility from the start): to save money the contractors used sliding tracks that could not support the heavier weights, so there will always be difficulties in opening and closing the larger plexi-topped drawers. Due to staffing shortages the dream of open storage as an attractive yet functional part of the museum has, to date, only been partly realized. The original proposed lay-out was not followed and the movable wall became a permanent one in order to enlarge the adjacent gallery space. The racks containing the historic Acadian photographs were placed in the large genealogy workroom and receive too much light.

Figure 3 - Mobile glass-sided case large enough to display a life-size mannequin.

PORTABLE VERTICAL  
TEXTILE DISPLAY UNIT UNIT TYPE "E"



In the end the concept, with its obvious limitations and undesirable features, seemed to provide an answer to the textile and other artifact storage problems at the Musée acadien. The original proposed arrangement (Figure 1) would have provided reasonable spacial isolation for the textiles within the larger groupings of the of the collection, whose rate of growth has slowed due to a scarcity of Acadian artifacts and a more rigid acquisitions policy recently formulated.

Reginald Porter is a heritage consultant who lives in Charlottetown, P.E.I.

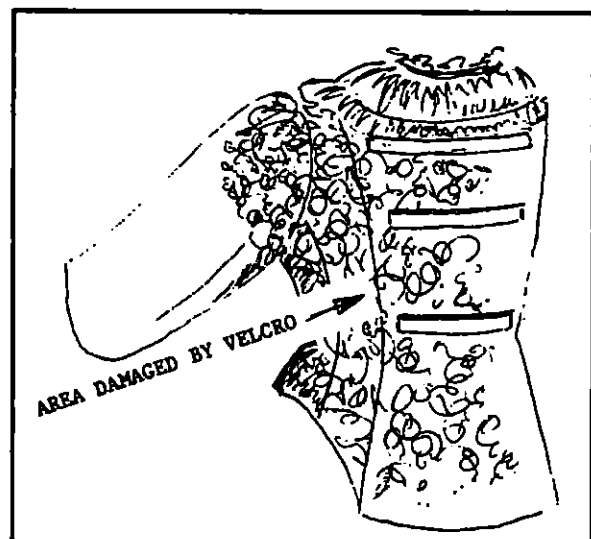
**Bibliographical Note**

Beaudoin-Ross, Jacqueline, and Burnham, Eva. "Recent Trends in Costume and Textile Storage," *Textile Conservation Newsletter*, Supplement to the TCN, Spring 1990.

**CONSERVATION RIGHT NOW!**

Sometimes the need to conserve can pop up when one least expects it. In May 1994, the McCord Museum of Canadian History provided Montrealers with a unique opportunity to discover the little known world of William Notman's Composite photographs.

Limited by technology, nineteenth century photographers were unable to photograph large numbers of individuals at the same time without running the risk of blurring large portions of any given scene. Exposure times were lengthy and those standing near the edges of a photo were invariably out of focus. To overcome this problem, especially in an era when the rising bourgeoisie was desperate to be counted amongst those attending highlights of the



social season, Notman devised an ingenious system of recording a person's likeness. In 1870, for example, anyone attending the

Skating Carnival in Montreal could be seen rubbing shoulders with the guest of honour who was none other than the Prince of Wales. By photographing each sitter individually in his studio according to a predetermined grid and scale, Notman was able to arrange and paste images of guests against an artist's version of the original background so that interested individuals could purchase a souvenir of the event in any one of three different sizes.

In keeping with the McCord Museum's current move to create a more interactive environment for its visitors, The World of William Notman includes a mock-up of Notman's studio as well as an installation where visitors can become part of a composite photograph themselves. Dressed in period costume and projected against a section of the Allen family's private drawing room of 1884, visitors can experience what it was like to dress in the restrictive clothing of the Victorian era as well as gain a better understanding of how a composite was made.

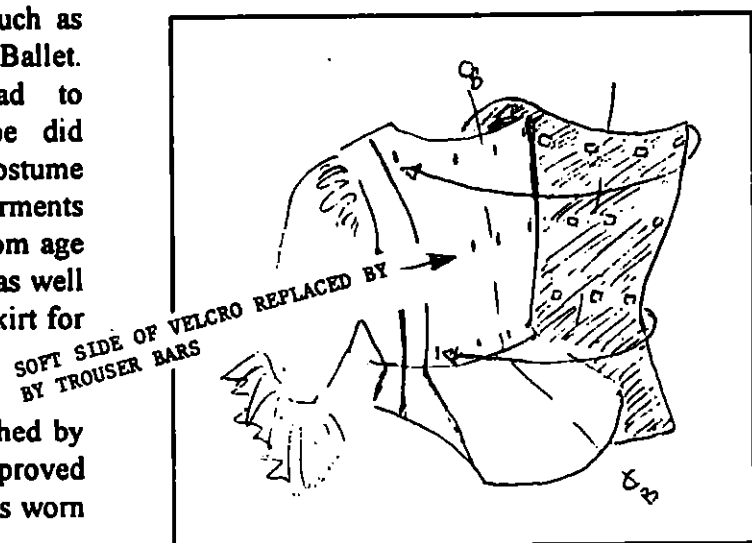
Creating the four costumes used in this installation presented no real problem as the author had worked as a design assistant and cutter for theatrical companies such as the Canadian Opera and the National Ballet. The fact that each costume had to accommodate every size and shape did however add a new dimension to costume reproduction. How does one provide garments for one male and one female child from age 2 to 14, one adult male, size 32 to 46 as well as a single fitted bodice and bustled skirt for women ranging from size 6 to 18?

While expandable seams attached by horizontally placed strips of velcro proved adequate for expansion in the garments worn

by the children and adult male, those in the adult female presented a real problem. Even with the greatest care, it was virtually impossible under rushed conditions to prevent the small hooks of the velcro from constantly pulling on the outer layer of the bodice and left hand sleeve.

With only one technician on site to take photographs and help family groups in and out of costume it came as no surprise that the closely fitting woman's costume was soon showing signs of wear and tear. On Open Museum Day alone, over 100 groups posed for their portrait "in" the Allan family's fashionable drawing room.

Under normal circumstances a boned bodice based on two layers of sturdy cotton twill can be used for several seasons and even stand up to alterations. Within one month however, both the sleeve and the bodice had been pulled to such an extent that they needed to be replaced. Although there was adequate material to recut and reset the left sleeve, there was not enough to replace the damaged side and back panels of the bodice.





To prevent any further deterioration all four strips of velcro, were removed carefully trimming any pulled or tangled strands of fabric, all damaged side, and back panels were overlayed with individually cut and fitted panels of peach coloured crepeline. As the repairs had to be completed within a few hours, picking apart and recovering each panel was out of the question, so turning in the seam allowances and securing them invisibly yet strongly by hand appeared to be the only practical solution.

To enable the technician to fit the skirt and bodice to a variety of female shapes without the aid of velcro, the overlapping central back panels were secured with conventional trouser hooks and bars. While an exact fit was no longer possible in all cases, this method of closure allowed enough flexibility and above all sufficient strength to ensure the costume survived until the end of the exhibit in January 1995.

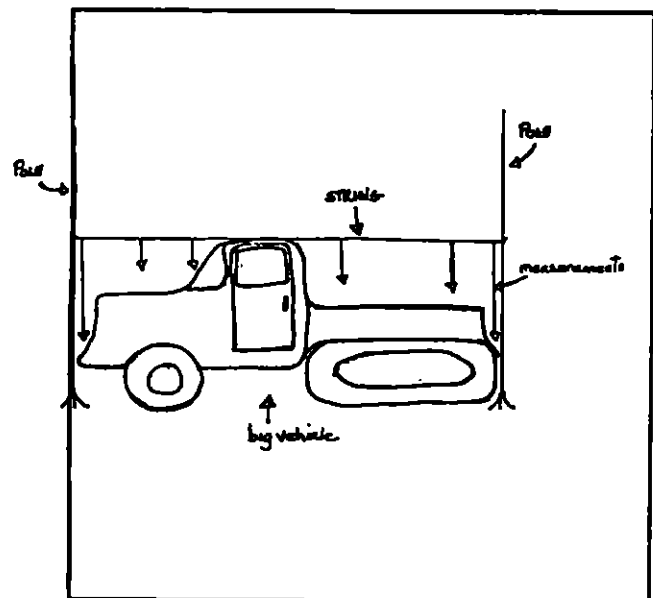
Evelyn Payton Tayler  
Costume Historian and  
Reproduction Costume  
Beaconsfield, Québec

## DUST COVERS

In preparation for the D-Day open house at Vimy House our warehouse storage area, all hands were required to clean the vehicles parked there. Because this is a large, open area where vehicles are driven in and out and which itself is often open to the outside, there is a large amount of particulate matter deposited on the parked vehicles. Three of these vehicles have been restored and have highly finished surfaces which were

at risk during the process of removing this gritty dust. In an effort to prevent the necessity of doing this work again a request was given to the Textile Lab to make up dust covers for these three vehicles.

All of these vehicles are rather large. One is a large staff car, another a fire truck and the third is a halftrack truck. In order to obtain some measurements by which to



custom fit the covers we placed poles at either end of the vehicle and stretched a string across the vehicle at the highest point. We then proceeded to take a series of measurements down from this string to plot the outline of the vehicle. These measurements were recorded and roughly graphed. Additional measurements of length and width were taken. We deliberately kept the silhouette simple to allow for ease of placement and removal.

Tyvek, a non-woven, bonded polyethylene, was chosen because it is durable, lightweight and available in a 150



cm. (60 ") width. It made cutting the large pieces easier because there was no concern for bias or fraying. The simple shapes also took into consideration the lack of ease in this material. Large pieces of Tyvek were laid out on the floor to the maximum length required and the appropriate measurements marked and cut.

All of the pieces were sewn with a five thread serger to provide maximum strength along the seam line as these covers will be pulled on and off by one or two people. All seams were kept to the outside to provide a smooth surface next to the vehicle itself. It was initially requested that we elasticize the bottom to help keep dust out but it was felt that elastic would make it difficult to pull the cover off without

snagging on protuberances. The addition of a dust ruffle seemed a logical extension and worked very well. One could also extend the side panels although this would not be as visually pleasing as a ruffle or box pleats! We initially made these covers in a single piece but this proved difficult to manage given the size of the vehicles and the fact that they were often being dealt with by one person. To improve on this we made them into sections which were attached to each other with velcro. We were able to make one cover a day easily with this straightforward method. The addition of rosetts are optional. (Tyvek is available from University Products)

Leslie K Redman and Helen Holt  
Textile Conservators, Canadian War Museum  
Ottawa, Ontario

# FIBER IDENTIFICATION

## INTRODUCTION

FIBER IDENTIFICATION -finding out the raw materials that make up a textile-is one step in a process that can lead to determining the provenance, age, etc. of an interesting textile of unknown date or origin. It is also basic information essential to assessing a fabric's condition, identifying possible causes of its deterioration, and developing treatments. Fiber type may be identified by simple procedures, such as burn tests or those, such as electron microscopy, that require specialized equipment and training. (Note that in this article, the term "fiber" will be used, without making the technical distinction between "filament" and "fiber".) The more specialized the test, the more information it can provide. A burn test is an easy way to distinguish silk from flax. However, a microscopist using a polarized light microscope can confirm that it is silk and tell if it is from a cultivated or wild silkworm.

Every study of a textile should begin with a visual examination. The observations you make about a fabric are influenced by your training and background experiences. Whether or not you realize it, you have accumulated information about fibers: you detect a sheen characteristic of silk or a color particular to unbleached flax, noting at the same time surface texture, weave structure, drape, and other qualities that may suggest history and use. In many instances, certain fibers are closely associated with a textile fabrication technique or place of origin; for instance, all white European laces of the 16th

and 17th centuries are made with linen threads.

Certain fiber processing techniques affect surface appearance and may also help to indicate fiber type; for example, a worsted wool yarn is spun from only combed long staple fibers that produce a smooth yarn with shiny qualities. A fabric woven from this yarn and possessing similar qualities would be different from one woven from ordinary "woolen" yarn which lacks sheen and may have a soft fuzzy texture. A fabric woven from a specialty hair fiber, such as alpaca or cashmere, differs from one made of sheep's wool because the surface structure of these hairs is different from the hair fibers of sheep. Although animal hair fibers are similar, they can be distinguished under a microscope because of differences in surface characteristics and the appearances of their cells in a transverse section.

## FIBER IDENTIFICATION TESTS

After the initial visual examination of a textile, physical, chemical, and microscopic techniques are used to identify fibers. When a fiber is difficult to identify, a combination of techniques may be used. Fibers are categorized according to their origin, whether they are natural or from a synthetic source. Natural fibers are then further divided into three types: (1) animal (protein) (2) vegetable (cellulose) (3) mineral. All fibers whether natural or synthetic can be identified using the following tests; however, a high level of practice and experience is required to distinguish among the synthetic fibers because they lack easily recognizable features such as scales or nodes.

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## THE PROBLEM

Assume that your fabric is cream colored (meaning undyed), with a slightly fuzzy surface appearance, due to its fiber type or perhaps as a result of surface abrasion. Its structure is a plain weave with no distinguishing features. Fiber identification might suggest its country of origin, date of manufacture, or it may not provide any significant information. If, for example, the fiber is identified as alpaca you could focus your research on the geographical regions where this animal is used in textile production.

If, on the other hand, the sample is identified as cotton and the cotton is further recognized as mercerized, we would have acquired valuable information, for in 1850 John Mercer, having developed a procedure to increase the luster and strength of cotton, obtained a patent for this process known as mercerization. Since patented processes and products are not always available when the patent is granted, follow-up research is needed to determine when mercerized threads became available in the marketplace in order to further narrow the time period of the textile's production.

Similarly, if the sample is determined to be merino wool, a fiber common to many cultures and geographical regions, fiber identification is step one in a research process that will need other information to discover the history of the fabric. If no other tests are warranted and there is no other accompanying information, fiber analysis will not help you determine the textile's origin.

## SIMPLE FIELD TESTS

A burn test is a simple procedure needing no specialized equipment. It will give a rough identification of fibers, distinguishing between animal and vegetal fibers but not among variants within the same class of fiber. The test is performed with a very small sample (approximately 1cm. long) of the fiber held with tweezers. The reaction of the fiber to a flame source, usually a match is observed. Protein fibers release a characteristic odor similar to burning hair, they extinguish when the flame source is removed, and a small crushable black bead remains on the tip of the fiber. Cellulose fibers burn readily and will continue to burn after the flame has been removed leaving feathery ash. This test can also help to identify man-made and synthetic fibers but their behavioral characteristics are more subtle, and some experience is necessary to distinguish these fibers with confidence.

If the burn test identified a sample as a vegetable fiber, the Drying Twist Test can refine the identification. Some bast fibers have a naturally occurring characteristic twist which can be observed as they dry from a wetted state. Flax and ramie will display an S-twist and jute and hemp will show a Z-direction rotation.

These tests need no special equipment and can be performed in the field. They are very helpful to at least broadly identify fibers in a textile. In order to refine any identification to include the exact origin of the fiber, further analyses require microscopes, chemicals, and a laboratory.

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## MICROSCOPIC TECHNIQUES

Optical microscopic examinations use compound microscopes with transmitted light sources. Tiny fiber samples placed on a slide and examined under high magnification, typically between 100 and 1000 times, can help identify specimens based on known characteristics, such as the presence of scales, nodes, or convolutions. More sophisticated microscopes use a polarized light vibrated parallel or perpendicular to the axis of the fiber and may make some fibers recognizable because of the way they react to this light source. Physical characteristics are noted and any relevant measurements are taken including fiber diameter. In wool and specialty animal hair fibers such as cashmere, angora, and alpaca important characteristics to note include the size and density of scales as well as their arrangement. Other fibers have equally significant identifiable features such as the contorted twist in cotton and the smooth surface of silk. For increased certainty and more specific identification, a cross section of the fiber may be necessary. Related categories of fibers often look very similar in a longitudinal view but are distinguishable in cross section because of the unique properties of the transversely exposed cells.

As tests increase in technical sophistication, increased expertise is needed to perform them. Microscopists use other techniques to assist them in difficult fiber identification. For example, stains applied to a sample may highlight physical properties but expertise is required to select an appropriate stain.

A scanning electron microscope (SEM) has a magnification between 5 and

30,000 times the sample size. Surface characteristics achieve a three-dimensional quality under the high magnification, which is particularly helpful when working with very deteriorated fiber samples. Obtaining access to this equipment can be difficult, however, a local university may be willing to provide assistance and will "sell time" and provide a technician to do the analysis. Private businesses, such as medical research and development firms that own SEM equipment, may be willing to provide their services to local researchers and museums in the community.

## CHEMICAL TESTS

Solubility testing is another method that will aid in the identification of fibers. For this procedure, fiber samples are placed in several different solvents and will dissolve or disintegrate, depending on the chemical solution they are immersed in.

It is important to know that other tests such as staining, specific gravity measurements, melting point determinations, and moisture regain analyses can help confirm an identification. These tests are used infrequently when dealing with historic, archeological, and ethnographic textiles as they usually require a large sample size and therefore are not covered in this article.

Among commercial sources for fiber identification, the best known is McCrone Research Institute, 2820 S. Michigan Avenue, Chicago, IL 60616, tel. (312) 842-7100. It performs a wide range of analytical tests useful to textile researchers, supplies probes which are useful for structural analyses, and regularly holds training courses on fiber microscopy.

Another resource is Martin N. Youngberg Enterprise, Textile Research and Analysis, Lincoln Park, NJ, tel. (201) 694-2958. Mr. Youngberg is a microscopist who has worked extensively with textile historians.

Many museums and universities have microscopes to perform basic microscopic identification. Interested professors and many graduates students are sometimes willing to accommodate requests for assistance with fiber identification from outside researchers.

To familiarize yourself with the specific methodology for fiber identification and its application in the study of textile history, read the following articles:

*The Application of Microscopy to Textile History*, M.L. Ryder and Thea Gabra-Sanders, *Textile History*, 16 (2), pages 123-40, 1985.

*Fiber Identification in Ethnological Textile Artifacts*, E. Schaffer, *Studies in Conservation*, 26 (1981), 119-129

*Fiber Identification in Practice*, M. Goodway, *Journal of the American Institute for Conservation*, Spring 1987, Volume 26, Number 1, pages 27-44

*Fibers in Textiles: Identification, in AATCC Technical Manual*, American Association of Textiles Chemists and Colorist, Test Method 20-1977, pages 57-62.

*The Identification of Specialty Fibers*, K. D. Langley and T.A. Kennedy, Jr., *Textile Research Institute*, November 1981, pages 703-709.

*Standard Methods for Identification of Fibers in Textiles*, American Society for Testing Materials, ANSI ASTM D276-77, page 58.

The inclusion of resources in this

article should not be considered an endorsement by either the Textile Society of America or the author. This article was reprinted with kind permission from TSA Newsletter Volume 6 No. 15, winter 1994

Jane Merritt

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## THE FANCY WORK OF GODEY'S LADY'S BOOK, 1840- 1859 – FINDERS' AIDS NOW AVAILABLE ON MICROFICHE

Parks Canada has recently published, as part of the Microfiche Report Series, finders aids for needlework patterns, instructions and needlework and fashion-related articles found in Godey's Lady's Book from 1840 to 1859.

### GODEY'S LADY'S BOOK

Godey's Lady's Book was a popular ladies' literary magazine that was published continuously from 1830 to 1898. As with other ladies' literary magazines, its purpose was to cultivate and inform the minds of its fair readers by providing literature in the forms of poetry and serialized prose and articles of diverse interest. Many of these feature articles were related to clothing or consumer goods. However, they also included subjects such as "A Day at the Ship-yard" and "A Day at the Arsenal" to provide conversational topics in which to engage husbands or male acquaintances. There were also biographies of writers and personalities, music, engravings and testimonials from

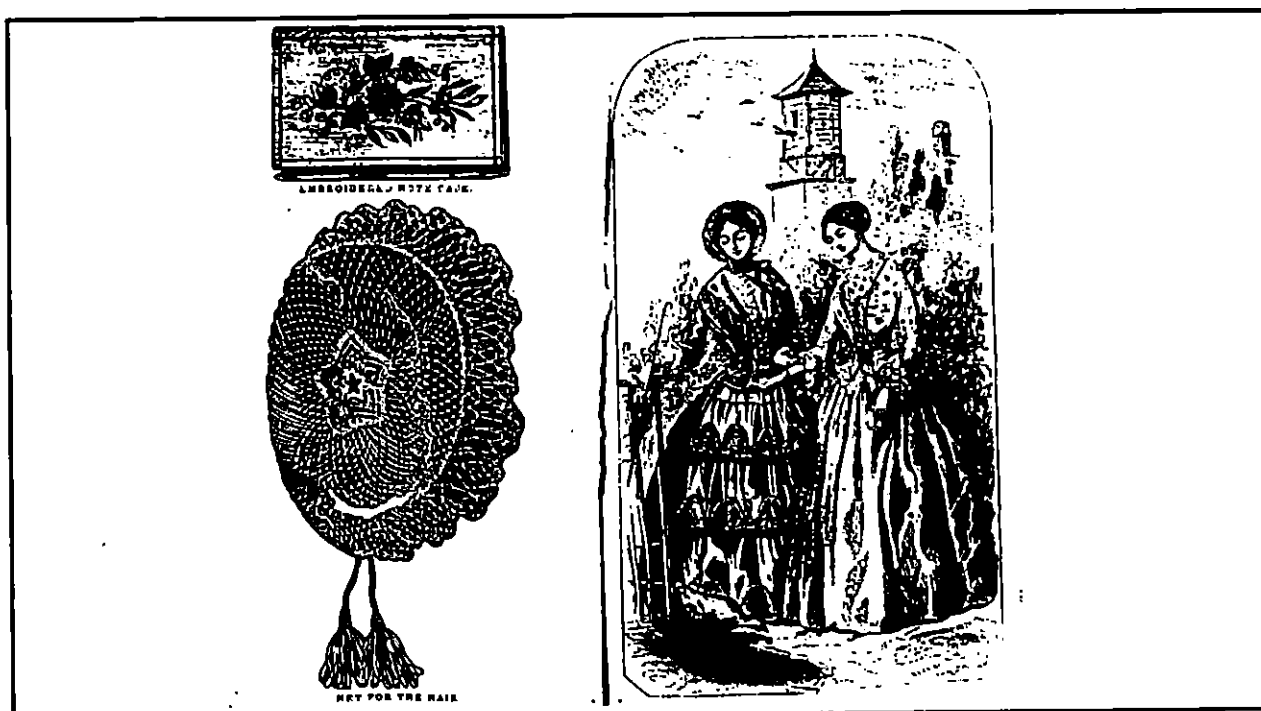
happy subscribers and readers. The editors frequently announced that considerable care and expense was taken to acquire the best quality engravings to publish in The Lady's Book.

Practical household information and fashion news were also presented to assist the wife and mother in executing her expected duties of the home. As part of this practical aspect of Godey's in its various forms, the "Work Table" held a prominent position for most of The Lady's Book's publishing life and included patterns, instructions and illustrations of the finished items. Needlework was considered a mandatory skill for a woman to cultivate and master if she was going to be a responsible wife and mother. According to the editors, it was necessary to outfit the family as fashionably and as inexpensively as possible at the same time. It was incumbent on a wife not to squander her husband's limited income but still take care of her family's needs. They

provided mail order services for patterns and other things to their readers.

Godey's was a publication with a very large readership and was available in Canada as early as 1844. In the 1850's there are many references to Canadian subscribers in the editorial and correspondence columns.

The editors considered it as a clearing house for the latest European fashions, presenting them proudly as "Americanized" versions, although, they often appeared verbatim. They drew on many sources, both European and American, choosing what they felt would be popular and appropriate fashions and features for the increasing middle class women of the United States. The editors selected appropriate styles and items from fashion magazines such as La Belle Assemblee, Le Moniteur des Dames et des Demoiselles, Gentleman's Magazine of Fashion, and Lady's Magazine, and needlework publications such as The



Complete Guide to Needle-work and Embroidery by Miss Lambert (1857) and The Ladies' Complete Guide to Crochet, Fancy Knitting, and Needlework by Mrs. Ann S. Stephens (1854)

The styles given in Godey's were for the average woman and her family: "Godey's fashions are too well-known to require any comment. They are of that plain and practical style that grace the streets, and not of those that are merely realized in the imagination." [from the Newburgh (Canada) Index. found in Godey's, November 1858, p.470]

The British magazine that rivalled its popularity in Canada, The Englishwoman's Domestic Magazine, was published from 1852 to 1879. It was considered, however, more fashionable and was subscribed to by the well-to-do.

## STRUCTURE OF THE FINDER'S AIDS

The Finder's Aids are the by-product of the compilation of resource files of needlework patterns and designs for wearing apparel and accessories available to Parks Canada's curators and contractors to use in developing reproductions or interpretation projects for animation programs.

All fancy work patterns for wearing apparel and household items that appeared in Godey's Lady's Book from 1840 to 1859 were excerpted and cross referenced. Items on additional subjects such as fashion, household furnishings, health and architecture were excerpted at the same time to make this one-time search more comprehensive. They were also included in the Finder's Aids although these topics were beyond the

original scope of the project.

The Finder's Aids themselves are lists of all the entries organized under different headings. There are two main categories of Finder's Aids: those where the entries are listed by subject, such as collars, footwear, and children's wear; and those where the entries are listed by technique, such as braiding, knitting and embroidery. Every entry is listed chronologically and includes the title of the pattern and page number(s) it is found on, followed by the volume number, month and year of publication.

The Table of Contents provides a quick reference as to where to search for items. For example, if a list of all the collars for 1857 is required, one would look under Section EE-4 Collars-1855-59. In most cases, items will be listed under more than one heading, usually on a subject list and technique list. A brief description in the Introduction directs the reader to the appropriate headings to consult.

There were often several pages that preceded the first numbered page of each issue. "Before p. \_\_" indicates that in the text consulted, the pattern which was found on an un-numbered page was located before the first numbered page of the issue. These pages however, may not be located in the same place in other copies of individual issues and bound volumes.

Original spelling has been preserved. However, the notation [sic], has not been used.

Very few patterns appeared without a title. When there was not a title present, one was arbitrarily assigned to the pattern and



was entered in lower case in the document.

Periodically, brief editorial comments have been added in parentheses after titles for clarification. However, sometimes the parentheses are part of the original title. No differentiation was made between those in the original text and the added editorials.

Considerable care was taken to include every pattern from each issue. However, pages or patterns may have been missing from the original texts consulted. Where it was obvious that pages were missing, effort was made to consult either the microfilm copy or a second original copy to find the missing pages.

There are always limitations to this type of document. The data were captured in two large blocks of time which were nearly a year apart. Every effort was made to use the same criteria for choosing what to capture and under which category to put it.

Personal biases are apparent in "XX. Feature Articles". This section grew to include articles of interest or of some relevance to needlework, clothing or textiles, social activities, editorial comments, reviews and announcements, biographies and interesting illustrations and engravings.

The number of categories grew as work progressed through the material. Initial examination of the material to be excerpted did not reveal all the categories required. Some categories may not have been necessary and some categories could have been broken down into more than one. Once the capturing of the data began, it was not possible to go back and reorganize the categories.

The contents in "UU. Fashion" and "VV. Accessories" are not detailed because the original purpose of the project was to look for patterns and instructions of clothing items and not simply the existence of an illustration or short description.

Many copies of Godey's Lady's Book still exist in libraries and museum collections and the whole series, minus some plates and short sections, is available on microfilm. It is hoped that these finders aids will help researchers, curators, interpreters, conservators and needleworkers alike in their searches through 40 volumes, 240 issues of the 20 year period of this popular publication.

Copies of the microfiche The Fancy Work of Godey's Lady's Book, 1840-1859, Microfiche Report Series #497, Parks Canada, Department of Canadian Heritage, Ottawa, 1994, by Ruth K. Mills, (363 pages), can be obtained through inter-library loan from your library. Limited quantities are available for a nominal fee from:

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National Historic Sites Publications  
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1600 Liverpool Court  
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submitted by:

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## **AN INVESTIGATION INTO THE CURRENT USE AND APPLICATION OF ADHESIVES IN TEXTILE CONSERVATION**

Many textile conservators in North America and Europe are concerned about the use of adhesives. They want to know which adhesives to use and how best to apply them to achieve the foremost treatment results.

New scientific research has been underway in the conservation adhesive field and new information has become available on adhesives' stability and suitability. For instance, scientists Jane Down at the Canadian Conservation Institute and Boris Betzel at the Victoria and Albert Museum have made their research findings available through publications. As a result, we have a much better indication of which adhesive can or should be used for a given textile-adhesive treatment.

However, many textile conservators feel that this knowledge is not sufficient to address the wide variety of situations in which an adhesive treatment is required. Despite the increase of scientific information the choice of adhesive remains narrow primarily because our knowledge regarding the application of adhesives is limited. Unfortunately, it is not as easy for textile conservators to learn different methods for applying adhesives.

There are many textile conservators who are familiar with one adhesive and its application method, but feel rather insecure when confronted with a different adhesive. Variations in application methods are vast,

but very important in relation to the condition of the object being treated. An increased knowledge of application methods in application knowledge would result in more treatment choices to answer ever changing requirement.

But how can one learn about new application methods? To this end the UKIC Textile Section Adhesive Group devised their first questionnaire "An Investigation into the Current Use and Application of Adhesives in Textile Conservation". The results of this questionnaire should help us identify application methods and conservators who are willing to share their knowledge with others.

We ask you to get involved with this project, either by requesting a questionnaire for colleagues who may not be on the Textile Conservation Newsletter's mailing list, but most importantly by answering it. We will make sure that the information gathered will be available to all concerned. For questionnaires or further information, please contact either Lynda Hillyer or Ela Keyserlingk.

Please mail the enclosed completed questionnaire in North America to:

Ela Keyserlingk  
Textile Section  
Canadian Conservation Institute  
1030 Innes Road  
Ottawa, Ontario  
K1A 0M5, Canada  
and in Europe to:

Lynda Hillyer  
Textile Conservation  
Victoria and Albert Museum  
South Kensington  
London SW7 2RL  
United Kingdom.

# DYEING SAFELY

## Dyeing

Fabric can be dyed in several ways: whole cloth dyeing, tie dyeing, resist techniques (e.g., batik), painting dyes on fabric, marbledizing, and silk screening, to name a few. In addition some of these techniques are used to dye yarn and fibers. The type of dye used depends primarily on the type of fiber. Dye classes used include natural dyes, mordant dyes, fibre-reactive dyes, direct dyes, acid dyes, basic dyes, vat dyes, and azoic dyes. With many of these dyes, dyeing assistants and other chemicals are necessary. Our data sheet on this topic will include a table of known hazardous dyes by their Color Index number.

### General Hazards

1. Most dyes have not been adequately studied with respect to their long-term hazards, especially cancer risk. The major risk is inhalation of dye powders.

### General Precautions

1. Buy dyes in liquid or paste form whenever possible to eliminate inhalation risks.
2. Mix dye powders inside a glove box (see figure), inside an enclosed hood, or wear a NIOSH-approved toxic dust respirator.
3. Wear gloves when handling dye solutions.
4. If the dyebath is heated near boiling, install a canopy hood over the dyebath.
5. Clean up powdered dye spills by wet mopping.

### Acid Dyes

Acid dyes are used for wool, silk, and sometimes nylon. Sulfuric acid, vinegar, or diluted glacial acetic acid, and sometimes

common salt or Glauber's salt (sodium sulfate) are used as dyeing assistants. The temperature of the dye bath can be simmering (140 F or 60 C), or at a boil. Acid dyeing is also done at 90-100 F (32-38 C).

Figure 1 Glove Box

### Hazards

1. In general, the long-term hazards of many of these dyes are unknown. Many acid dyes were food dyes, many of which have been shown to cause liver cancer in animal studies.
2. Glacial acetic acid and concentrated sulfuric acid are highly corrosive by skin contact, inhalation, or ingestion. Vinegar and dilute sulfuric acid are only slightly irritating by skin contact; repeated and long-term inhalation of the acetic acid and sulfuric acid vapors may cause chronic bronchitis. Splashing hot or boiling dye bath containing acid into the eyes could be highly hazardous.



Figure 1 Glove Box

3. Glauber's salt (sodium sulfate) is only slightly toxic by ingestion, causing diarrhea.

**Precautions**

1. Use vinegar as a dyeing assistant rather than diluting glacial acetic acid or using sulfuric acid.
2. If you dilute concentrated acids, always add the acid to the water. Wear gloves, goggles, and protective apron. An eyewash fountain and emergency shower should be available.
3. Wear goggles when dyeing at high temperatures to avoid splashing hot liquid in your eyes.
4. Boiling dye baths should be exhausted with a canopy hood, since the steam can carry dye with it into the air.

**Azoic Dyes**

Azoic dyes, or naphthol dyes as they are also called, are used to dye cotton, linen, rayon, silk and polyester. They consist of two components - "fast salts" and "fast bases" - which must react together on the fabric to form the dye. Dyeing assistants used with these dyes are lye and Monopol oil (sulfonated castor oil).

**Hazards**

1. Azoic dyes are very reactive, and may cause severe skin irritation (dermatitis, hyperpigmentation). Long-term effects of these dyes have not been well studied.
2. Lye (sodium hydroxide) is highly corrosive by skin and eye contact and ingestion.
3. Sulfonated castor oil is moderately toxic by ingestion.

**Precautions**

1. If possible, avoid azoic dyes. Most other types of dyes are less hazardous.

**Basic Dyes**

Basic dyes, also called cationic dyes, are used to dye wool, silk and cellulose that

have been mordanted with tannic acid. They are also sometimes found in all-purpose household dyes. Most fluorescent dyes are basic dyes.

**Hazards**

1. Some basic dyes are known to cause skin allergies. Whether they cause respiratory allergies if inhaled is not known.

**Precautions**

1. See General Precautions.

**Direct Dyes**

Direct dyes are used for dyeing cotton, linen, or viscose rayon. They use ordinary table salt (sodium chloride) as a dyeing assistant, and require heat during the dyeing process. Direct dyes are azo dyes. In the past, a large number of direct dyes, particularly in the dark shades, were made from benzidine. Dyes based on benzidine derivatives (3,3' - dimethoxybenzidine, and 3,3' - dimethylbenzidine) may still be available. Direct dyes are the commonest dyes used by craftspeople, and are present in all household dye products.

**Hazards**

1. Benzidine and benzidine-derivative direct dyes are extremely or highly toxic by inhalation and ingestion, and possibly through skin absorption. Bladder cancer may be caused by the breakdown of these dyes by intestinal bacteria and also by the liver to form free benzidine, one of the most powerful carcinogens known in humans. It was been shown that workers using these dyes have free benzidine in their urine. Another source of concern with imported benzidine dyes is that they had often been found to be contaminated by free benzidine.

See CSA's more detailed data sheet on Dye Hazards for tables of known hazardous dyes given by their Color Index names and/or numbers.

#### **Precautions**

1. Do not use direct dyes based on benzidine or benzidine derivatives, if known.

#### **Disperse dyes**

Disperse dyes are used to dye polyester, nylon and acetates. They are often applied at high temperatures.

#### **Hazards**

1. Many disperse dyes are well known to cause skin allergies, even from skin contact with the dyed fabric.

#### **Precaution**

1. See General Precautions

#### **Fiber-Reactive Dyes**

Fiber-reactive dyes, or cold water dyes, are dyes that work by reacting chemically with the fiber, usually cotton or linen. These dyes use sal soda or washing soda (sodium carbonate) for deactivating the bath after dyeing. Other chemicals often used are water softeners, urea, and sodium alginate (as thickeners).

#### **Hazards**

1. Fiber-reactive dyes can react with lung tissue and other mucous membranes to produce very severe respiratory allergies. Symptoms include tightness in the chest, asthma, swollen eyes, "hay fever", and possible skin reaction. These dyes are very light, fine powders, and are easily inhaled. There have been many cases of craftspeople working with these dyes for several years without problems, and then suddenly

developing a severe allergy.

2. Sodium carbonate is moderately corrosive by skin contact and highly corrosive by inhalation or ingestion.

#### **Precautions**

1. Purchase liquid, fiber-reactive dyes instead of powdered dyes.
2. If possible, mix up a full package of the dye at a time rather than storing partly filled packages. Use a glove box or NIOSH-approved toxic dust respirator.
3. Wear gloves and goggles when handling sodium carbonate solutions.

#### **French Dyes**

So-called French dyes are solvent-based, brilliant dyes often used for painting on silk. These are mostly based on ethyl alcohol, but Material Safety Data Sheets should be obtained to ensure this.

#### **Hazards**

1. The solvents used are flammable. Ethyl alcohol is a mild respiratory irritant, and is only slightly toxic. Methyl alcohol is moderately toxic and is absorbed through the skin. It can affect the nervous system.

#### **Precautions**

1. Use only dyes containing ethyl alcohol. Dilute the dyes with water, isopropyl alcohol or denatured alcohol, not methyl alcohol.
2. Use with good dilution ventilation (e.g. window exhaust fan at work level).
3. Do not allow open flames, lit cigarettes or other sources of ignition around the solvents.

#### **Household Dyes**

All purpose household dyes, also called Union dyes, are mixtures of several dye classes with salt, so that they will dye almost any type of fiber. The dye class that is

not suited to a fiber will be left in the dye bath.

### **Hazards**

1. The hazards of household dyes will depend on the classes of dyes present. Usually this includes an acid dye and basic dye. Fiber-reactive dyes are also sometimes present.

### **Precautions**

1. See General Precautions

### **Mordant Dyes**

Mordant dyes are synthetic dyes which, like some natural dyes, use mordant to fix the dye to the fabric. They are commonly used to dye wool and leather, and sometimes cotton. You can use the same mordants used with natural dyes. *See Natural Dyes.*

### **Natural Dyes**

Natural dyes are mordant dyes prepared from plants, insects, algae, and any other likely material. Most of these natural dyes are prepared by soaking plant, bark, or other material in water, or simmering for 1-2 hours. In some cases, for example, indigo, these dyes are also available synthetically.

Natural dyes are used to dye cotton and silk fibers and fabrics, and usually require the use of mordants to fix the dye to the fiber. Mordanting is usually done by simmering the fibers or other material in a mordant bath for 30-45 minutes. After mordanting, the material is dyed.

Common mordants used are alum (potassium aluminum sulfate), ammonia, blue vitriol (copper sulfate), copperas or green vitriol (ferrous sulfate), cream of tartar (potassium acid tartrate), chrome (potassium dichromate), oxalic acid, tannin (tannic acid), tin (stannous chloride), and urea.

### **Hazards**

1. The hazards of natural and synthetic mordant dyes are mostly unknown, particularly with respect to their carcinogenic effects. Usually there is no hazard due to inhalation, and the only problem is possible skin contact and absorption. Some plant materials, however, can release irritating vapors (e.g. eucalyptus)

2. Chrome (ammonium or potassium dichromate) is highly toxic. It is a probable human carcinogen, and can cause skin ulceration and allergic reactions.

3. Oxalic acid is highly toxic. It is corrosive, and can cause acid burns, ulcers, and gangrene in extreme cases. It is hazardous by skin contact, inhalation, and ingestion.

4. Ammonium hydroxide is moderately to highly toxic. It is a skin, eye and respiratory irritant. Mixing it with chlorine bleach produces a poison gas.

5. Copper sulfate (blue vitriol) is moderately to highly toxic. It may cause skin, eye and respiratory irritation and allergies and possible ulceration. Acute ingestion usually causes vomiting; if vomiting does not occur more serious poisoning can occur.

6. Alum (potassium aluminum sulfate, ammonium alum), cream of tartar (potassium acid tartrate), stannous chloride (tin chloride), tannic acid (tannin) and ferrous sulfate (copperas) are slightly toxic and may cause skin irritation or allergies in a few people. Ferrous sulfate can cause iron poisoning in children. Urea has no significant hazards.

7. The hazards of using indigo are discussed under vat dyes.

### **Precautions**

1. Wear rubber gloves when mordanting, preparing dye baths, and dyeing.

2. Whenever possible, prepare your own dye bath by soaking wood, plant, and other

natural dye sources rather than buying prepared dye powders. If you do use dye powders, use a glove box or wear a NIOSH-approved toxic dust respirator.

3. A safer, cold mordanting procedure can be done as follows: 1) dissolve the mordant in a small amount of warm water; 2) pour the dissolved mordant and cold water into a container with a tight lid or seal; 3) submerge the scoured fiber or other material, and secure the lid; 4) let sit for at least 12 hours; 5) remove the fiber and rinse thoroughly; and 6) dye the mordanted material or let dry.

### **Vat Dyes**

Vat dyes, including the natural vat dye indigo, are dyes which are insoluble in their coloured form. They must be reduced to a colourless, soluble leuco form with lye or caustic soda (sodium hydroxide) or sodium hydrosulfite before they can be used for dyeing. Vat dyes are commonly purchased in their colorless reduced form. The color is produced after dyeing by air oxidation or by treatment with chromic acid (potassium dichromate and sulfuric acid). Vat dyes are used to dye silk, cotton, linen, and viscose rayon.

### **Hazards**

1. Vat dyes in their prereduced form are moderately irritating by skin contact, inhalation, and ingestion. Vat dyes may cause allergies.
2. Sodium hydroxide is highly corrosive by skin contact and ingestion.
3. Sodium hydrosulfite is moderately irritating by inhalation and ingestion. Its powder is very easily inhaled. When heated or allowed to stand in basic solution, sodium hydrosulfite decomposes to form highly toxic sulfur dioxide gas.
4. Chromic acid is highly corrosive by skin

contact or ingestion, as are its separate components, sulfuric acid and potassium dichromate. It is a known human carcinogen, and can cause skin ulceration and allergic reactions.

### **Precautions**

1. Wear gloves and a NIOSH-approved toxic dust respirator when handling prereduced or pre-solubilized vat dye powders or sodium hydrosulfite. When possible, mix in a glove box.
2. Wear gloves and goggles when handling lye.
3. Do not store solutions containing sodium hydrosulfite.
4. Do not oxidize vat dyes to their colored form with chromic acid. Instead use heat and air.

### **Special Dyeing Techniques**

Some dyeing techniques have particular hazards due to the nature of the technique. This includes tie dyeing, batik, and discharge dyeing.

### **Batik**

Batik involves applying molten wax to the fabric to form a resist pattern, dyeing the resisted fabric, and then removing the wax resist by ironing the fabric between layers of newspaper, or by the use of solvents.

### **Hazards**

1. Melting wax for batik can be a fire hazard if the wax is allowed to spill, or if it is overheated so that wax fumes form. Overheating can also produce decomposition of the wax to acrolein and other strong irritants.
2. Ironing out the wax often releases highly irritating wax decomposition products.
3. Carbon tetrachloride and gasoline have

been used to remove residual wax from the fabric. Carbon tetrachloride is extremely toxic. It can cause cumulative and even fatal liver damage in small amount by skin absorption or inhalation, and is also a probable human carcinogen. Gasoline is hazardous due to the presence of benzene, a known human carcinogen.

### **Precautions**

1. See precautions in Dyeing section.
2. Do not melt wax with an open flame or use a hot plate with exposed element. Instead use an electric frying pan which can be temperature controlled, or melt the wax in a double boiler to avoid overheating and possible fire. Heat to the lowest temperature which will make the wax liquid.
3. Use an exhaust fan to remove fumes produced by ironing out the wax. Using several layers of newspaper may reduce the amount of fumes produced. Set the iron at the lowest setting feasible.
4. Do not use carbon tetrachloride or gasoline to remove residual wax. Use mineral spirits, or send the piece to be dry cleaned after boiling in water.

### **Tie Dyeing**

Tie dyeing involves the pouring of concentrated dye solutions over the tied fabric.

### **Hazards**

1. The pouring of concentrated dye solutions over fabric, as done in tie dyeing, may involve a greater risk from skin or eye contact if the dye is splashed.

### **Precautions**

1. See precautions in Dyeing section.
2. Wear gloves and goggles when tie dyeing.

### **Discharge Dyeing**

Discharge dyeing uses chlorine bleach or other chemicals to remove color from fabric.

### **Hazards**

1. Household bleaches contain sodium hypochlorite, which is moderately toxic by skin contact, inhalation, and ingestion. The use of bleach to remove dye from the hands can cause dermatitis. Inhalation of chlorine gas from bleach decomposition can cause severe lung irritation. Heating or addition of acid releases large amounts of highly toxic chlorine gas; addition of ammonia causes formation of a highly poisonous gas.

### **Precautions**

1. Do not use bleach to remove dye from your hands. Instead wear gloves or a barrier cream to protect your skin.
2. Have dilution ventilation when using bleach.
3. Do not heat bleach solutions, or add acid or ammonia to bleach.

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## Prehistoric Textiles

E.J.W. Barber

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E.J.W. Barber is Professor of Linguistics and Archaeology at Occidental College and is a handweaver. *Prehistoric Textiles* won the Millia Davenport Publication Award of the Costume Society of America.

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Andrews C. Janine (1984) **Visitor response to Four Costume Display Forms in a Museum Exhibit.** Advisors: Nelma Fetterman & Anne Lambert.

Hudson-Rockliff, Doreen (1984). **Fire Retardant Finishes for Fiber Art: A conservation Perspective.** Advisor: Nancy Kerr.

Jennings, Teena (1985). **The Deacidification of Cellulosic Textiles.** Advisor: Nancy Kerr.

Kerkoven, Marijke Benschop (1986). **Analysis of Textile Crafts at Selected Agricultural Fairs in Alberta and Saskatchewan 1879-1915.** Advisor: Anne Lambert

Smith, Danne R. (1987). **Dressmaking Occupations in Edmonton, 1900-1930.** Advisor Anne Lambert.

Dahl, Becky G. (1988). **Grade 3 Students' Cognitive and Affective Responses to Wearing Reproduction Costumes in the Edmonton 1881 Schoolhouse.** Advisor: Anne Lambert.

Mareudy, Michael (1988). **The Development and Evaluation of Costume Reproduction Pattern Blocks for an 1880's Woman's Dress.** Advisor: Anne Lambert.

Prince, Heather D. (1988). **Norwegian Clothing and Textiles in Valhalla Centre, Alberta: A Case Study and Inventory in an Ecomuseum Framework.** Advisor: Anne Lambert.

Wells, Karen L. (1988). **Children's Cognitive and Affective Response to Costume Reproductions**

**Worn by a Female Interpreter at the Victoria Settlement, An Alberta Provincial Historic Site.** Advisor: Anne Lambert

Hammick, Sharon J. (1989). **Effect of Dichlorvos Resin Strips on Wool Fibers.** Advisor Nancy Kerr.

Methé, Ester (1989). **Effect of Alkaline Deacidifying Agents on Aged Cotton Fabric.** Advisor: Nancy Kerr

Muc, Leslie G. (1989). **Applied decorative Design on Handwoven Cloth Inspired by the Textiles of Sumatra, Indonesia.** Advisor: Marlene Cox-Bishop.

Singh, Sarbjit K. (1989). **Indian Textile Motifs and Techniques from Gujarat and their Adaptations for Contemporary Design on Fabrics.** Advisor Marlene Cox-Bishop

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Weir, Wendy (1994). **Indigo Dyed Shibori Textiles: A Contemporary Interpretation.** Advisor: Marlene Cox-Bishop.

Coa, Naiyu (1994). **The Textiles of Mlao Women as Sources of Inspiration for Contemporary Textile Design and Production.** Advisor: Marlene Cox-Bishop.

### Students Currently Completing Master's Thesis

Christou, Maria (1993). **Supplementary Weft Weaving Techniques Toraja, Indonesia.** Advisor: Sandra Niessen.

Katahan, Effy (1994). **A Heritage of Greek Textiles.** Advisor: Sandra Niessen.

Bagan, Anne (1994). **Blackfoot Ceremonial Costume.** Advisor: Jill Oakes/Anne Lambert.

Zerwig, Michelle (1994). **Hair Embroidery in Museum Collections.** Advisors: Jill Oakes/Anne Lambert.

Hart, Laurie (1995). **Museum Exhibition and Historical Development of Collections in Canada.** Advisor: Anne Lambert

McFayden, Kay (1995). **Recycled Clothing.** Advisor: Linda Capjack.

Morton, Jennifer (1995). **The Batik of Ernabella, Australia.** Advisor: Sandra Niessen.

Okkerse, Mary (1995). **West African Textile Production: Gender and Spirituality.** Advisor: Anne Lambert.

Tuchak, Tamara (1995). **Inuit Perspectives on Economic Development.** Advisor: Jill Oakes.

Hardy, Michele (1995). **Subsaharan African Paste Resist Textiles as a Source of Inspiration for Textile Designers.** Advisor: Marlene Cox-Bishop.

Joelle Renzi (1995). **Three Dimensional Textile Forms: Historical Weaving Techniques, Theories and Designs.** Advisor: Anne Lambert.

Wendy Bakgaard (1995). **Knitting and Technology.** Advisor: Marlene Cox-Bishop.

Terri Thomson (1995). **Community Museums.** Advisor: Anne Lambert.

### Students Currently Completing Doctoral Dissertations

Bonifacic, Vjera (1995). **Textiles of Eastern Europe.** Advisors: Jill Oakes, Human Ecology/B. Medwisky, Slavic and East European Studies.

Schweger, Barbara (1994). **Franklin Expedition: Fabric Samples.** Advisors: Nancy Kerr and Jill Oakes, Human Ecology/John Foster, History.

People interested in obtaining copies of the theses should contact the authors, via their advisor. The authors would likely be able to supply a copy of their thesis for the cost of the xeroxing and postage. All of the theses are also available through Interlibrary Loan from the University of Alberta library and the National Library in Ottawa (available in microfiche format only from both places). There is no charge for the loaning to other post secondary institutions, however a fee of \$5 is applied when borrowing through public

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## **T H E T E X T I L E CONSERVATION CENTRE : ABSTRACTS OF FINAL YEAR PROJECTS FROM THE DIPLOMA IN TEXTILE CONSERVATION 1993/94**

Students in the final year of the three year postgraduate Diploma in Textile Conservation, taught at the Textile Conservation Centre in affiliation with the Courtauld Institute of Art, University of London, carry out two twelve-week projects. One is an investigative research report on a particular aspect of conservation theory and technique or practice, either preventive or interventive. The other is an object treatment comprising analysis, documentation and implementation of a textile with a particular problem.

The investigative reports for the academic year 1993/94 covered a wide range. Two focused on adhesives. Sarah Foskett examined the origin, properties and potential of isinglass, a fish glue. Monique Pullan researched various starch adhesives and their behavior and applications. Abigail Hart reviewed the history and technology of moiré fabric and the problems it presents to conservators, while Tracy Wedge examined textile wall hangings and environmental and cleaning issues.

Several of the object treatment projects dealt with removing previous treatments, such as amateur repairs and some professional interventions which had failed. Allison Chester tackled the removal of rubber adhesive residues from a painted silk banner. Both Sarah Foskett, working on a Tibetan thang-ka, and Abigail Hart, treating a World War II flag, had to deal with previous adhesive impregnated net treatments. The conservation of the jockey silk undertaken by Alex Seth-Smith and the treatment of a panel of a Japanese folding screen undertaken by Monique Pullan both involved adhesive treatments. Tammany Heap undertook the conservation of a crewel work valance with the aim of using it as a didactic piece to demonstrate the benefits of different conservation treatments. Tracey Wedge's treatment of a pair of pole fire screens involved conservation of a variety of materials in association with the central printed and embroidered silk.

The reports may be consulted in the TCC Library. Appointments should be made well in advance with the Librarian, Valerie Milnes (081 977 4943).

### THIRD YEAR OBJECT TREATMENT PROJECTS 1993/94

**ALLISON CHESTER** - January 1994, *The Removal of Natural Adhesive Residues and Subsequent Treatment of a Palated Silk Banner* (TCC 0306).

A description of the removal of extensive residues left by pressure sensitive adhesive tapes on the reverse of a weak, painted silk banner.

The aim was to devise a method of removing the residues - mainly natural rubber adhesive with zinc oxide filler, plus small amounts from transparent adhesive tape and iron-on interfacing - without affecting the oil-based paint.

The extensive tests and successful treatment using 1,1,1-trichloroethane ('Genklene'), ammonium acetate solution and a vacuum suction table are described. Details of further treatment required to make the banner safe and pleasing for display are included, with display specifications.

**SARAH FOSKETT** - May 1994, *The Re-conservation of the Top Border of a Tibetan Thang-ka* (TCC 1838.8): A Pilot Treatment.

The thang-ka comprises a painted panel with polychrome silk borders lined with cotton fabrics. There are wood components at the top and bottom. It is to be returned to storage at the Horniman Museum and Gardens.

The project involved the removal of a PVAC adhesive (Mowilith DMC2) and stitched conservation treatment undertaken in 1977. The adhesive treatment was removed using heat and mechanical action. Its success is evaluated.

A stitched support was given to each textile component. As a pilot treatment, the reconsevation of the top border of the thang-ka textiles only was undertaken.

**ABIGAIL HART** - January 1994, *The Conservation of Major Urgquart's Flag* (TCC1689).

This report concerns the treatment of an incomplete, discoloured, soiled and oft repaired silk flag, flown in the battle of Arnhem, 1944, and owned by the Airborne Forces Museum, UK.

The treatment was informed by the client request, the role, materials and construction of the flag, and ethical issues inherent in treatments

involving flags and historic soiling.

Treatment involved documentation, surface cleaning, removal of detrimental previous repairs (stitched and adhesive), solvent cleaning (IMS), humidification, stitched support, suggestion of missing areas, design of and attachment to a mount, design of a glazed frame and provision of recommendations for preventive conservation.

**TAMMANY HEAP (née Stone)** - 1994, *The Conservation Treatment of a Crewelwork Valance as a Didactic Display* (TCC Reference Collection)

The conservation treatment of a crewelwork valance offers a unique addition to the Textile Conservation Centre's Reference Collection. It incorporates a range of comparative treatments (minimal to more intensive) in one object. The intensive treatment comprises different approaches to stitched support along the length of the valance.

The report highlights some of the issues and practice of conservation raised in the treatment and includes a resource list of associated TCC material. The valance forms a highly visual didactic aid of use in illustrating the nature of textile conservation to a wider audience. A display, transport and storage form are included.

**MONIQUE PULLAN** - May 1994, *The Conservation of a Japanese Folding Screen*, (TCC 1823)

The report documents the treatment of one leaf from a Japanese folding screen, a multi-media object comprising embroidered silk and damask-woven cotton textiles, newspaper interlinings and a wooden lattice. The ethics of conserving an object originating from a specific, non-Western tradition of manufacture and repair, and the option of modifying the screen's construction in order to strengthen it for functional use are discussed. The treatment, adapted from traditional Japanese mounting methods, is described and assessed. The panel was dismantled, and the textiles and newspaper components were supported on silk or kozo papers using wheat starch adhesive; the lattice was lined with paper.

**ALEXANDRA SETH-SMITH** - January 1994, *The Treatment of a Jockey Silk*, (TCC 1647.A)

The conservation of a jockey 'silk', reputedly worn by the rider of the Epsom Derby winner, centered on providing support to the sleeves for it to be safely and pleasingly displayed in a bow-frame.

Of cream satin with scarlet and green sleeves, the badly damaged components of the jacket exhibited degradation synonymous with that of weighted silk and from being flattened during storage.

Treatment required careful planning to overcome problems associated with handling a three-dimensional artifact with brittle fibres. A combined stitched and adhesive support was implemented using silk crepe line and Vinamul 3252.

**TRACEY WEDGE** - May 1994, *The Conservation Treatment of Two Mixed Media Pole Fire Screens with Associated Tassels*, (TCC 1789.1 and .2)

This report documents the conservation treatment of two privately-owned framed pole fire screens and two tassels. A wide range of materials is incorporated in the screens, including a printed silk fabric with linen backing through which silk and metal elements have been embroidered, printed paper, a wooden stretcher and a frame of wood, rattan and glass.

The panels were removed from their frames and all elements were treated while still mounted on the original stretcher. The linen lining to the printed backing paper required a stitched support while an adhesive treatment, involving infilling missing areas, was given to the paper. Ethical issues were faced when infilling the paper.

The frame was treated by a furniture restoration company before the screens were reassembled. Treatment of the tassels was limited to surface cleaning and humidification.

### THIRD YEAR PROBLEM INVESTIGATION PROJECTS

**SARAH FOSKETT** - January 1994, *An Investigation into the Properties of Isinglass and Its Use in Conservation*.

The report defines isinglass and provides an introduction to the protein chemistry of gelatin derived adhesives. Special reference is made to the properties of isinglass which render it suitable for conservation.

Conservation literature from a broad range of disciplines is reviewed. Additional information concerning current uses of, and opinions about, isinglass is provided by the results of a conservator survey.

Experimental work is reported in which the properties of four isinglass products prepared using

three common preparation methods are investigated. The properties are analysed quantitatively and qualitatively. Conclusions are drawn concerning preparation method and product type.

**ABIGAIL HART** - May 1994, *An Investigation into Moiré Fabrics for Conservators*.

This report provides an investigation into moiré fabrics for conservators. The aim of this investigation is to assist the treatment of objects constructed from modern and historic moiré fabrics. To achieve this aim the following subjects are covered:

A review of the published definitions of moiré fabrics;  
A discussion of the physical characteristics of moiré fabrics;

An introduction to manufacturing techniques that can be used to produce moiré fabrics;

A discussion of the difficulties involved in treating moiré fabrics and the suggestion of some solutions to these difficulties. This includes written and photographic documentation, cleaning and stabilization and the potential role of Volasil™ 244 and Computer Image Processing in the treatment of objects made from moiré fabrics

**MONIQUE PULLAN** - January 1994, *A Survey of Starch Paste Adhesives Used in Conservation: The Chemistry of Starch and the Properties of Various Pastes*.

A Survey of the current usage of starch pastes in conservation introduces these adhesives to the textile conservation profession.

Preparation methods and raw materials for various pastes are described. The chemistry of starches and pastes, and the adhesive properties perceived by users demonstrate the heterogeneity of starch adhesives.

The investigation identifies an increasing interest in starch by some textile conservators, but also the lack of confidence to execute treatments because of lack of knowledge, as well as skill. Particular concerns and experiences of textile conservators are highlighted through a questionnaire and practical work undertaken in conjunction with the project

**ALEXANDRA SETH-SMITH** - April 1994, *Investigation in the reconstruction of a 5th Dynasty Egyptian Bead Dress*, (TCC 1826.i)

A rare 5th Dynasty Egyptian bead-net dress

belonging to the Petrie Museum was required for long term display.

The artifact comprises a re-threaded panel of faience beads and breast caps which form a wide-mesh structure. Loose beads and a string of mitra shells are retained with the reconstructed components of the dress.

The aim of the project was to formulate a reconstruction program which would enable the dress to be safely exhibited. Initial research centered on accumulating contemporary references of bead dresses to establish a design format. The faience was analysed to confirm whether it could withstand handling.

Appropriate techniques and materials were researched to ensure the dress would be well supported throughout the display period.

**TRACEY WEDGE** - January 1994, *Historic Textile Wall Coverings: The Influence of Technical and Ethical Considerations on Treatment Options - A Review and Evaluation of Treatments.*

The report outlines difficulties encountered by the textile conservator when considering appropriate treatments for textile wall coverings in situ.

Past treatments carried out by the Textile Conservation Centre are evaluated and published literature is reviewed, with emphasis placed on the dry methods of cleaning used, in particular the Wishab sponge.

Ethical considerations are outlined with regard to the treatment of wall coverings in the United Kingdom and New Zealand (Aotearoa).

The following two reports will be presented at a future meeting:

**ALLISON CHESTER** - *The Role and Performance of Chelating Agents in Textile Conservation - A Preliminary Study.*

**TAMMANY HEAP** - *Use of Video Techniques to Document Textile Conservation Procedures* (working title)

#### Diploma Course in Textile Conservation

#### **FINAL YEAR PROJECTS REPORTS**

During their final year of study between 1975 and 1991 students researched, conserved and reported on one special project. The projects were chosen for the particular problems presented by their materials

and make up and were therefore focussed on a particular object or a set of objects.

From 1992 students were asked to complete two reports - one on an Investigation Project and the other on a Practical Project.

<b><u>STUDENT/YEAR</u></b>	<b><u>PROJECT</u></b>	<b><u>CLIENT</u></b>
<b>1975</b> McC <small>ORD</small> , Margaret	18th C. Brocatelle Hangings of a State Bed	Ipswich Museum
<b>1976</b> FR <small>ASER</small> , Alison H <small>ARPER</small> , Bridget S <small>MITH</small> , Rosemary	Fin de Siecle Tablecover, Hans Burghmair Design 19th C. Printed Shawl, Paisley Design Coptic Tunic with Hood	Private TCC Private
<b>1977</b> BL <small>UM</small> , Dilys L <small>AMB</small> , Marion	Study Collection of Peruvian Textiles 19th C. Turkish Embroidered Ceremonial Hanging	Private Private
<b>1978</b> REN <small>DELL</small> , Caroline RO <small>BERTS</small> , Margaret	18th C. Silk Hanging with Bizarre Design 19th C. Turkish Woman's Coat	Waddesdon Manor Shambellie House
<b>1979</b> CO <small>USENS</small> , Stephen	17th C. Mortlake Tapestries, Hero and Leander	Lyme Park
<b>1981</b> FL <small>INTOFF</small> Elizabeth W <small>YLIE</small> , Annabel	17th C. English 'Turkeywork' Cushion 17th C. Flower Embroidered Bed Valance	Winchester Cathedral Private
<b>1982</b> HER <small>BERGER</small> Barbara G <small>IZA</small> , Mary L <small>EGG</small> , Sally S <small>INGER</small> , Poppy	Opus Anglicanum Altar Frontal 19th C. Chinese Robe, Tapestry woven Designs 16th C. Stained and Painted Wall Hanging 18th C. Effigy Dress Embroidered on Brocaded Silk	Brixham Church Private Ancient House, Ipswich Geffrye Museum
<b>1983</b> B <small>ARNETT</small> , Jennifer F <small>OTHERINGHAM</small> , L. G <small>ILL</small> , Kathryn G <small>RANT</small> , Lynn S <small>YKAS</small> , Philip	2,000 BC Egyptian Linen Dress c. 1870 Doll in Fashionable Dress French Tapestry Woven Sofa Covers 17th C. Hanging Pockets, Metalwork Embroidery 17th C. Buff Leather Coat	Petrie Collection Turnbridge Wells Museum Wallace Collection Warwick Museum Hatfield House
<b>1984</b> B <small>BOND</small> , Lyndall D <small>DARDES</small> , Kathleen E <small>EATON</small> , Linda R <small>OTHWARF</small> , Martha S <small>SACK</small> , Catherine	18th C. Brocaded Silk Sack Dress 16th C. Tapestry of the Prince Arthur Set 18th C. Painted Barge Streamer 17th C. Tibetan Tangka, Appliqué Centre c. 1600 Gold & Silver Embroidered Mittens	Newbury Museum Magdalen College, Oxford The Glaziers Company Private Usher Gallery, London
<b>1985</b> A <small>AMOS</small> , Anne D <small>DOYAL</small> , Sherry L <small>LENNARD</small> , Frances P <small>OWELL</small> , Eileen T <small>TOULSON</small> , Wendy	c. 1800 Kesu Panel 1902 Frances Macknair Embroidered Curtains c. 1830 Peeler's Uniform George VI Coronation Court Dress Pall - Opus Anglicanum	Private Private Metropolitan Police Museum Court Dress Collection Lying Parish Church
<b>1986</b> B <small>BROOKS</small> , Mary M <small>CC</small> L <small>INTOCK</small> , C. Z <small>ZUBIATE</small> , Rosanna	18th C. Chinoiserie Bed Cornice 1588 Spanish Armada Waterlogged Textile 18th C. Boy's Coat and Breeches	Chippendale Society Ulster Museum Museum of London
<b>1987</b> G <small>GATES</small> , Susan J <small>JOSE</small> , Mary K <small>KIRKWOOD</small> , Irene M <small>MUIR</small> , Caroline	late 15th C. Fragment from a Tapestry 17th C. Raised Work Box Painted Silk Guidon 17th C. Raised Work Beaded Picture	Private Private Private Private



**STUDENT/YEAR**

**PROJECT**

**CLIENT**

PETSCHEK, Carla  
STEVENS, Crosby

Painted Egyptian Mummy Shroud  
Set of Painted Silk Banners from the American  
Revolution

Petrie Museum

1988

FINE, Anna

Shephardic Torah Mantle

Private

HUGHES, Helen  
JOELS, Naomi  
MACKIE, Kjerstin  
REYNOLDS, Ann  
SCHINDEL, Terri

Tibetan Tangka  
c. 1760, Top Covers of a Chinese Chippendale Chair  
19th C. Three Pairs of Working Breeches  
c. 1760, Top Covers from a Northey Suite Chair  
c. 1690-1720, Grave Garments from a Spanish Colonial  
Burial in Santa Fe  
16th & early 17th C. Ecclesiastical Embroideries

Spanish & Portuguese  
Synagogue  
Private  
Private  
Guildford Museum  
Marble Hill House  
Museum of  
International Folk Art  
Private

WORBOYS, Melanie

1989

BOTT, Gillian  
CUSSELL, Susanne  
DIDION, Claudia  
HOWIE, Heather  
PILKINGTON, C.  
ROWE, Amber  
RUBIN, Nancy

17th C. Embroidered Panels, with Braid  
18th C. Archer's Waistcoat  
c. 1823, An Evening Dress and Overdress  
A Coptic Tunic  
c. 1825, Court Train  
Two Small Central Asian Knotted Textiles  
Three Late Pre-Hispanic Textile Fragments from the  
Lima Valley, Peru  
17th C. European Padded Saddle

Private  
Harrow School  
Worthing Museum  
Private  
Court Dress Collection  
Private

SELM, Rosemarie

1990

GIDNEY, Kveta  
GREGORIOU, Manolia  
HAYWARD, Maria  
LISTER, Alison  
MORGAN, Helen  
STOCKWELL, Kate

A Russian Court Dress  
7th-8th C. AD, Boy's Coptic Tunic  
Two Oriental Panels: A Kakeomono and a Kalaga  
Three Small Clothed Figures  
Three 18th C. Women's Shoes and a pair of Clogs  
17th C. Knitted Jacket

Field Museum, Chicago  
Private

TELFORD, Emma

1991

BILSON, Tom  
MANITTA, Sharon  
PARDOE, Tuula  
STOUGHTON-HARRIS  
Clare

Early 20th C. Dress

Roman Egyptian Painted Shroud Fragment  
Mid-19th C. Fully Clothed Wax-Headed Doll  
Two Early 19th C. Painted Silk Banners

Luton Hoo  
Private  
Private  
Epping Forest Museum  
Chertsey Museum  
Gallery of English Costume  
Platt Hall, Manchester  
Private

WOOLMORE, Harriet

Rubberised Multi-Media Costume: A Raincoat  
Designed by Mary Quant  
18th C. Altar Frontal

Fitzwilliam Museum  
Kensington Palace  
Jew's Hospital

1992

ANDREW, Sally

• Infared and Ultraviolet Radiation  
19th C. Carriage Parasol

Platt Hall

COOK, Phillipa

• Underlays in Historic Houses  
18th C. Set of Canvas Work Top Covers

St Mary's Church  
Buscot, Oxfordshire

DEVITT, Clodna

• Woolen Cloth Garment from Coal Mine  
1580-1630, Large Flemish Tapestry

-  
TCC Reference Collection  
-  
Private  
-  
Leicestershire Museums

<b><u>STUDENT/YEAR</u></b>	<b><u>PROJECT</u></b>	<b><u>CLIENT</u></b>
HAKARI, Anna	• Removal of Rust Stains from Historic Cellulosic Textile Material Bark Cloth	- Private
HOWARD, Sarah	• Historical Window Draperies Mid to Late 19th C. Beaded Canvas Work Chair	- Private
MILANESCHI, Anna	• Degraded Silk Dressed Madonna Figure	- Private
REPONEN, Tarja	• Wet Cleaning Woollen Textiles Late 17th C. Embroidered Cushion	- Textile Conservation Centre
ROLLINS, Alison	• Pattern Cutting for Historical Costume 18th C. Sack Backed Dress	- Leicestershire Museums
<b>1993</b>		
ALLAN, Victoria	• Application of Enzymes to Textile Conservation 19th C. Printed Cotton Dress	- Private
GIBSON, Lynn	• Drawing and other visual Imaging techniques for Recording 17th C. Garments Fragments from a Mine	- Leicestershire Museums
GREENSLADE, Irene	• Methods of Application on Adhesive Supports 19th C. Painted Masonic Silk Banner	- Private
JENKIN, Charlotte	• Identification of Degraded Vegetable Fibres in Upholstery 18th C. Silk Brocade Torah Mantle and Associated Fragments	- Private
THOMPSON, Karen	• Use of Poultices for Removing Adhesive Residues from Textiles c. 1904 Doucet Bodice	- Private
<b>1994</b>		
CHESTER, Allison	• Removal of Natural Rubber Adhesive Residues and Subsequent Treatment of a Painted Silk Banner	-
FOSKETT, Sarah	• An Investigation into the Properties of Isinglass in Conservation Reconstruction of the Top Border of a Thang-ka, A Pilot Treatment	- Horniman Museum
HART, Abigail	• Moiré The Conservation of Major General Urgquart's Flag	- Private
PULLAN, Monique	• Chemistry of Starch Paste Adhesive in Conservation The Conservation Treatment of a 1907 Japanese Folding Screen	- Private
SETH-SMITH, A.	• Investigation into the Reconstruction of a 5th Dynasty Egyptian Bead Dress The Conservation of a Jockey Silk	- Petrie Museum
WEDGE, Tracey	• Historic Wall Coverings The Conservation Treatment of 2 Mixed Media Fire Screens	- Private
The Textile Conservation Centre Apartment 22, Hampton Court Palace East Molesey, Surrey KT8 9AU Telephone 081-977-4943 Facsimile 081-977-9081		
• Investigation Projects		

## ANNOUNCEMENTS

### ANNOUNCEMENT OF THE FORMATION OF A NORTH AMERICAN TEXTILE CONSERVATION CONFERENCE

A number of American and Canadian textile conservators have expressed interest in the formation of a North American group whose purpose would be to work together to organize a biennial conference devoted to topics relevant to textile conservators and include the participation of scientists, museum designers and art historians etc. as their contribution would relate to the textile conservation community.

The organization initially is functioning with a steering committee consisting of Ela Keysertingk, Canadian Conservation Institute; Catherine McLean, Los Angeles County Museum of Art; Linda Eaton, Winterthur Museum; Chris Paulocik, Metropolitan Museum of Art; and Jane Merritt, National Park Service, Harpers Ferry Center.

We are seeking the assistance of other conservators who would have the support of their institution to get this organization started. Institutional support may mean the donation of your time or allowing you to generate an occasional mass mailing, and most importantly the availability of a lecture hall or auditorium where a 2 day meeting of 150 plus attendees could be held.

We would like to see each conference hosted by a regional group consisting of

conservators belonging to larger institutions as well as those in private practice who would be responsible for arranging the meeting for that year. This work would include making local arrangements, program development and publication of postprints. The venue for the meeting would move to another host group two years later.

If you and your institution are interested in supporting the organization of this North American Textile Conservation Conference please contact Ela Keysertingk (613) 998 3721, ext. 209 or Jane Merritt (304) 535 6142

### MA HISTORY OF TEXTILES AND DRESS IN THE HISTORY OF ART AND DESIGN DEPARTMENT WINCHESTER SCHOOL OF ART

The Ma History of Textiles and Dress, validated by the University of Southampton, is now recruiting for the academic session 1995-6. Open to students with a wide range of career and academic interests, this course studies the history of textiles and their applications in dress and furnishings from the 18th century to the present day. It explores museums, archives and other off-site resources and includes both a study visit to the north of England and one to a European site. Attendance is two days a week for a year plus a dissertation or one day a week for two years plus dissertation. Applications for MPhil and PhD research will also be considered. For details and applications forms please contact: Academic Registrar, Winchester School of Art, Park Avenue, Winchester SO23 8DL, England. Tel. 0962 8442500.

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Editors : Leslie Redman  
Helen Holt  
Lesley Wilson

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