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TCN



TEXTILE CONSERVATION NEWSLETTER

TCN

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Disclaimer

Articles in the Textile Conservation Newsletter are not intended as complete treatments of the subjects but rather notes published for the purpose of general interest. Affiliation with the Textile Conservation Newsletter does not imply professional endorsement

FROM THE EDITORS

I broke my right arm while skating a month ago (my story is a triple axle and bad ice), and have a cast extending from just below my knuckles to above my elbow. There have been all the usual difficulties and adjustments which you might think of when faced with sudden one-handedness. Everything simple becomes difficult. At best every movement involves two steps, at worst it is impossible to do. While I can't say I mind not being able to do the dishes, I do mind the fact that I am unable to do any of the handwork which I so enjoy.

...triple axle and bad ice...

Knitting is painful and awkward and it is difficult to maintain tension. Crocheting is the same. I can't hold the hoop and effectively guide the needle for cross stitch or any other form of embroidery. I can't cut fabric left-handed or even if I could manipulate the scissors, it is difficult to hold fabric and cut with only one functioning hand. Even watching TV became less enjoyable without something in hand to occupy myself during the ads or boring bits!

It has made me realise what an important role needlework plays in my life. It not only fills in the time but provides me with a sense of accomplishment. It creates a period of calm in an otherwise busy and goal oriented day. When working on my needlework I experience a sense of relaxation and quiet which is hard to come by in any other way.

I have recently begun teaching my niece how to knit and she remarked that it was a great way to make her mind go blank. This as she steadily knitted away on a small project for her grandmother. At the age of fourteen she has discovered a little secret which she will be able to use all her life.

The therapeutic aspects of working constructively with your hands has long been known in the medical world as well, with countless groups of individuals being taught needlepoint, knitting and other crafts - everyone from recuperating soldiers to people with emotional and personality disorders. Even examining a piece of work done by someone else brings its own sense of quiet and wonder as you examine the workmanship, the colour and texture and share for that brief moment a small sense of the satisfaction experienced by the creator.

For myself, this is a temporary affliction and I am able to look forward to a full return to my needle crafts but what if I weren't? Thinking of the changes it would involve (including the loss of my chosen career) has made me appreciate once more the wonderful, fragile, strength of a well running, functioning human body.

Leslie Redman

(For those of you wondering how I managed at work...six fingers work very well for typing condition reports!)

SCREEN

DOLL

BOOK MARK

TRINKET BOX

CHAIR-BACK COVER

WALL POCKET

A FEW SUGGESTIONS
FOR USING
INSERTS
PACKED WITH
PACIFIC
CHEWING TOBACCO

Turn over. Further designs on the other side.

Storage for Cigarette Silks

The Canadian War Museum collection includes 288 "cigarette silks". These were premiums in tobacco products, distributed in Canada by companies such as Imperial Tobacco Limited and by BVD Cigarettes in Britain. The "silks" are small works of art, printed in full colour and crisp detail on fabric. They depict military medals and orders, flags, historic events, Canadian Army regimental uniforms, British regimental crests and portraits.

The "silks" are small works of art...

Most are numbered and titled: e.g. "16 Victoria Cross - Great Britain". They were collected at the time of issue, mainly between 1913 and 1915, and are actively sold, traded and collected today.

One set, Regimental Uniforms of Canada, illustrating 55 different uniforms, was reproduced from gouache paintings by R. Richardson which are now part of the Canadian War Museum's art collection.

Fabric

Although called "silks", none of the examples in the Canadian War Museum is all silk fibre. Most are warp-faced satin with a monofilament silk warp and cotton singles weft. The Canadian History Series is printed on all-cotton weft-faced sateen.

Treatment

Most required no treatment or just humidification and blocking to remove creases. Some required washing and blocking, including those which were heavily soiled or stained and a group which had been glued to paper or card backings. Fortunately, the glues softened easily using humidification.

Storage

The challenge was finding a safe method of storage. We needed a system which would protect the "silks" as well as allow them to be organized and studied without wear and tear, preferably without the need to stitch on individual accession numbers.

The smallest series: regimental uniforms, crests, flags, medals and orders are about 5.0 x 8.0 c.m., the Canadian History Series "silks" are 4.8 x 6.8 c.m., and the larger flags and portraits are about 12.0 x 17.0 c.m.

A solution was found in a Museum Archival Conservation catalogue. We purchased a standard 3-ring archival album and slipcase, and photographic storage pages with pockets in a variety of sizes. The smallest "silks" are stored 9 per page in Joshua Meier 64950. The Canadian History Series are stored 4 per page in PrintFile R Archival Preservers, style No. 35-8P. The larger flags and portraits are stored 2 per page in PrintFile R Archival Preservers, Style 57-4P. Accession numbers were fixed to the upper left corner of each

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pocket using self-adhesive labels.

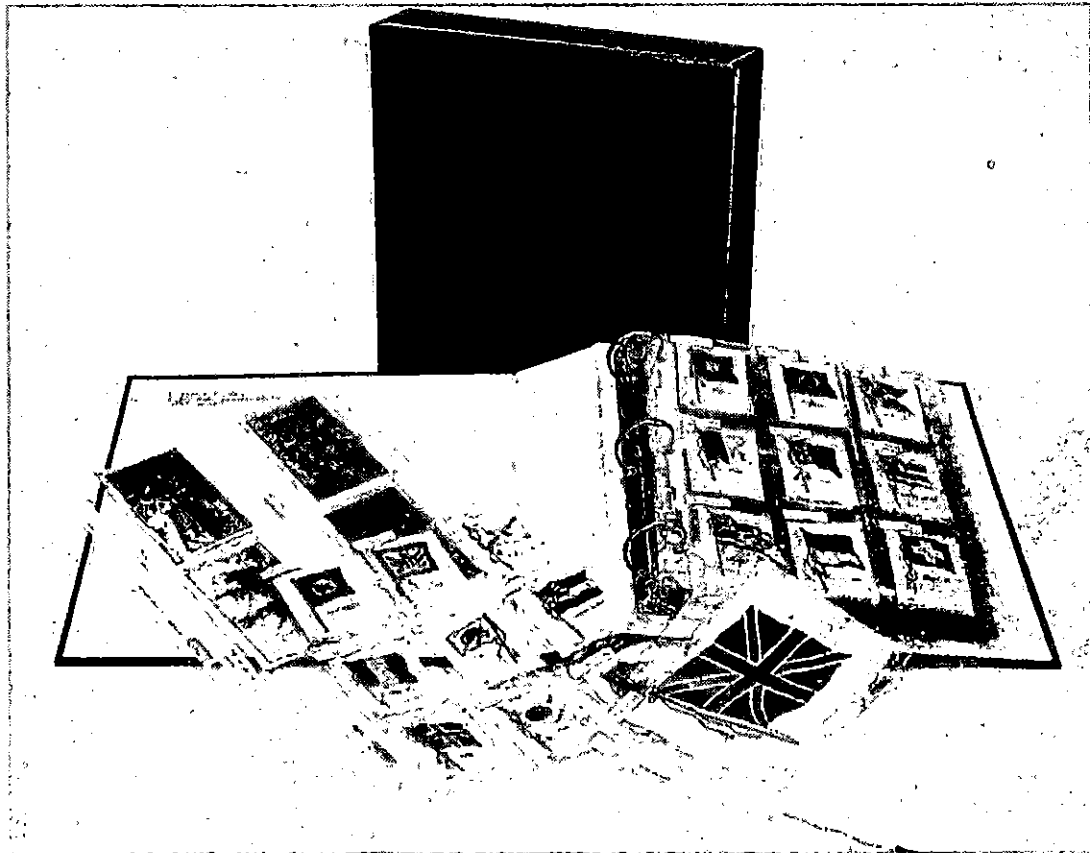
The entire collection is stored in one binder, with room for additional "silks" if more are accessioned. Face and reverse of each item are clearly visible without handling.

Acknowledgments:

The Canadian War Museum is grateful for the assistance of Yolande Mukherjee, Corporate Librarian, Imperial Tobacco Ltd., Montreal in providing background material on premiums in tobacco products and to Dale Stratton, publisher of the Canadian Trade Card Index for help with dates of issue.

The author is grateful to Helen Holt, Conservator, Dress and Insignia, Canadian War Museum for finding a solution to the "cigarette silk" storage problem.

Elizabeth Lee
Volunteer, CWM Dress & Insignia Conservation Department



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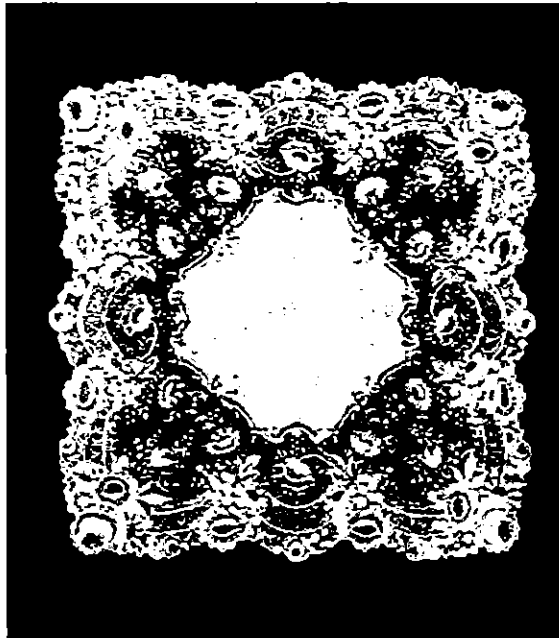
The Art of the Lacemaker - An Exhibition -

Featuring the Collection of Margaret Ruhland

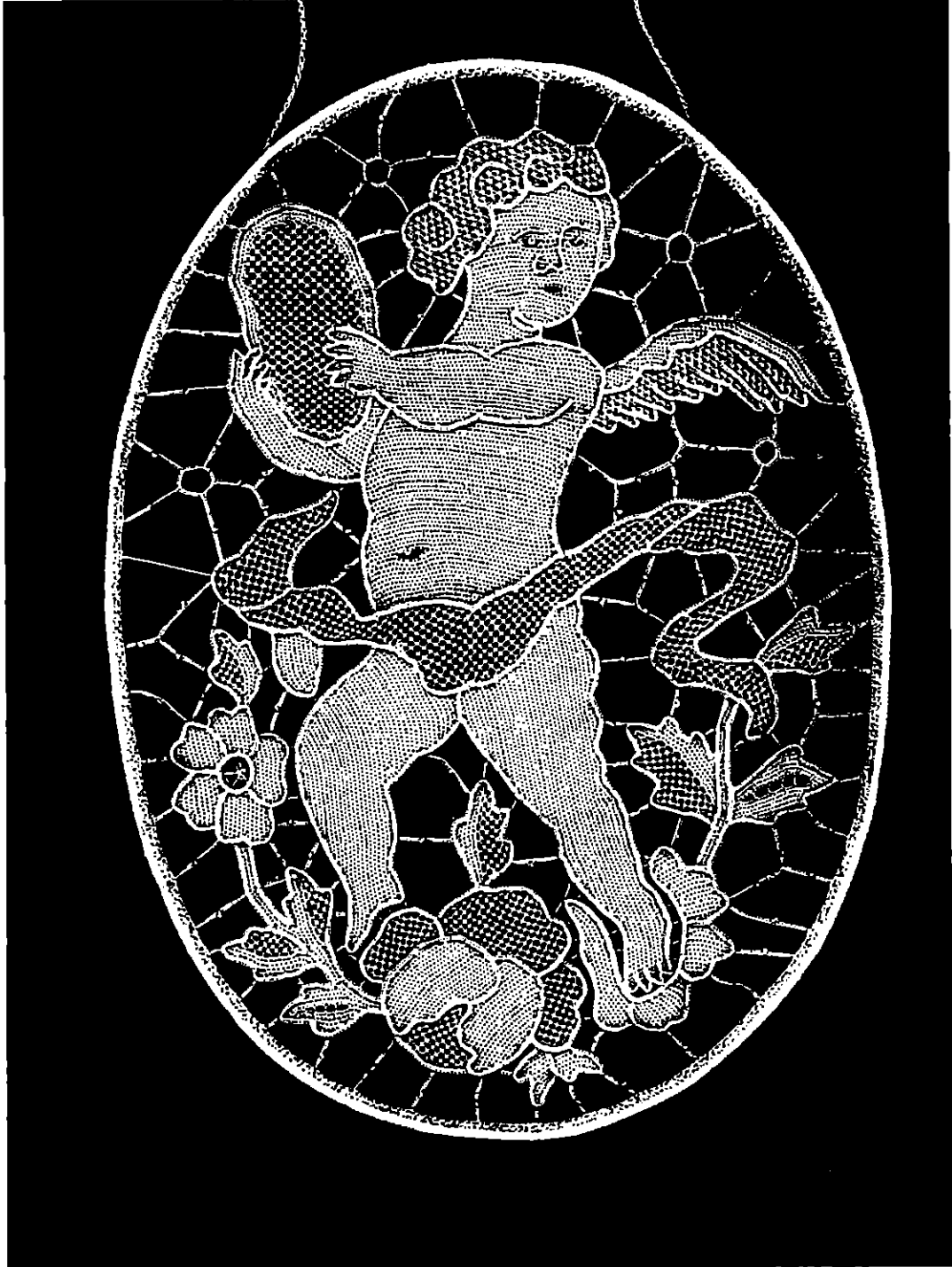
The Art of the Lace Maker is an extraordinary collection of over 450 artifacts, ranging from magnificent 19th century tablecloths to precious 17th century fragments originating in Europe, Asia, Canada, the United States, South America, and the Pacific Rim. This exhibition highlights hand made laces, but also illustrates the development of machine made laces and their effect on lace making as an art form.

Four hundred years ago, Italian lace makers simply used a needle and thread to fashion their "*punto in aria - stitches in the air*". Since then, many techniques have been developed using lace pillows, bobbins, pins and shuttles and a myriad of other tools, many of which are included in this exhibition.

The Ruhland Collection is as diversified as any significant museum collection in North America. Its 450 pieces encompass all forms of lace techniques. From the earliest netted and needle laces to the bobbin laces of the 17th century and onward, up to and including 19th and 20th century machine made works, this collection succeeds completely in its aim of providing a travelling educational tool for Canadians to enjoy and learn from.



Needle lace; Belgium, ca. 1880



“Angel”. Needle lace; purchased in Paris, possibly made in Italy, ca.1900.

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Thirty-one framed artifacts form the heart of the collection. These include magnificent 19th and 20th century collars of hand and machine-made laces, handkerchiefs, cuffs, doilies, edgings and fragments which, on their own provide a fascinating introduction to this most ephemeral of the textile arts.

An 1824 French lace pillow and bobbins introduce the visitor to the gentle art of bobbin lace making. Throughout the collection, a myriad of bobbin laces may be found, from a French Chantilly lace Mourning Shawl to a late 17th century fragment of Point Plat. Included in this category is a rare selection of 17th and 18th century bobbin lace edgings of French and Flemish origin.

Needle laces, those made with a needle and a single thread offer a truly unique glimpse into the past. Most exciting are the figural pieces, whose fantastic birds, beasts, princes and angels come to life through the magic of this art. A single stitch, the lowly "buttonhole", repeated a million times, often in the finest of threads, forms the basis of this unique lace.

Fine examples include a rare Hollie Point baby cap dated 1742, a ca. 1640 insertion of fine Gros Point de Venise and an especially exciting Italian needle lace panel showing a medieval falconry party filled with lords and ladies on horseback, with their foot soldiers, falconers and hunting dogs.



Detail from a cap. Hollie Point needle lace; England, 1742

The machine made laces included in the collection range from the earliest Swiss chemical laces of the first half of the 19th century to early 20th century examples of multi-coloured embroidered laces from western Europe.

Selections from the collection of The Museum for Textiles will provide a luxurious addition, as will the submissions by contemporary Canadian lacemakers to be featured in a concurrent exhibition, *LACEMAKING TODAY*.

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Workshops, demonstrations, lectures and group tours will take place during the course of the exhibition, and Margaret Ruhland, a recognized expert in the field, will share her expertise through special lace identification clinics.

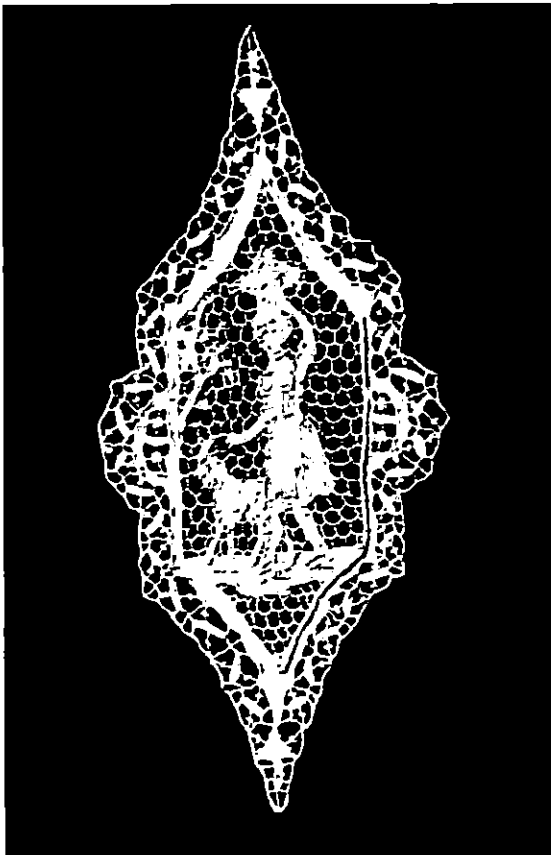
The exhibition is guest-curated by Joyce Dawson Taylor of The Textile Conservancy and will be held at The Museum for Textiles, 55 Centre Avenue, Toronto, Ontario. The opening reception for *THE ART OF THE LACEMAKER* is Saturday, March 30, 1996, 14:30-17:00, and the exhibition continues until October 13, 1996.

The Museum for Textiles' hours are:

Tuesday to Friday	11:00-17:00
Wednesday	11:00-20:00
Saturday and Sunday	12:00-17:00
(Wednesday evening - pay what you can)	

For further information contact Sarah Quimton, Exhibition Coordinator, (416) 599-5321 or Joyce Dawson Taylor, Guest Curator, (905) 628-4521.

Joyce Dawson Taylor
The Textile Conservancy



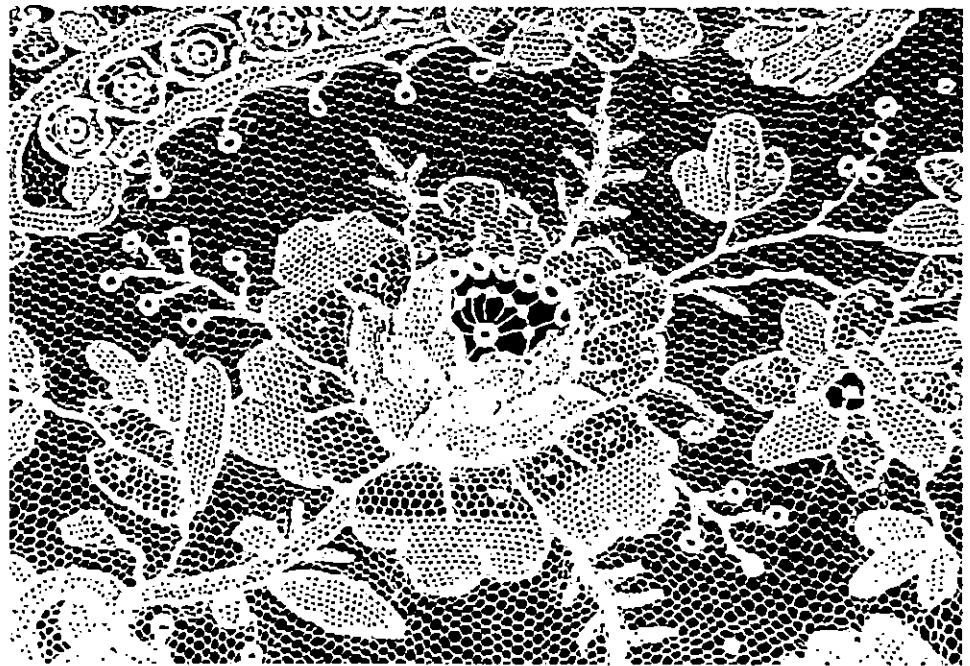
"Lady with Sheep", needle lace, possibly Italian, ca. early 20th century



Detail from "Lady with Sheep"



Valenciennes lace; bobbin lace; Flemish, ca. early 19th century



Detail from collar; needle lace; Belgium ca. 1900

On Holy Ground

METHODS FOR THE REPAIR OF AREAS OF LOSS ON HISTORIC MILITARY UNIFORMS

In this paper, a series of brief examples will illustrate how areas of loss in historic uniforms can be dealt with. This is an introduction to a vast topic and it is hoped that reading these notes will help to visualize the 'problems' in the examples provided, prompt new ideas and enable a conservator to develop object - specific solutions.

More than one small hole can be backed at a time...

UNDERLAYS

Object: A lined wool stroud uniform from the early nineteenth century in fair condition that has many scattered holes resulting from an insect infestation.

Localized areas of the artifact are backed using small pieces of fabric of a similar colour, thickness, hand, weave structure and fibre composition as that of the artifact. Small patches are teased to the underside of the repair area from an opening such as a larger hole or a broken seam using fine tweezers¹, and are stitched along the edges of the loss area with couching, whip stitches or other appropriate unobtrusive stitches. The patch itself may or may not be stitched around its perimeter to the underside of the object with a catch stitch or another stitch depending on the fabric type and the location of the holes.

More than one small hole can be backed at one time if the holes are in close proximity. A decision must be made regarding the placement of several small patches or one large patch in an area. A large patch is cumbersome, occupying restricted space in an artifact where the lining conforms closely to the shape of the artifact. Yet small scattered patches may make visible, bulky lines on the surface of the artifact. However, if the holes are far enough apart the latter may be the favoured technique.

Technique: The fabric patches are cut to the appropriate size (slightly larger than the size of the loss area) using trial and error.

Stitching Tip: Small bits of supplementary thread or fine fibres can be tacked to the surface of the repair fabric to mimic the surface appearance of the artifact fabric.

THE PLUG

Object: Similar to above but unlined with less extensive moth damage. The holes are very small and few in number, mainly found in the underside of the sleeve, but otherwise it is in good condition.

This technique is suitable for unlined objects with very small holes where aesthetics is of primary concern. It is especially useful where a single layer of fabric makes up the area needing support such as a red stroud that loosely covers a beige interfacing. The nature of the fabric must be one where the stitches used can be hidden in the bulk of the fabric, such as wool flannel, and where ravelling is not an issue.

Technique: Cut matched fabric to the size of the area of loss using trial and error or a Mylar tracing if the loss is large or of a complex shape. Care should be taken to match the size and shape so as to eliminate stressing the artifact while stitching the plug in place.

Stitching Tip: Fine threads taken from Tetex² or crepline are used to take small stitches surrounding the hole, and back to the plug and vice versa from the underside. The stitches are best worked from the top surface of the artifact using a curved needle. The result is a 'star burst' of threads encompassing the plug on the reverse of the artifact. One must be cautious not to catch threads too close to the raw edges of either the plug or the artifact as the risk of the threads ravelling is greater there. Try to find a balance between stitching enough to keep the plug in place rather than over-stitching the area.

OVERLAYS

This technique is useful for repairing military lace³ that is fragmented, frayed, worn or has loss areas. Enough of the original lace is intact so as to make it impossible to back the areas from the underside. Essentially, the overlay acts as a patch, encasing the loose elements in place, and is stitched to the surface of the uniform surrounding the edges of the thick lace. The size of the overlay can vary greatly. This technique is successfully executed and almost invisible if custom-dyed or painted crepline⁴, or suitably coloured Tetex is used. The technique for stitching the perimeter of the overlay varies, but the whip stitch, slip-stitch or others are suitable. In the rare instances that a large patch is used, a running stitch in unobtrusive areas, such as stitching in the ditch of a seam line or the selvedge of lace lying alongside the damaged lace may be used to eliminate 'pocket' effects in the central area.

Technique: Before beginning to encase the areas of damage, one should consider doing preliminary stitching to secure fraying threads. Once the artifact is prepared, the overlays are cut to the appropriate size using a pattern traced from Mylar or by trial and error. One needs to be quite accurate while tracing on the Mylar. The fabric needs an allowance to either turn under or finish and should follow the grain of the trim as closely as possible. The crepline can be washed and degummed before or after cutting out and edge finishing but this requires some experimentation as it can be a tricky process.

OVERSIZED OVERLAYS

This technique does not impart a great deal of support strength but does unify...

The overlay technique can be used on a section of a uniform showing overall signs of weakness. For example, the surface of a worn, quilted silk lining can be overlaid entirely with crepline. The overlay holds the fragile silk together and if carefully constructed of crepline dyed to an appropriate colour, it allows a viewer to see the original textile. This technique does not impart a great deal of support strength but does unify the aesthetic quality of the interior of the garment and prevents further loss of original fabric.

Technique: This is similar to the above mentioned technique but on a larger scale. The pattern pieces are first drafted on Mylar, seam allowances added and the overlay fabric cut from the chosen fabric. The seam allowances are turned under and basted, the pieces washed and blocked to the pattern shape and stitched to the artifact. The basting stitches are then removed.

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Stitching Tip: Rows of stitching following existing seam or design lines can be added at regular intervals within the body of the overlay to supplement the stitching around the perimeter. This will reduce the 'pocket' effect caused by the sheer size of the repair fabric.

REPLACEMENT OF MISSING PARTS

A modern addition to replace a complete section of a costume such as a portion of a coatee that has been lost, may be necessary in order to provide adequate support to the area. The purpose of the replacement piece is to unify the whole in aesthetic terms, and to secure the other areas of the costume. This is especially useful if it is to undergo stress, such as being placed on a mannequin for display. Conservators, in order to secure the piece, touch the field of restoration by replacing a segment of the artifact. However, it should be readily observable to a conservator that the new piece is a replacement part, while at the same time being a close reproduction of the original.

Technique: The pattern piece is drafted using traditional techniques or using the above Mylar tracing technique.

OTHER NOTES

New wool or fuzzy-surfaced repair fabric can be shaved to make it appear worn. When backing a large hole in an enclosed space, such as a collar, this technique is especially useful because the repair fabric is made slightly thinner as the surface nap is reduced thus making a less obvious line on the front of the artifact. Another option for large areas of loss is to shave only those portions of an underlay that extend to the underside of the original material thereby reducing bulk.

Commercially dyed fabrics can be top-dyed to achieve a more "aged" appearance.

Commercially dyed fabrics can be top-dyed to achieve a more 'aged' appearance. Coloured crepeline or Tetex can be used to 'tone' a heavier weight repair material.

*Renée Dancause
Assistant Conservator, Textile Lab
Canadian Conservation Institute*

¹ Burnham, Eva. *A method of Treating an Insect-Damaged Uniform Coat with Minimal Amount of Interference with Original Stitching*, No. 16, Spring 1989, Textile Conservation Newsletter, pp 22-24.

² TETEX is the new name for the finely woven polyester fabric formerly called STABILTEX made by the Swiss Bolting Cloth Mfg. Co. Ltd., Zurich.

³ Military LACE is flat woven decorative ribbon, in gold, silver wire or coloured silk or cotton. Used in varying patterns to denote different ranks.

⁴ Vuori, Jan. *'Painting Irganal Dyes Onto Silk Crepeline'*, No 28, Spring 1995, Textile Conservation Newsletter, pp 5-8, and, Redman, Leslie, *'TCN Report on Paint Procedure'*, No. 28, Spring 1995, Textile Conservation Newsletter, p 8. □

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Centre de conservation du Québec

A green embroidered silk damask alter frontal has been restored and installed on its new Velcro R mounting system, at The Cathedral of the Holy Trinity, Québec (Québec). The alter frontal was damaged by water when a newly installed fire sprinkler system froze and cascaded water over the alter in February 1995. A new white alter frontal will be officially installed February 2, 1996. Several members of the Church have been involved with the project for over a year now and its final construction based on the construction of the restored green alter frontal, was overseen at the CCQ. This was the first time that the textiles lab provided space and advice in the fabrication of a new textile item. The results have been very positive and have added another dimension to the validation of preventive conservation advice and utilization of textile conservation equipment, lab space, etc. The project to build oversized metal cabinets to store the collection of alter frontals in its entirety at the Cathedral is still underway.

Cosmetic treatment of an Ursuline alter frontal "Le Repas de la Sainte Famille lors de la fuite en Egypte", circa 1750, has been completed for the re-opening of the Musée des Ursulines, February 1, 1996.

As of January 8, 1996, Sharon Little is working on a full-time basis, following her return from a two year maternity leave. She has worked on a part-time basis (3 days/week) on a job share programme with Louise Lalonger - an arrangement which was both highly productive and enjoyable. Louise Lalonger continues to work on contract. Edmonde Poirier (textile artist) and Kathryn Borel (professional embroiderer) have been helping out in the lab, on an internship status, one day per week since September 1995. Chantal Audet (graphic artist, Québec Government) will be working in the same capacity for 2 days a week, January to March, 1996.

The restructuring of the CCQ now permits private organizations, companies, individuals, etc. access to the CCQ on a contract basis. For those individuals requiring textile conservation treatment, consultation services, information services, etc. please forward your enquiries to:

M. Michel Cauchon, directeur
Centre de conservation du Québec
1825, Sempie
Québec (Québec)
G1N 4B7

Tel: (418) 643-7001
Fax: (418) 646-5419
email: CCQ@mccq.qc.ca

Sharon Little
Chief Textile Conservator

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The Conservation Program in Gothenburg, Sweden

The undergraduate program in conservation started in 1985 at the Institute for Conservation, Gothenburg University. It is a three year program, which aims to provide the students with a comprehensive knowledge of different conservation areas.

The University accepts a maximum of 15 students every year, each year for a different conservation specialty. I began my studies in textile conservation in 1993. The next textile group will start in 1998. The system, by only accepting students in each specialty every fifth year, is advantageous in that the students will have a good opportunity of finding jobs after they graduate.

The schedule to take in students for different specialties is as follows:

- 1993 textile, paper/photo/film
- 1994 other materials
- 1995 taxidermy
- 1996 fine arts, wood
- 1997 metal, stone
- 1998 textile, paper/photo/film

The year I started there were both textile and paper/photo/film students applying to the program. As part of our application we received a picture of a corner cabinet that we were required to build a model of. We also had to write a condition report of a public object. From the 70 who applied 23 were invited for interviews. Of these 23, 15 were chosen and started the program in September 1993. There are five textile and 10 paper/photo/film students.

The program is divided in two halves, each half being 1.5 years in length. In the first half of the program all of the students take courses together in chemistry, art history, cultural history, conservation ethics, documentation and conservation of different materials.

In the second half the students work only in their chosen conservation specialty, e.g. textile. The first term of the second half is an introduction with courses of two or three weeks in the different areas of the chosen specialty.

The second term the students do an internship at a conservation lab. This year in the textile program two students chose to stay in Sweden at the Royal Armoury and RIK, Stockholm. The other textile students did their internship at the National Museum, Brede, Denmark, the Metropolitan Museum of Art, New York and the Canadian Conservation Institute, Ottawa.

In the first three weeks of the third term we will take a course in archaeological textiles and after that we start writing our final thesis.

When the five of us graduate there will be 13 textile conservators that have graduated from the program.

A big advantage for the textile students is the Swedish Textile Organization. Through the organization we are introduced to the textile conservators at an early stage. In 1997 the organization celebrates its 30th anniversary. A symposium on silk will be held in Stockholm in September 1997 to mark the anniversary.

*Pia Christensson
Sweden*

Internship at the Canadian Conservation Institute

For four months, in the fall of 1995, I did an internship at the Canadian Conservation Institute. The internship was a part of my undergraduate program at the University of Gothenburg, Sweden.

During my internship I worked on a variety of artifacts. I treated an black velvet opera cape, trimmed with "monkey" fur, from the 1870's. The cape belongs to the J.A. Victor David Museum, Killarney, Manitoba. The treatment consisted of securing the beads with stitching and cleaning them with 100% ethanol. The next step in the conservation of the cape was the treatment of the deteriorated fur. Unfortunately my internship ended, so I could not participate in the surface cleaning and the backing of the fur.

At CCI I also treated five pre-columbian fragments from the University of Montréal. They were all cleaned and mounted for study purpose.

For the National Gallery of Canada I treated a silk wall hanging by M.C. Escher, entitled "Dog-like Lion". The wall hanging was blocked and mounted for display. The textile was in the exhibit "M.C. Escher: Landscapes to Mindscapes", which was at the National Gallery from December 1, 1995 to March 17, 1996.

Another treatment I took part in was the solvent cleaning of a banner from the Newfoundland Museum, St. John's, Newfoundland. This was a very interesting treatment for me, since solvent cleaning is not a common conservation method in Sweden. The reason for this is mainly due to the health risks both for the conservator and the environment.

As part of my internship I also dyed hairsilk, prepared adhesive samples and was introduced to the ultrasonic mister. I also took advantage of discussing textile research with CCI scientists.

During my internship I also had the opportunity to visit other textile conservation labs. In Ottawa I visited Julie Hughes and Anna Jakobiec at the Canadian Museum of Civilization, Helen Holt at the Canadian War Museum and Lucie Thivierge at Parks Canada. The first week in November I went to Toronto to visit the Royal Ontario Museum where I met with Esther Méthé and Shamon Elliot. While in Toronto I also attended one day of the joint Symposium of the Costume Society of America, Regions III and IV and the Costume Society of Ontario. As part of the Symposium I was also able to tour the storage facilities of the Bata Shoe Museum and to visit the Museum for Textiles.

In mid November I went to New York to visit a classmate who was doing her internship in the textile lab at the Metropolitan Museum of Art. I also took the opportunity to visit Chris Paulocik at the Metropolitan Museum of Art's Costume Institute.

I found my stay in the textile lab to be very beneficial to me and the variety of projects gave me a well-rounded internship experience.

My sincere thanks to all who made this internship a memorable time, and a special thanks to Janet L. Wagner, my excellent supervisor.

*Pia Christensson
Sweden*

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The Textile Conservation Centre

An Anniversary Update

The Textile Conservation Centre celebrated its twentieth anniversary last year. The Centre was founded by Karen Finch, OBE, and has an established reputation for excellence in textile conservation research and practice. This was recognised in 1995 when HRH, The Princess Royal, became the Centre's patron. The Twentieth Anniversary was celebrated in a variety of ways.

A series of three conferences entitled "Past Imperfect: Future Uncertain" explored textile conservation issues in various contexts. The first, "Room for Improvement", examined approaches to interior conservation including gilding, upholstery and paint finishes as well as the overall balance of conserved, restored and untreated objects within the same room.

A series of three conferences...explored textile conservation issues..

The problems of modern materials were addressed in the second conference, "The Fabric of Art". The complex conceptual and practical issues involved in contemporary art pieces were discussed. The final conference, "Sacred Dirt", focused on approaches to archaeological and ethnographic textiles, particularly the significance of "dirt" as evidence of an object's original nature and function.

A further part of the anniversary celebrations was an exhibition of the work of the 1995 Diploma students' work, "Challenging Problems: Creative Solutions". This exhibition was held at the Courtauld Institute of Art Galleries, London, which was particularly fitting on account of the formal academic affiliation between the three year postgraduate diploma course taught at the Centre and the Courtauld Institute of Art, University of Art. Fiscal year students undertake two twelve week projects. One is an Object Based Project, focusing on the analysis and documentation of a complex textile conservation problem.

Students are assessed on their practical skills in implementing their chosen conservation treatment, the accompanying report which must be produced to specified academic standards, and a presentation to peers and students at the Centre.

The other project, the Investigation Project, is a research project which may be object based, laboratory based or explore issues in preventive or interventive conservation. Again, students are assessed on their report and presentation. The presentations contribute to students' grading in the Professional Practice Unit which also includes project management.

The 1995 Object Treatment projects included two hats which received very different approaches. An 1840-1850 mixed-media "drawn" bonnet of silk rouched over metal wires wrapped in paper had become distorted due to lengthy unsupported display. The student, Kim Leath, gently relaxed the crushed bonnet and then gave the fragile silk a stitched support. The conservation treatment was completed by the preparation of a custom-made mount to enable safe display.

The protective veiled hat worn by Mr. Joseph Merrick who is better, if sadly, known as

“The Elephant Man”, required a treatment strategy which enabled the evidence of bodily fluids to be preserved. The “soil” on the hat is the only surviving evidence potentially capable of analysis and so identifying the disease. The student, Michelle Harper, developed a minimum intervention treatment which involved making a scale replica for display purposes.

The “soil” on the hat is the only surviving evidence potentially capable of analysis...

Two contrasting pieces of costume were also conserved. Dora Murphy treated a rare example of an Irish working class dress: a waistcoat from the Aran Islands. The conservation strategy was developed to recognise the needs of the defined role of the waistcoat as a study collection piece. Following extensive moth damage, the waistcoat required stabilisation which allowed the structure to be clearly seen whilst making the piece safe enough for controlled handling.

In contrast, the key feature of two pre-Hispanic Andean tunics was defined by their collection context, where they were primarily valued for their aesthetic impact. The student, Luciana da Silveira, therefore sought to enhance the visual quality of the textiles whilst respecting their fragile condition and integrity. Contrasting treatments were developed following extensive discussion by the conservator and curator as one tunic was too weak to withstand vertical display.

Following cleaning and stabilisation, inventive display techniques were developed to allow the dazzling weave to be fully appreciated. A pieced panel of crewel work was used by Tammany Heap to demonstrate the varying physical and aesthetic impact of differing stitched support methods. This panel will function as a didactic piece for both clients and students.

A modern appliqué and embroidered panel, “Circus” has undergone major colour shifts. The fabrics, both natural and regenerated fibres were brittle and detaching. Susan Stanton used both adhesive and stitching techniques with overlays and underlays to stabilise the piece and enhance its appearance.

Two painted pieces presented complex problems. Penelope Robinson treated a banner fragment, painted on both sides, which had been sandwiched between glass for use as a fire screen. The typical problems of brittle painted silk were intensified by the presence of aged pressure sensitive tape. Following local treatment, the fragment was given a full adhesive support to enable it to return to use in the home.

The one-sided banner treated by Nobuko Shibayama needed stabilisation to allow it to go on open display. This Primrose League banner is a rare survival of an English right wing banner made for a political group commemorating the ideals of the British Prime Minister, Disraeli. Unexpected patches, adhered with both natural and synthetic adhesives, were discovered on removal of the lining. An enzyme treatment was used to remove the adhesive residues. Research to establish a satisfactory choice of enzyme and concentration formed Nobuko’s Investigation Project. The banner was given a full adhesive support and stitched to a padded board.

Investigation Projects ranged from those concentrating on environmental issues to in-depth studies of conservation techniques. Tammany Heap explored bleaching methods for cellulosic textiles while Michelle Harper studied uses of the vacuum suction table.

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Methods for cleaning feathers using Laponite poultices were developed and reviewed by Luciana da Silveira.

Two students looked at the impact of "low life" on textiles; Dora Murphy reviewed integrated pest management systems while Penelope Robinson surveyed the impact of fungal activity on historic textiles.

Kim Leath examined the long-term behaviour of hook and loop fasteners, particularly their degradation patterns and the potential threat they might pose to textiles.

Susan Stanton studied the possible options for treatment for a rare seventeenth century linen doublet which had been found buried in a house wall. As the final context for this doublet has not yet been decided, its role is not yet defined and hence it was decided it was most appropriate to develop a truly minimum treatment strategy. The doublet was provided with a protective case which functions both as a display and storage case. However, interpretation was provided through the medium of a scale replica made following detailed measurement and analysis of the doublet. The potential evidence contained within the doublet is thus retained whilst understanding and enjoyment are enhanced through the replica.

As ever, the Centre appreciates the support of many internal and external specialists who work with the students on these projects and is grateful for the clients who make their objects available for conservation treatment. The Centre's teaching and conservation staff have been involved in a variety of other research and publishing projects.

Conservation Services have worked on projects as varied as tapestries designed by Lurch, Mates and Burn Jones and the trade union banner of the Amalgamated Society of Locomotive Engineers and Firemen which required cleaning, support and lining. Costume and costume accessories treated include a glamorous costume reportedly worn by Gloria Swanson, beaded blouses worn by Inuit women and a delicate horsehair and straw bonnet. This latter required the design and development of a perspex mount to allow it to be safely displayed.

Archaeological textiles from the Masada excavations, dating from 70 AD, were prepared for exhibition at the British Museum.

Kate Gill was a runner up to the Jerwood/Conservation Unit award "Conservator of the Year" for her treatment of William Kent chairs from Chiswick House. A grant from the British Academy enabled a research project to be set up with York Archaeological Trust and Bradford University to study the potential benefits of using low energy X-radiographs to examine degraded silk. An initial report on this project will be made at the 1996 ICOM Conservation Committee Triennial Meeting in Edinburgh.

A new project developed with two European partners will examine methods of supporting tapestry is just being launched.

The variety of work carried out at the Centre during 1995 by both staff and students demonstrates how resourceful conservators need to be to develop appropriate strategies

and new techniques so that textiles can be preserved for study, display and enjoyment.

I would like to thank:

Nell Hoare: Director of the Textile Conservation Centre, for permission to publish.

Mary M. Brooks, FTIC

The Textile Conservation Centre 1994/1995 Diploma Projects

Michelle Harper: An investigation into the use of vacuum suction tables for dry and wet cleaning of historic textiles. The documentation, research, replication and treatment of Mr. Joseph Merrick's hat.

Tammany Heap: An assessment of the practice of immersion of bleaching of cellulose textiles within the UK. The Conservation of a crewelwork panel for didactic purposes.

Kimberley Leath: An introduction to hook and loop fasteners for use in textile conservation. The investigation and treatment of a multiple-media bonnet, c. 1840-1850.

Dora Murphy: Integrated pest management for the care of museum collections: as suggested strategy and an evaluation of the available methods of pest control and eradication. The conservation of traditional working dress as a study piece in a museum collection: the treatment of a man's waistcoat from the Aran Islands.

Penelope Robinson: The biodeterioration of historic textiles by fungi: an introduction providing a background to conservation choices. The treatment of a fragment of a double-sided painted silk banner, re-used as a glazed fire screen.

Nobuko Shibayama: Documentation and analysis of a rare painted banner: evaluating treatment strategies. Treatment of a painted banner (c. 1800) of the Primrose League: removal of flour paste residues with alpha amylase enzymes and the provision of a thermoplastic adhesive report.

Luciana da Silveira: An evaluation of poultice treatment for cleaning feathers using Laponite gel as an absorbent. The conservation of two pre-Hispanic Andean tunics: two contrasting approaches.

Susan Stanton: A seventeenth century doublet: the development of a strategy for the documentation, preservation and display of a rare item of working dress. The conservation treatment of an embroidered panel dating from the 1930s using a combination of adhesive and stitching techniques.

These reports may be consulted in the Textile Conservation Centre Library; please make an appointment in advance with the Librarian, Sheila Edwards:

Telephone: 0818 977 4943; Fax: 0181 977 9081.

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News from the University of Alberta

Greetings from the University of Alberta. We have some good news and some bad news. The bad news is that Heather Prince, our textile conservator, has been on medical leave since June 1995, and will be away for an unknown length of time. Gaby Kienitz filled in for her in the summer and fall. She did a very good job organising the laboratory, doing fee-for-service conservation projects and soliciting new paying clients for our Textile Conservation Service. In the fall term, Elizabeth Richards taught our Preventive Conservation course and Shawna Lemiski, a conservation graduate student, taught the laboratory classes. In January, 1996, we welcomed Joan Marshall as Heather's replacement for a four month period. She said it felt a bit like coming home again, but this time she had an office of her own (and her own bathroom, but that's another story). Joan is working as the textile conservator, doing some fee-for-service conservation work and is teaching the laboratory classes in the Conservation Theory and Practice course. It has been fun for all of us to work with her again. On May 1, Bonnie Halvorson will come for a four month period.

On May 1, Bonnie Halvorson will come for a four month period.

Two of our conservation graduate students will defend their MSc theses this spring. Shawna Lemiski researched methods of identifying weighted silk and characterised the degradation of weighted silk after exposure to full spectrum light (with UV rays) or light filtered to remove UVR. The importance of UV-blocking films on lamps is very clear when the damage to weighted silk caused by both types of light is considered.

Yolanda Olivotto, a MSc student from Victoria looked at the possibility of using phytoliths (silica bodies and calcium oxalate crystals) as a means of identifying highly degraded cellulosic fibres. In fibres that contain them, the crystals persist long after other characteristics usually used for identification have disappeared. She describes a number of different methods for isolating the phytoliths, including the advantages and disadvantages of each and describes the phytoliths found in ramie, hemp, jute, abaca, maguey and sisal. Yolanda's research is an extension of Joan Marshall's test protocol for the identification of the bast fibres, flax, ramie, hemp and jute.

The University of Alberta is a wonderful place to study given the Clothing and Textile Collection, research facilities and broad interests of staff. We would be pleased to hear from any prospective students interested in graduate work. Brochures on our Master's program or post-graduate diploma program are available by writing:

Linda McKay or Nancy Kerr,
115 Home Economics Building,
University of Alberta,
Edmonton, AB,
Canada,
T6G 0M8.

Master's Theses Recently Completed, Department of Human Ecology

Hardy, Michelle (1995). *A Phenomenological Approach to Women, Craft, and Knowledge: The Embodied Embroiderer in India.*

Advisor: Sandra Niessen

Zerwig, Michelle (1995). *Reindeer Hair Embroidery Among the Saint Lawrence Island Alaskan Yuit: Roles of Museums and Peoples of the Russian Far East.*

Advisors: Jill Oakes/Anne Lambert

Maguire, Kerry (1995). *Starch Paste and Indigo Dye: Subsaharan African Inspired Contemporary Textile Designs.*

Advisor: Marlene Cox-Bishop

Bakgaard, Wendy (1995). *Design Synectics: Machine Knitwear.*

Advisor: Marlene Cox-Bishop

McFadyen, Kay (1996). *The Second Hand Clothing Trade: Economic, Environmental and Ethical Issues.*

Advisor: Linda Capjack

Renzi, Joelle (1996). *Handwoven, Three-dimensional, Multi-layered Textile Forms: A Processual Study.*

Advisor: Anne Lambert

Olivotto, Yolanda (1996). *Phytolith Analysis as a Means of Cellulosic Fibre Identification: Silica Bodies and Calcium Oxalate Crystals in Agave genera (maguey and sisal), Boehmeria nivea L. Gaud (ramie), Cannabis sativa L. (hemp), Corchorus capsularis L. (jute) and Musa textilis Née (abaca or Manila hemp).*

Advisor: Nancy Kerr

Lemiski, Shawna (1996). *Identification, Characterization and Photodegradation of Weighted Silk.*

Advisor: Nancy Kerr

Nancy Kerr
University of Alberta

TCN

Call For Papers

TEXTILE SYMPOSIUM '97

Fabric of an Exhibition: An Interdisciplinary Approach

You are invited to submit an abstract for the first North American Textile Conservation Conference which will be held in Ottawa, Canada, September 22-25, 1997. This symposium will be hosted by the Canadian Conservation Institute, Department of Canadian Heritage. Subsequent symposia, with varying themes, will be hosted by major institutions in North America on a biennial basis. Curators, designers, conservators and other museum professionals will address issues related to the successful exhibition of textiles.

Topics covered could include:

- travelling exhibitions
- safe or unsafe exhibition materials and methods
- lighting
- balancing preservation and accessibility of collections
- display and mounting solutions
- exhibit considerations for both large and small institutions
- limitations of conservation treatment for exhibitions

Papers, which should be of 30 minutes duration, INCLUDING time for introduction and questions, will be published as preprints. The official languages of the symposium will be English and French.

Call for Posters

In addition to form presentations, submissions for poster sessions are also welcome. A cash prize of \$300 (CDN) is graciously being offered by the Textile Conservation Newsletter for the best poster submitted by a student enrolled in a museum/conservation programme. The student posters will be juried and the award made, provided the poster is of sufficient merit.

Call for Demonstrations and Videos

Submissions for demonstrations and videos are also encouraged. The length of time for demonstrations is flexible, but should be no longer than one hour.

Edited abstracts of posters, demonstrations and videos will also be published in the preprints.

Abstracts (300-400 words) for formal presentations, poster sessions, demonstrations and videos should be submitted by August 1, 1996. Edited abstracts will be published in both languages. All submissions will be reviewed by the Steering Committee who will make the selection of papers, posters, demonstrations and videos.

Authors will be notified of acceptance by early October, 1996 and will be sent a guideline for text, poster, demonstration or video. Final texts of papers for the preprints will be required by January 30, 1997.

All submissions should consist of the speaker's name, address, Internet or e-mail address, telephone and fax numbers, a short one paragraph bibliography, the title of the submission and a 300-400 word abstract.

Please send your submission to:

Symposium '97

Canadian Conservation Institute
Department of Canadian Heritage
1030 Innes Road
Ottawa, ON
K1A 0M5
Canada

Tel: (613) 998-3721

Fax: (613) 998-4721

E-Mail: ela_keyserlingk@pch.gc.ca

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Demande de communications

Symposium 97 sur les textiles

L'étoffe d'une exposition: Une approche pluridisciplinaire

Nous vous invitons à présenter un résumé en vue de la première conférence nord-américaine sur la conservation des textiles, qui aura lieu à Ottawa, Canada, du 22 au 25 septembre 1997. Ce symposium, présenté par l'Institut canadien de conservation du ministère du Patrimoine canadien, sera repris tous les deux ans, avec des thèmes différents, par d'autres établissements nord-américains majeurs. Des conservateurs, des designers, des restaurateurs et d'autres professionnels des musées traiteront des divers aspects dont il faut tenir compte pour réussir la mise en exposition des textiles.

Parmi les sujets qui pourraient être abordés, mentionnons:

- les expositions itinérantes
- les matériaux et les méthodes d'exposition sûrs et ceux qui posent des risques
- l'éclairage
- l'équilibre entre la préservation et l'accessibilité des collections
- des solutions pour les expositions et les supports
- des considérations en matière d'exposition pour les petits et les grands établissements
- les limites du traitement de restauration en ce qui a trait aux expositions

Les communications, qui devraient être de 30 minutes, Y COMPRIS l'introduction et la période de questions, seront publiées en pré tirage. Les langues officielles du symposium seront l'anglais et le français.

Demande d'affiches

Outre des exposés officiels, nous vous invitons à présenter des affiches. Le Textile Conservation Newsletter offre un prix en argent de 300 \$ CAN pour la meilleure affiche conçue par un étudiant en muséologie ou en restauration. Les affiches des étudiants seront soumises à un jury et le prix sera accordé à condition que le mérite artistique de l'affiche soit jugé suffisant.

Demande de démonstrations et de vidéos

Nous vous invitons aussi à présenter des démonstrations et des vidéos sera également publiée en pré tirage. La version révisée des affiche, des démonstrations et des vidéos sera également publiée en pré tirage.

Les résumés (de 300 à 400 mots) des exposés officiels, des affiches, des démonstrations et des vidéos devront être présentés d'ici le 1^{er} août 1996. La version révisée des résumés sera publiée dans les deux langues officielles. Toutes les présentations seront examinées par le comité de direction qui choisira lui-même les communications, les affiches, les

démonstrations et les vidéos.

Les auteurs retenus seront avertis au début d'octobre 1996 et recevront ensuite un guide sur les textes, les affiches, les démonstrations et les vidéos. La version finale des documents pour prêtirage devra nous parvenir d'ici le 30 janvier 1997.

Toutes les présentations doivent avoir le nom et l'adresse du présentateur, son adresse sur Internet ou courrier électronique, son numéro de téléphone et de télécopieur, un court paragraphe biographique, le titre de la présentation et un résumé de 300 à 400 mots.

Veuillez envoyer votre présentation à:

Symposium 97

Institut canadien de conservation
Ministère du Patrimoine canadien
1030, chemin Innes
Ottawa, Canada
K1A 0M5

Téléphone: (613) 998-3721

Télécopieur: (613) 998-4721

Courrier élec: ela_keyserlingk@pch.gc.ca

New Product

VAC SHACK is pleased to introduce a new product called HIDE-A-VAC. HIDE-A-VAC was developed for the simple reason that many people found that they could not install a central vac system and others would not because they did not own their premises. We at VAC SHACK felt that everyone should be able to enjoy the powerful suction of a central vac and the convenience of a long 30' (9.1m) hose without the messy or costly installation. This product has been market tested for two years. Some of the test model HIDE-A-VACS were being used approximately six hours a day, six days a week, with no service problems whatsoever.

The main unit is constructed of 20 gauge welded steel which we feel should last forever. Dimensions are 7 1/2" X 12" X 14" (19cm X30.5cm X 35.5cm), making it very portable.

All HIDE-A-VAC units come with a five year motor warranty, attachments are guaranteed for one year. For additional information call (613) 238-3776 between 9 am and 6 pm, Monday to Friday and ask for Laurier, Michael or Sean Lachapelle.

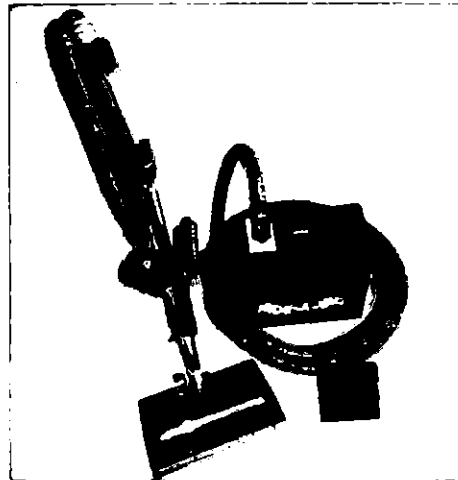
DELUXE STRAIGHT SUCTION PACKAGE



20 gauge welded steel construction

- thermally protected motor
- triple filtration
- 8 piece attachment set
- 8 piece micro attachment set
- tote bag
- 30' LVT switched hose
- Honeywell circuit board

DELUXE POWER NOZZLE PACKAGE



Same as straight suction unit except with Super Pack

- dual edge cleaning 25% wider
- wide non-marking wheels
- non-slip cog belt drive
- overload protection
- 4 position height adjustment
- quick disconnect wand
- 30' dual voltage hose
- mini power nozzle
- complete attachment set

The only easier way to clean it is to have someone else do it for you!

The Canadian War Museum has had the opportunity to "test drive" a Hide-A-Vac to clean exhibits and has subsequently purchased one. The 30' hose with on/off switch in the power head is particularly handy. The Canadian Museum of Civilization has also "test driven" a Hide-A-Vac and liked it so much they kept the test model and ordered another one! Helen Holt

Another Yellow Dye May Cause Cancer

(BNA-OSHR, 25(28), Des. 13, 1995, p. 975)

An NTP (National Toxicology Program) peer-review panel approved a draft technical report concluding that D&C Yellow No. 11 produced some evidence* of cancer in rats during a chronic feed study. NTP chose a study design incorporating perinatal exposure of rats followed by two years of dietary exposure to generate data similar to those that FDA uses to regulate other colour additives. The study produced some evidence of carcinogenic activity in both sexes of rats. Effects seen included tumours in the liver, kidney, and oral cavity. The dye is used to colour topical drug preparations and cosmetics, in spirit lacquers, polystyrenes, acrylic and other plastic resins, coloured smokes and hydrocarbon solvents.

* The NTP uses five categories of evidence of carcinogenic activity observed in each animal study. Two categories for positive results ("clear evidence" and "some evidence"); one category for uncertain findings ("equivocal evidence"); one category for no observable effects ("no evidence"); and one category for studies that cannot be evaluated because of major flaws ("inadequate study").

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181 Thompson St., #23, New York, NY 10012, (212)777-0062 or
75054.2542@compuserve.com

CORRECTION

In the Fall 1994, Number 27 issue of the TCN, Barbara McIntyre & Ruth Mills are listed as co-authors of *The Fancy Work of Godey's Lady's Book 1840-1859, Finder's Aids Now Available on Microfiche*. This article was authored solely by *Ruth Mills*; Barbara McIntyre should have been listed as the contact person for purchasing copies. TCN apologises for any misunderstanding that may have occurred due to this error.

TCN

Taking a Walk -On the Web-

Nearly every special interest group can find representation on the **World Wide Web**. Textile conservators are no exception.

Here are a few sites we have found of interest.

<http://palimpsest.stanford.edu/>

This is the home page for Conservation on Line, a well maintained site for conservation professionals. Look here for resources, names, products, lots of good stuff and very little garbage.

<http://web.syr.edu/~cjlutz/fashion.html>

The scope of this home page is truly amazing. Just about everything fashion and textile related is covered. (NB. Don't let your boss see you looking at this home page. The hearts are enough to convince anyone it can't be serious.) As a result there is a lot of drek. However, half way down the page is a really neat link to "Godey's Ladies Book" that makes it all worth while.

Gail Niinimaa is now on-line at: niinimaa@nucleus.com

Help us out!! We need to know where the best, worst, most outrageous, or whatever, textile related sites are located on the WWW. A review would be helpful as well!

Thanks a lot!

Lesley Wilson
lwilson@achilles.net

The Textile Conservation Newsletter, published twice yearly is a forum for textile and costume news from around the world. Submissions related to textile conservation, history, technology and analysis, information regarding recent publications, supplies and equipment, health and safety, employment opportunities, and upcoming courses conferences and exhibitions are invited. They should be typed and, if possible, accompanied by a 3.5" disk using Wordperfect, Microsoft Word or ASCII formats.

TCN Subscription Form

The TEXTILE CONSERVATION NEWSLETTER is an informal forum for textile and costume news from around the world. It contains information related to textile conservation, history, technology and analysis, recent publications, supplies and equipment, health and safety, employment opportunities and upcoming courses, conferences and exhibitions. The TEXTILE CONSERVATION NEWSLETTER is published twice yearly, in the spring and fall, with one supplement each year devoted to a specific topic.

All submissions should be typed or, preferably, forwarded on an IBM compatible 3.5" disc in Wordperfect or Microsoft Word formats. The disc will be returned. Inquiries, submissions and address changes should be sent to:

*TEXTILE CONSERVATION NEWSLETTER
P.O. Box 20205
Ottawa, ON K1N 9P4*

The subscription term is two years and includes four issues and two supplements. The subscription rates are: Canada - \$35.00 CDN; USA and Overseas - \$38.00 US. Back issues and supplements of TCN are available at \$4.50 CDN in Canada, all other locations: \$5.50 US. If you subscribe part way through the subscription period you will receive all the back issues of that period. Subscriptions received after the last issue of the two year term but before the first issue of the next term will automatically be carried forward.

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Please send cheque, International Money Order*, or bank draft in Canadian or American funds payable to: Textile Conservation newsletter, at the above address.

* Please request an International Money Order drawn on a Canadian clearing bank encoded with the following three part coding line: 5 digit number - 3 digit number - account number; branch code; bank code.

You may also contact TCN via e-mail or fax:

e-mail address: lwilson@achilles.net Fax: (613) 826-1221

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The following back issues and supplements of the TEXTILE CONSERVATION NEWSLETTER are available:

SUPPLEMENTS

<u>Annotated Bibliography on the Use Adhesives Used in Textile Conservation</u> <i>Jacinthe Moquin, Provincial Museum of Alberta</i>	Spring 1987
<u>Mannequins for the Royal Ontario Museum Gallery</u> <i>Alexandra Palmer, Textile Department, Royal Ontario Museum, 1987</i>	Spring 1988
<u>Warning! Dichlorovos Resin Strip Fumigation</u> <i>Sharon Hammick, Conservation Department, Royal British Museum, 1989</i>	Spring 1989
<u>Recent Trends in Costume and Textile Storage</u> <i>Jaquelin Beaudoin-Ross, McCord Museum of Canadian History, and Eva Burnham, Canadian Conservation Institute, 1990</i>	Spring 1990
<u>The Effects of Substrate Variation on Colorimetry Readings</u> <i>Leslie K. Redman, Canadian Museum of Civilization, 1990</i>	Spring 1991
<u>Characterization and Preservation of Weighted Silk</u> <i>Merrill Horswell et al, Department of Environment, Textile and Design, University of Wisconsin, 1992</i>	Spring 1992
<u>Conservation of an Egyptian Mummy Shroud</u> <i>Isabella Kravski and Diane McKay, Royal Ontario Museum, 1992</i>	Spring 1993
<u>Have Suitcase, Will Travel: Techniques for Packing Costume</u> <i>Irene F. Karsten, McCord Museum of Canadian History, 1994</i>	Spring 1994
<u>Intersecting Silhouette Mannequins</u> <i>Denis Larouche, Canadian Museum of Civilization, 1995</i>	Spring 1995

BACK ISSUES

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