NUMBER 31 FALL 1996

TCN

TEXTILE CONSERVATION NEWSLETTER

TCN

TABLE OF CONTENTS

*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 disk using IBM Wordperfect 4.2, 5.0, 5.1, Microsoft Word or ASCII formats.*

FROM THE EDITORS

It's subscription renewal time again.

It's subscription renewal time again. Yes, two years have indeed passed by since you were last encouraged to renew your subscription to TCN. You'll find a (lovely lavender) renewal form enclosed with this issue and I hope that you find the TCN interesting enough to renew.

Over the past two years the TCN undertook a domestic mailing, soliciting subscriptions, and I'm pleased to say that 32 new subscriptions were received as a direct result. Our subscription list is quite broad, 52% Canadian, 32% USA based and 16% "overseas", including Hong Kong, South Africa, Korea, Croatia, Taiwan and Israel. I'm particularly impressed with our list of overseas subscribers (mostly because I'm amazed that they know about the TCN) and would dearly like to know more about them and their work situations (hint, hint).

And while we're on the subject of subscriber input, I'd like to draw your attention to a new regular feature: **LABORATORY GADGETS**. This feature was suggested by Irene Karsten and her explanation is the best description: *"Everyone must have some kind of simple improved or adapted tool in their lab that they'd be willing to tell others about. A column (and some encouragement) might make people look around and see these things as more than foolish tools that you put up with only because you can't afford the real things. You could even have people do critical reviews on the suitability for textile conservation of tools used by conservators in other specialities (eg. mini suction tables?). In this day and age we need all the suggestions we can get."* Thank you Irene, it's a great suggestion and it's only fitting that your article inaugurate this feature.

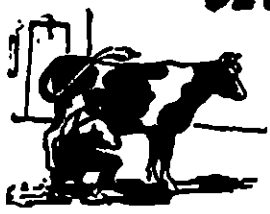
The past two years have seen continued changes in the roles of conservators. Due to the economic crunch that has affected EVERYONE we are being asked to perform duties that are outside a conservator's traditional role. How we adapt to these requests is dependant of course on both the request and our abilities. Some of us welcome the opportunity to venture into other areas that have long been secret passions while others of us must undertake tasks we find distasteful and demeaning. The bottom line though is the preservation of artefacts - that is still our role and I hope we all will continue to support this role and, in fact, find new ways to focus attention on this aspect of museums' mandates, despite the current somewhat depressing times. Maybe we should add a regular feature about "how I survived inventorying a collection that had been inventoried two years earlier/the director's request that I disassemble a 1798 garment on video/co-ordinated the treatment of 12,000 buttons by 700 contractors"...does anyone have a story to share (anonymity guaranteed!)?

Finally, I draw your attention to our new address: PO Box 37089, 3332 McCarthy Road, Ottawa, ON K1V 0W9.

Helen Holt

FLEET FOOT

Shoes on the Farm



For work and play—in the middle of the day—and when on pleasure bent.

For field, farm and wagon, wear Fleet Foot Shoes. They are far cheaper than leather—light, easy, comfortable—long wearing. For every-day wear, you will find them immeasurably better than hot, heavy, expensive, leather boots.

When you're out for a good time, wear WHITE "Fleet Foot" Shoes. In fact, you must wear White Shoes this summer, to be well dressed. Dealers everywhere have "Fleet Foot" Shoes, in all styles for men, women and children. 201

From *The Canadian Countryman, May 19, 1917*

Summary of Thesis Research on Weighted Silk

PART I: IDENTIFICATION AND CHARACTERISATION OF WEIGHTED SILK

This part of the research focused on two main objectives:...

Objectives: This part of the research focused on two main objectives:

1) to test the accuracy of three simple, non-instrumental techniques for identifying the presence of metallic agents in historic silk artefacts; and.
2) to characterise the visual appearance of weighted silk degradation and to identify patterns of damage that are common to historic weighted silk artefacts.

Summary of Results:

Three identification tests for weighted silk were evaluated for their accuracy when used to identify metallic weighting agents in historic silk fabrics. The burning test, flame colour test for tin, and potassium ferrocyanide spot test for iron were found to accurately identify the respective metals when more than a trace amount of the metal was present. These tests can be performed on small yarn or fabric samples when the conservator does not have access to such methods as energy dispersive x-ray analysis.

Forty-seven silk artefacts (women's dresses, c. 1880 to 1920) from the University of Alberta's Clothing and Textile Collection were examined in order to identify patterns of degradation that are common to historic weighted silks. The results of this survey of artefacts showed that all weighted silks do not fit into one category based on overall condition, but that many weighted silks do show similar forms of damage. Visual features such as extensive splitting throughout the fabric may be indicative of metallic weighting. However, a more decisive test (such as one of those listed above) should be used to confirm the presence of weighting agents.

Recommendations:

When considering treatment, storage, and exhibition options for silk artefacts that date from approximately 1870 to 1940, it is important for the conservator to determine whether the silk is weighted with a metal agent. The presence of a metallic weighting agent causes the silk to degrade more rapidly than unweighted silks. To determine only that a *metal* is present in the silk in significant quantity, the simple burning test should be used. If it is necessary to identify which metal was used for weighting, the flame colour test for tin and the potassium ferrocyanide spot test for iron can be used for these most common agents.

Based on this research, it is recommended that visual appearance alone not be used to determine whether a silk is weighted. There are *weighted* silks that are in excellent condition and do not show the "typical" patterns of weighted silk degradation, just as there are *unweighted* silks that are highly degraded. Visual

examination for condition should be followed by further testing and analysis.

IDENTIFICATION TESTS FOR TIN WEIGHTED AND IRON WEIGHTED SILKS

Burning Test for Metallic Weighting Agent

Unweighted silk fibres shrivel back as they approach a flame.

Unweighted silk fibres shrivel back as they approach a flame. Once in the flame, silk will ignite and burn until it is removed; then, it self-extinguishes. Unweighted silk fibres leave an irregular, crispy grey-black ash. *Weighted* silk also ignites in the flame, and the silk burns until it is removed from the flame. However, even once the silk has burned away the ash retains the shape of the yarns or fabric, like a skeleton of the weave or yarn structure. When returned to the flame, this ash takes on an orange-red glow that is associated with hot metals. The ash of unweighted silk does not glow in the flame.

To conduct the burning test, you need a short yarn (1.5 - 2 cm) or small fabric sample of the silk to be tested, a small flame such as a Bunsen burner, and metal tongs to hold the silk sample. Holding the yarn with the tongs, move the silk toward the upper part of the Bunsen flame, and hold it in the flame for ten seconds then remove. Observe whether the ash has retained the shape of the yarn or fabric. (The "skeleton" ash of a small fabric sample is easier to identify than that of a yarn when one is first learning the test.) Return the ash to the flame, hold for another ten seconds, and observe whether the ash begins to glow red. A weighted silk will show both the skeleton ash and the red glow in a flame.

Flame Colour Test for Tin

To conduct the flame colour test for tin, you need a sample of the silk that is approximately 1 cm by 1 cm. Working in a fumehood, place the silk in a small beaker with 10 ml of concentrated hydrochloric acid (12 *N*). Add 8 to 10 small zinc metal gratings (about 5 to 10 mg). Stir this solution with a test tube filled with cold water. Holding the test tube in metal clamps, move the base of the test tube into the upper part of a Bunsen flame for 20 to 30 seconds. A positive result is identified by the appearance of a bright blue glow encircling the lower part of the test tube where it was swirled in the solution. However, the flash is often very quick and requires practice and close observation to see. The test tube van be swirled in the solution repeatedly and returned to the flame if you are uncertain of whether the blue glow appeared. If a test tube is not available, a glass stirring rod can be substituted with caution as a glass rod becomes extremely hot very quickly when held in the flame.

Potassium Ferrocyanide Spot Test for Iron

Place a yarn or small fabric sample on a clear watch glass or spot plate. Add 1 drop of 1 *N* hydrochloric acid to the sample, then 1 drop of 5% potassium ferrocyanide. No change in colour indicates the absence of iron (III) cations, while the appearance of a bright blue compound, known as Prussian blue, is considered a positive result for iron.

PART II: THE EFFECT OF VISIBLE AND ULTRAVIOLET LIGHT ON TIN WEIGHTED SILK

Tin weighting produced an imperceptible colour change,...

Objectives: The primary objectives of this part of the research were:

1) to examine the most common tin weighting procedure for its immediate effect on silk; and,
2) to determine the effects of visible plus ultraviolet light versus visible light only on selected physical and chemical properties of unweighted and tin weighted silk.

Summary of Results:

Initial effect of tin weighting:

The selected tin weighting process, in which the silk was passed four times through alternating baths of stannic chloride and sodium phosphate produced a 64% increase in the mass of silk. Tin weighting produced an imperceptible colour change, but nearly doubled the stiffness of the silk. Tensile strength and extension at break showed negligible changes, with a 7% loss of tensile strength and 2% decrease in extension. However, there was a significant decrease in the energy to rupture of the silk after weighting (20%). Changes in the surface appearance of the new tin weighted silk, if any, were difficult to distinguish under the scanning electron microscope.

The pH of the silk after tin weighting was alkaline (9.5), compared to the neutral pH of the unweighted silk (6.8). Chemical changes due too the presence of the weighting compound were observed but could not be identified using Fourier transform infrared spectroscopy.

Effect of Visible and Ultraviolet Light:

The last objective of the research was to determine the different effects of visible and ultraviolet light on selected physical and chemical properties of unweighted and tin weighted silk. New unweighted and tin weighted silks were exposed to visible and visible plus ultraviolet radiation and changes in several physical and chemical properties were evaluated.

Although the tin weighted silk had already degraded somewhat before exposure to ageing treatments, the differences between the unweighted and weighted silks were amplified with accelerated ageing under *unfiltered* light. (Unfiltered light contained both visible and ultraviolet radiation.) The magnitude of the changes in physical properties such as colour, stiffness and tensile strength that occurred in tin weighted silk with exposure to unfiltered light were consistently greater than the changes in the unweighted silk.

The results of the ageing process invariably showed that the tin weighted silk underwent more drastic changes than the unweighted silk after the full 160 hours of

exposure to unfiltered light. The colour change of the weighted silk (13.3 CDU) was much greater than the colour change of the unweighted silk (8.1) after exposure. The same conditions caused an increase in the stiffness of unweighted silk of 1.3 times its original stiffness, but the weighted silk became 2.5 times stiffer than the unexposed weighted silk. The tensile strength of the unweighted and weighted silks after 160 hours of unfiltered light dropped by 67% and 87% respectively.

The pH of the unweighted and weighted silks changed slightly after exposure to 160 hours of unfiltered light.

In extension at break and energy to rupture, the overall decreases were only slightly greater for the tin weighted silk than for the unweighted silk after 160 hours of exposure. The tin weighted silk lost 78% and the unweighted silk lost 71% of their original extensions. The losses in energy to rupture of the unweighted and weighted silks were 95% and 98% respectively, for a difference of only 3%.

The pH of the unweighted and weighted silks changed slightly after exposure to 160 hours of unfiltered light. A decrease in pH of only 0.60 units was observed in the unweighted silk, with a decrease of 1.1 units in the pH of the weighted silk. Chemical changes in the fibroin molecule due to visible plus ultraviolet radiation could not be identified with Fourier transform infrared spectroscopy.

Effect of Visible Light Only:

When the effects of unfiltered and filtered light were compared, differences were immediately apparent. When the ultraviolet region of the spectrum was filtered out, the damage inflicted on both unweighted and weighted silk was reduced considerably. The differences in fabric properties produced by filtered and unfiltered light became more exaggerated as length of exposure increased. When the light was filtered, there was either little change in the properties or a much smaller change than when the light was unfiltered.

Neither unweighted silk nor weighted silk showed visible colour change after 160 hours of exposure to visible radiation, having total colour change measurements of less than 1 Colour Difference Unit. Similarly, neither unweighted nor weighted silk changed In stiffness by more than 10% under the same exposure, the point at which changes in stiffness become barely perceptible.

The tensile properties did show significant differences in the effect of visible radiation between unweighted and weighted silk after 160 hours of exposure to filtered light. The *weighted* silk lost 16% of its original tensile strength, 26% of its breaking extension, and 41% of its energy to rupture. The *unweighted* silk showed losses of 3%, 7%, and 11% respectively.

Scanning electron microscopy did not reveal any differences in either unweighted or weighted silk after exposure to filtered light. Furthermore, no changes in the chemical composition of either unweighted or weighted silk due to exposure to filtered light were identified. There were no significant changes in pH, and the results of Fourier transform infrared spectroscopy did not indicate changes in infrared absorbency due to visible radiation.

Recommendations:

Filtering out the ultraviolet rays, however, does not protect the artefacts from light damage entirely.

Although tin weighting caused slight degradation of the silk initially, the changes became more exaggerated with exposure to light. Visible *plus* ultraviolet light caused the most damage, a fact well known among conservators. Thus, the ultraviolet radiation must be filtered out of all light sources illuminating weighted silk artefacts. Filtering out the ultraviolet rays, however, does not protect the artefacts from light damage entirely. Visible radiation also causes changes in physical and chemical properties of silk, but at a slower rate. Conservators should use caution when it is necessary to expose weighted silk artefacts even to *filtered* light for a prolonged period. The intensity of the light and the period of exposure should be as low and as short as possible.

Shawna Lemiski
Textile Conservation Centre
Lowell, MA

A copy of Shawna Lemiski's thesis entitled "Identification, Characterization and Photodegredation of Weighted Silk" can be obtained from the University of Alberta Library.

Installing Flat Textiles on a Curved Surface

During the time that I was the textile conservator at the University of Alberta's Textile Conservation Service, one of the "bread and butter" items were large textiles that people would bring in to have prepared for installation in their home. Usually this was a pretty simple operation involving widths of Velcro and varnished slats of wood. But once I got a more interesting request. A client brought in a contemporary tapestry (early 1980's) that she wished to have installed along a concave wall of her curved staircase. Plus, she wanted to have it ready in 4 weeks time. Apparently her interior decorator had told her there was no practical way to have it done, and so the challenge was on!

...one of the "bread and butter" items were large textiles that people would bring to have prepared for installation in their home.

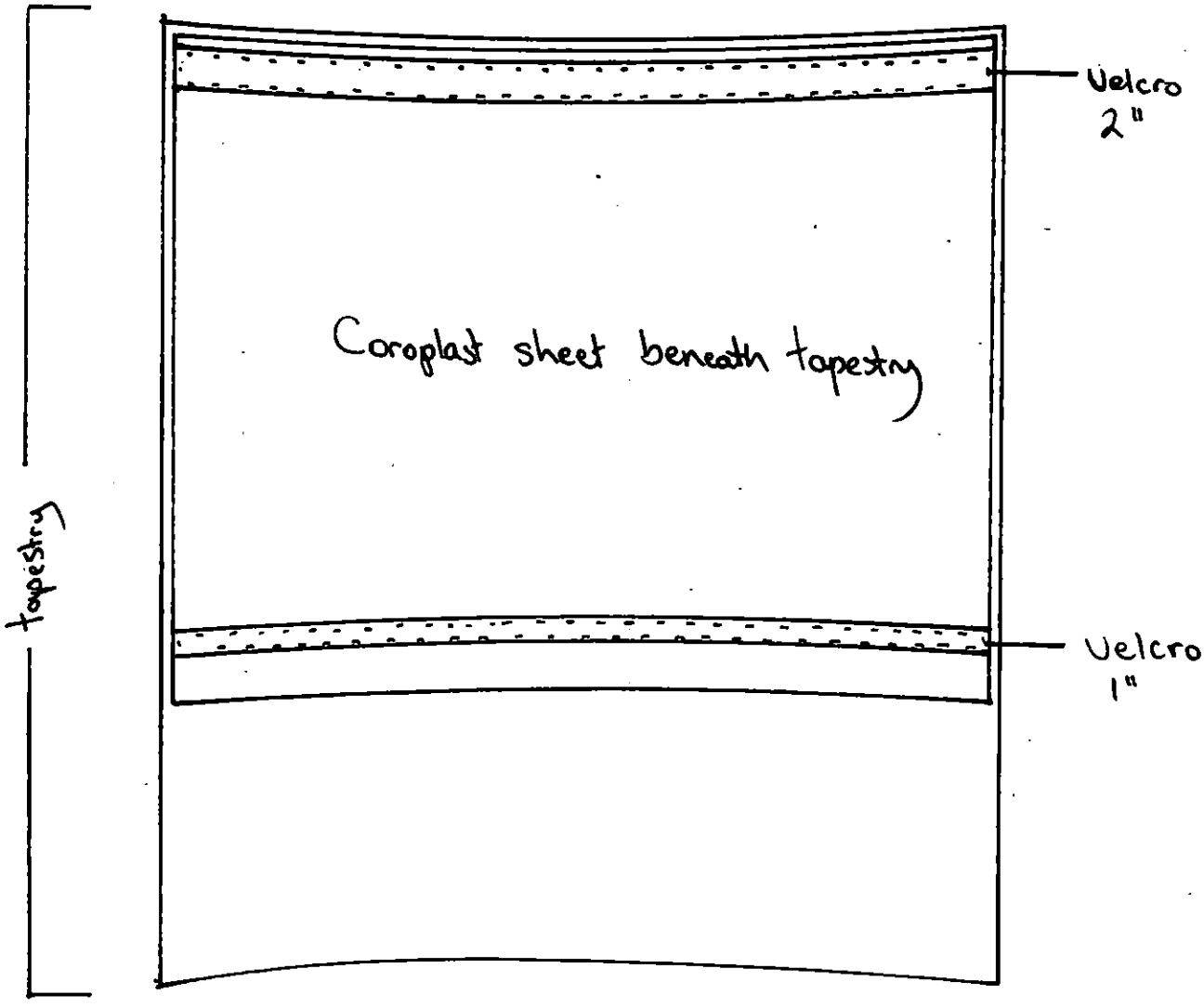
The tapestry had a width of 172.5 cm and a length of 122.0 cm. The warp was a bast fibre and the weft was a blend of mohair and wool. The tapestry was quite densely woven and the yarn was fairly thick in diameter. The weft edges formed the top and bottom, with the warp running horizontally across the image.

The wall on which the tapestry was to be installed had a gentle curve that was symmetrical. Luckily the image on the tapestry was quite stylized and repetitive and I did not have to worry about too much visual distortion from the curve. In fact, the image of a flock of flamingos wading across centre field with swirls of two shades of blue representing clouds above and two shades of grey in horizontal lines below representing water; seemed tailor made for such an installation. The visual depth was shallow and the image elements formed strong, simple areas of visual interest.

So, that left me with the technical problems of the installation. I asked Bernd Hildebrandt, exhibit designer and Jim Corrigan, exhibit/art coordinator of Museums and Collections Services on campus to come and look at the tapestry and possibly give some advise. Basically we were trying to find a product that could be placed in a curve, have Velcro attached to it and be strong enough to support a tapestry. I hoped that their experience with exhibits installation and considerable knowledge of various materials, they would know just what would fit the bill. After much brainstorming and rejection of ideas, the result was that the most common product turned out to be the most useful. We decided that 6mm corrugated polyethylene sheeting (Coroplast) had the strength and the flexibility we were looking for. All that remained was to figure out how to attach the Velcro to it. At that point I had decided to glue it on, but more about the result of those experiments later.

The other piece of advice from Bernd and Jim was that when large textiles are hung on a curved surface they often don't conform to the curve at the bottom and will ripple away from the wall. Their advice was to secure the tapestry to the wall not just on the top, but also near the hem about 1/3 of the distance away. With this in mind, I decided that there would be 2" Velcro supporting the main weight of the tapestry, and lower down 1" Velcro to prevent the ripple effect.

Now I had to figure out how to glue Velcro to the impossibly smooth Coroplast. I needed an adhesive that was fairly inert, flexible but strong. There was a container of BEVA 371 gel in the lab which potentially would solve my problems.


Velcro
2"
Coroplast sheet beneath tapestry
tapestry
Velcro
1"

* not to scale

After carefully sanding the Coroplast sample to give the glue a better grip, I applied the adhesive and pressed on a Velcro strip. After a week under pressure, I lifted out the sample and gave the loose end a little tug. To my dismay the Velcro sheared off with hardly any effort at all. At this point I was beginning to have doubts about the long term ability of any adhesive to hold up the tapestry. My inexperience and limited knowledge with adhesives also made me a bit reluctant to continue pursuing this avenue. As well, I was running out of time to allow an adhesive to properly cure and air out.

The trick was to depress the stapler until the staples had gone through to the other side and had hooked on...

It occurred to me that I could staple the Velcro onto the Coroplast. At another museum I had made Coroplast boxes by stapling the overlapping sides together with a large copper stapling machine. I didn't have access to a copper stapling machine, but there was a table top stapler available that used larger than normal staples to secure up to 50 pages of bond paper together. I tested this out and found that the staples secured the Velcro firmly to the Coroplast, with a minimum of dimpling.

The Coroplast sheet was then cut 2.5cm smaller than the width of the tapestry and 3/4 the length. The Coroplast was cut short in length so that the stapler could reach the 1" Velcro that was to keep the bottom edge of the tapestry from waffling. I pulled the sheet into a curve and held it there by tying lengths of twill tape around it. This would ensure that the Velcro would be applied with the proper tension and would not crinkle as it would if it had been applied flat and then the sheet placed in a concave curve.

The Velcro was initially held into position with small pieces of double-sided tape spaced along the length. I laid the Coroplast sheet down onto the table (imagine a turtle shell of sorts on its back), and then steadying the sheet with one hand I stapled the Velcro on by pressing on top of the stapler with the other hand. The trick was to depress the stapler until the staples had gone through to the other side and had hooked on but not to press so hard that the Coroplast was completely crushed. I spaced the staples about 2cm apart and applied them to all the edges of the Velcro. The sheet remained tied in a curve and was given to the client in this position so that the Velcro would not be strained if the sheet was left flat.

The loop side of the Velcro had been machine stitched to heavy duty cotton webbing. This was then hand stitched into place so that a slightly longer length of webbing was eased onto the reverse of the tapestry. This would ensure that the tapestry would have a tendency to hold a concave curve, and would also not crinkle where the webbing had been applied when placed in the curve.

With a few words of advice, I left the job of actually installing the Coroplast sheet and tapestry on the wall to the interior decorator. There are two things I would have done differently on this project. I would have cut the corners of the Coroplast sheet into a slight curve and sanded the edges as they can be quite sharp. Also, the use of staples that were not rustless was a bit of a concern, but I decided that since the tapestry was to be installed on an inside wall, and since the relative humidity in Edmonton tends to be quite low, the chance of rust would be slim. At any rate, the cotton webbing was the material in closest contact with the staples and that could be removed if there really was a problem.

Gaby Kienitz
Textile Conservator
Edmonton, Alberta

Observations on the Construction of Intersecting Silhouette Mannequins for use with Women's Fashionable Clothing

...a short woman can have broad shoulders, a tall woman can be exceptionally thin;...

Constructing mannequins which provide good support and a proper fit is always a time consuming and exacting process. Denis Larouche's development of the intersecting silhouette mannequin (TCN, Spring Supplement 1995) has many advantages over other methods such as horizontal disc or vertical slab construction. The most obvious advantage is that it provides an immediate recognizable body form from which to begin working with. The process is indeed as Mr. Larouche states "a simple technique for making natural looking mannequins"; the result, however, is a bit too natural for use with women's historic fashionable clothing. Unlike native clothing for which this method appears to have been initially developed, women's fashionable clothing often demanded an "enhanced" body shape, with corsets, bustles and other underpinnings contributing to sometimes extreme silhouettes. The mannequins need to be what fashion has decreed and not what nature intended. But all is not lost, with a few simple adjustments to the process of construction, I found that making intersecting silhouette mannequins to be the most adaptable and easy method I have ever used - even without the aid of power tools.

The principle problem I had with the instructions was how few measurements were taken of the garments. In Mr. Larouche's article, the construction of the mannequins is based either on the measurement of the shoulder width or the chest circumference of the garment. That measurement is then used to determine the size of the silhouettes that are projected onto ethafoam and cut out to form the initial stages of the mannequin. This technique assumes that body proportions are the same among all individuals, and increase or decrease relative to each other within the same individual. An example of this assumption would be that people who are of small stature will have proportionately small waists, busts, bust heights, etc.. This, however, is not the case; a short woman can have broad shoulders, a tall woman can be exceptionally thin; the combination of possible body shapes encountered can be endless. For fitted womens' clothing, the more measurements that are taken of the garment, the better an idea you will have of the original shape of the wearer and the closer in size the mannequin will be when first cut out. This will reduce the amount of "detail and finishing" carving that needs to be done - to paraphrase a wise carpenter's saying "measure more, cut less". Not only should all the garment circumferences be measured, but just as importantly; the vertical position of the bust, waist and hips relative to the shoulders should be measured. You don't want to find that when it comes time to fit the garment on the mannequin, the bodice is all scrunched up because the former owner of the garment had a very long upper body, but your mannequin doesn't!

I followed the instructions as described by Mr. Larouche up to the point of casting the silhouettes onto the ethafoam; instead of drawing on the ethafoam right away,

I drew onto a piece of paper and treated it like a dressmakers pattern. Then, I cut out the silhouettes and altered them by folding or slashing the paper to change the bust, waist or hip height. It is important to remember that changes in height must be made in the same place on both silhouettes. There is also the option of reducing or increasing the width of certain areas of the silhouettes, often it is a case of decreasing the waist and/or adding to the hips to support a skirt. After I have completed all the changes, I pin the paper "patterns" to the ethafoam and trace around them. After this step, I continued with the method as described in the original article, until I filled and glued in all the segments.

By researching the usual fit of the clothes during their time period of use, I estimate how much ease there would have been...

When it came to the carving of the final form, I found that like many other methods I had used, although the mannequin was made with reduced dimensions, initially it was still a bit big. In particular, the one problem I have consistently found with the construction of mannequins using this method is that the necks are always too large, even after their edges are rounded as Mr. Larouche suggests. This is very noticeable when one tries to fit a women's bodice from the turn of the 19th century. This of course is where the circumference measurements of the garment comes in handy and prevents the garment from being tried too often on a too large mannequin.

By researching the usual fit of the clothes during their time period of use, I estimate how much ease there would have been, subtract it from the garment measurements and carve until I have the approximate body size of the wearer. At this point I try the garment on the mannequin. I pull a clear, thin, plastic trash bag that has been turned inside out,over the mannequin to prevent abrasion from the ethafoam and slip on the garment (usually I have to strap the mannequin onto a platform to raise it to the proper height, so that the rest of the garment does not lie in folds on the table and possibly alter the appearance and fit). I make careful notes about what changes need to be made and then remove the garment to complete the last detail work.

Since the only tools I use during the carving of the mannequin are a smooth edged, long blade kitchen knife and a heavy duty, snap blade knife, the surface of my mannequins are slightly uneven in finished product. I deal with this by adding a covering of polyester batting. Once again I departed from Mr. Larouche's directions because I found that when there are extreme measurements between the bust, waist and hips, the batting would not conform properly to the mannequin since it is difficult to pull tightly on the batting to get it to mould into all the curves. I used darts to get the batting to conform to the curves at various places and after pinning the darts I would cut the extra batting off at the pins. A whip stitch holds the butt edges together. All the other cut edges around the mannequin are stitched together in the same manner.

The final covering is jersey or interlock. Knits obviously have more stretch than the batting and therefore darts can be avoided by pulling the jersey tight enough to conform to all the surfaces of the mannequin. Even with the most extreme measurements this is possible. Unlike Mr. Larouche, I prefer that the seam at the sides should be handstitched together and not stuffed into a slit in the side of the torso. I was concerned that over time, fabric under tension would slowly pull its

way out and widen the dimensions of the torso. Mostly, this is a bit of a concern for garments that need a closely fitted mannequin to give the correct historical appearance for exhibit. Although, sometimes I suspect that as a textile conservator I am more inclined to use needle and thread than other methods.

There is also the option of combining methods such as the intersecting silhouette and the disc.

For the most part I have found much of the method for constructing intersecting silhouette mannequins extremely useful. The Diagram 1 in Mr. Larouche's article is particularly handy. For one very simple garment which did not need to be exhibited on a "natural shaped form" I used only the front view. I sliced off the neck, moved it forward and then just glued pieces on the upper body that were carved to give the right support and shape. It is basically the slab method, but I didn't have to work so hard to get the line of the shoulders and neck just right. There is also the option of combining methods such as the intersecting silhouette and the disc. For the large wide skirts of 1860's women's dresses, the intersecting silhouette can be used down to the waist to give a nice shape for the upper body and then large horizontal discs can be cut and glued below the waist for the extremely large dimensions needed to support the skirt. This brings me to the one situation where intersecting silhouette mannequins would not be suitable. The fashionable forward S sway of women's posture in the early few years of the 20th century is more easily represented by the use of disc mannequins. With variations however, it is possible to use the intersecting silhouette method for most adult garments that are to be found in museums, since no matter what their shape most people had an upright posture.

Gaby Kienitz
Textile Conservator
Edmonton, Albert

Laboratory Gadgets

An Improved Screen for Wet Cleaning

Nylon screening is often used as a support for small to medium-sized textiles during wet cleaning. The artefact can be safely lifted out of and lowered into trays of detergent solution or rinse water on such a support. Small items can be safely cleaned by one person in this manner. However, two hands are not enough when working with larger textiles. The artefacts roll into the centre or off the side of the screen. Two people are necessary to safely transfer these artefacts in and out of trays.

The design of the nylon screen can be easily modified to make it possible for one person to handle medium-sized artefacts safely during wet cleaning. The screen is folded and stitched to form a sleeve at each end. Wooden dowels or other similar rigid supports are inserted into the sleeves. The dowels support both sides of the screen, allowing one person to lift it without the screen collapsing at the edges.

Materials Needed

nylon screening
cotton twill tape
2 wooden dowels (at least 2 cm or 7/8" in diameter)
These materials are readily available from hardware and fabric stores.

Making the Screen

Because the dowels restrict the degree to which the screen can be manipulated to fit into a tray, it is best to design the screen to fit into a particular tray. Lengthways the piece of screening should cover the bottom width as well as inside and outside sides of the tray with an additional 13 cm or so at each end for the sleeves (*A*) (*Fig. 1*). The width of the screening should be slightly shorter than the bottom inside length of the tray (*B*).

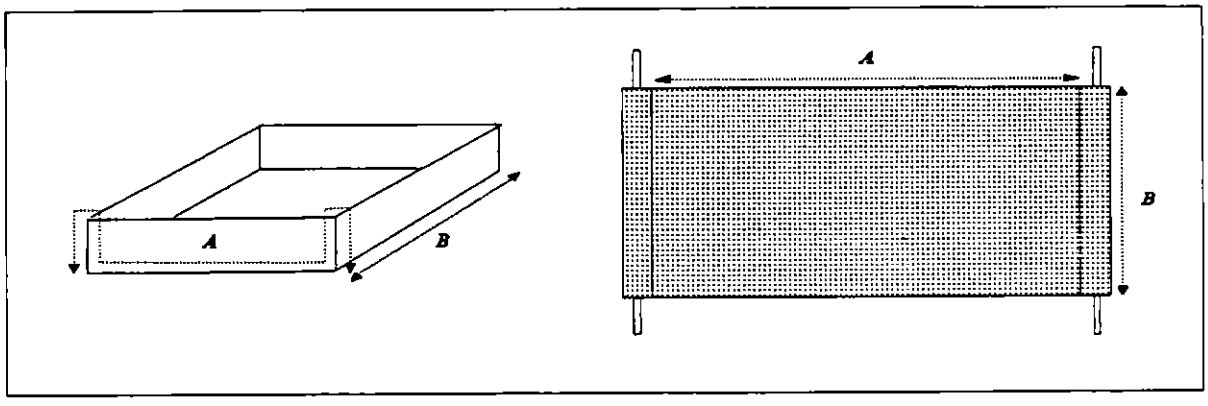


Figure 1

For ease of use, choose a tray of a size that makes this length a comfortable one to be grasped by outstretched arms. The extra length along the sides of the tray ensures that the dowels rest on the working surface outside the tray during cleaning. This will allow the screen to lie flat on the bottom of the tray (*Fig. 2*).

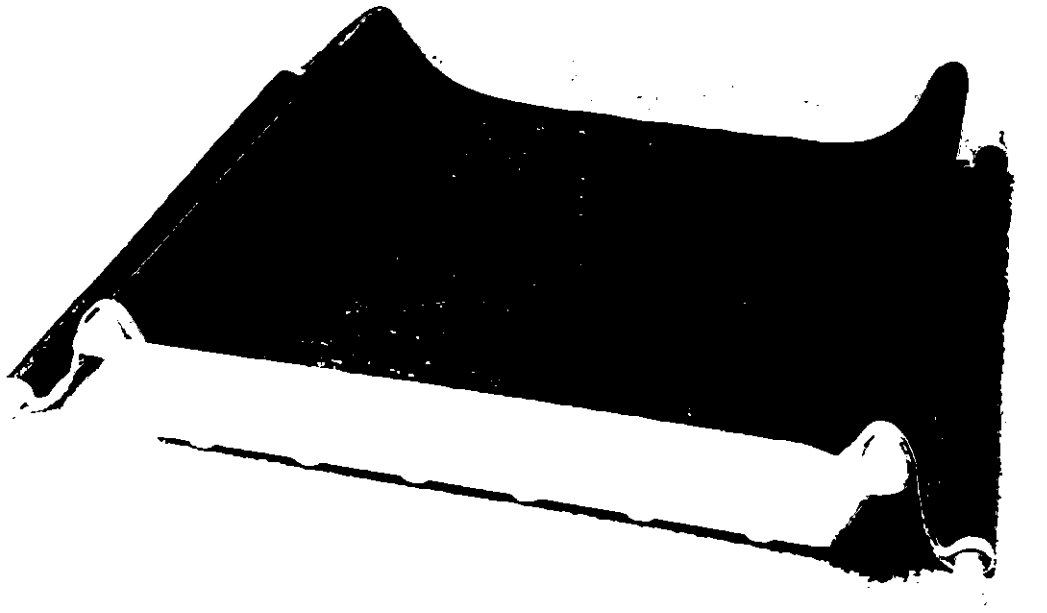


Figure 2

Bind cut edges with cotton twill tape. Fold over half the sleeve allowance (6.5 cm) and stitch down along the bound edge. Insert the dowels through the sleeves. The dowels should be about 20 cm longer than the width of the net.

Tips on Use

The screen can be held by the protruding ends of the dowels or at the centre of the dowels for even more support. Partially roll up the screen onto the dowels before lifting to reduce the length to be supported. For storage you can roll the screen onto the dowels or remove the dowels and store the pieces separately.

Irene F. Karsten
Graduate Student, Department of Human Ecology, University of Alberta

Artefacts: An Endangered Species

This is a call to my fellow hitch-hikers on the Information Highway. As we stand expectantly, hoping eventually to end up somewhere close to our destination, I get the gnawing sensation that we have forgotten something important - our luggage has been left behind.

In our excitement over meeting the challenge of the adventure before us, we have been distracted from looking after those items most basic to our day-to-day survival. With all the focus of our attention having been placed on our means of transport, we now stand to arrive at our destination only to look around and discover to our dismay that we no longer have those precious belongings which are vital to our performing our primary tasks.

I am referring to the balance we must seek, as museum professionals, between the high technology projects now being profitably applied to all endeavours within museums, and the bread-and-butter issues, such as the care of our collections. The following poem reflects the importance of our keeping this perspective. (It also represents my personal viewpoint, and is not to be reproduced without my written permission.)

Tenderly we entered here
Dignity, assured
Our shelter here - a haven, safe,
A trust that long endured

Your guardianship you offered us
Your vows all sworn with pride
But now you're caught up in the Web
And we are left aside

Like silent lambs you lead us
A flash, and all is done
Our fate is sealed, and in our stead
The sacred CDROM

We take our place again and watch
Disbelieving, and in pain
Our wounds are left to fester
Our cries are all in vain

Loving hands would cleanse us
Our wounds would gently bind
Who keep a vigil o'er us
Their days with ours entwined

We are the objects!
We own our names!
We bear the price
Of your passage to fame!

The Image you gave us
Our tombstone prepared
The inscription you chiselled
The scars we now bear

You honour our memory
While yet we still breathe
Our reflection you worship
And us you would leave

Take photos of your loved ones!
Instead of bread, buy film!
When they are dead, take comfort then
Their image will live on!

Julie Hughes
Textile Conservator
Canadian Museum of Civilization
Hull, Quebec

TCN

The Textile Conservation Centre

STUDIES AND RESEARCH DEPARTMENT
Forthcoming and Recent Publications: January 1996

MARY BROOKS: Head of Studies & Research

BROOKS, M.M. & EASTOP, D. (In preparation) When cleaning is not appropriate. For: SKR "Cleaning Historic Textiles", Swiss Textile Group, Switzerland, 1996.

BENNETT, T., BROOKS, M.M., EASTOP, D. & LISTER, A.M. Object or information? Articulating the conflicts in preserving archaeological textiles. For: IIC Conference "Archaeological Conservation and Its Consequences", Copenhagen, August 1996.

BROOKS, M.M., EASTOP, D., HILLYER, L. & LISTER, A.M. 1995. Supporting fragile textiles: the evolution of choice. In: Pre-prints of the UKIC Conference "Lining and Backing: The Support of Paintings, Paper and Textiles", London, pp 5-13.

BROOKS, M.M. A comparison of international codes of ethics and practice and approaches to their inclusion in teaching textile conservation. In: ICOM CC Textile Working Group "So Many Countries, So Many Customs", Budapest, September 1995.

HERALD, J. & BROOKS, M.M. 1995. Objects of Integrity. In: HALI magazine, 83, Oct./Nov. 1995, pp 69-71.

BROOKS, M.M. 1995. Developing a disaster plan. In: Conservation of Collections Symposium, York Minster Library.

BROOKS, M.M. 1995. Preventive conservation: changes in emphasis. In: Museums Journal, March 1995, p 39.

BROOKS, M.M. & EASTOP, D. Evaluating professional and educational outcomes in a conservation programme: the role of the viva voce process. In: Postprints, ICOM CC Training Workshop Group, Interim Meeting, Maastricht, April 1995.

BROOKS, M.M. & CANE, S. 1994. Creating an exhibition of museum conservation "Stop the Rot", York Castle Museum. In: Scottish society for Conservation and Restoration Conference "Exhibitions and Conservation", April 1994.

ROCKCLIFF, D., BROOKS, M.M. & CLIPSON, J.A. 1994. Teaching preventive conservation within the TCC/CIA postgraduate Textile Conservation Diploma Course. In: Panorama Atual da Conservaco na America Latina, Associacao Brasileria de Consevadors-Restauradors de Bene Culturals (ABRACOR) Conference, Brazil, November 1994

BROOKS, M.M., CLARK, C., EASTOP, D. & PETSCHEK, C. 1994. Restoration and conservation: issues for textile conservators. In: "Restoration: Is It Acceptable?", Occasional Paper 99, British Museum Press, November 1994, pp 103-122.

DINAH EASTOP: Senior Lecturer/Third Year Co-ordinator

BROOKS, M.M. & EASTOP, D. (In preparation) When cleaning is not appropriate. For: SKR "Cleaning Historic Textiles", Swiss Textile Group, Switzerland, 1996.

TIMAR-BALASZY, A. & EASTOP, D. (In preparation - publication due 1996) Chemical Principles of Textile Conservation, Butterworth-Heinemann.

BENNETT, T., BROOKS, M.M., EASTOP, D. & LISTER, A.M. Object or information? Articulating the conflicts in preserving archaeological textiles. For: IIC Conference "Archaeological Conservation and its Consequences", Copenhagen, August 1996.

EASTOP, D. Decision-making in conservation: determining the role of artefacts. In: Postprints of the Interim Meeting of the Textiles Working Group of the Conservation Committee of ICOM: "So many countries, so many customs", Budapest, September 1995.

GILL, K. & EASTOP, D. Two contrasting minimally-intrusive upholstery treatments: different roles, different treatments? In: Postprints, "Textiles in Trust". National Trust Centenary Textile Symposium, September, 1995.

BROOKS, M.M. & EASTOP, D. 1995. Evaluating professional and educational outcomes in a conservation programme: the role of the viva-voce process. In: Postprints, ICOM CC Training Working Group, Interim Meeting, Maastricht, April 1995.

EASTOP, D. 1995. A qualified community, towards internationally agreed standards of qualifications for conservation. Report on the Interim Meeting of the Raining Group of the Conservation Committee of ICOM, Maastricht, The Netherlands, 6-8 April 1995. In: Newsletter of the Working Group on Training in Conservation and Restoration, ICOM CC, No. 11, 1995, pp 2-3.

EASTOP, D. 1995. The role of the Textile Conservation Centre. In: Conservation News, July 1995, pp 37-38.

BROOKS, M.M., EASTOP, D., HILLYER, L. & LISTER, A.M. 1995. Supporting fragile textiles: the evolution of choice. In: Pre-prints of the UKIC Conference "Lining and Backing: The Support of Paintings, Paper and Textiles", London, pp 6-13.

EASTOP, D. 1996. The use of potato starch to adhere silk wall coverings at Sanssouci. In: CRUICHSHANK, P. & TINKER, Z. (eds.) Starch and Other Carbohydrate Adhesives for use in Textile Conservation. UKIC Textile Section, pp 38-40.

CHESTER, A. & EASTOP, D. 1995. The problem of common solubility parameters: the removal of natural rubber adhesive residues from a painted banner. In: Postprints of the SSCR Conference "Resins Ancient and Modern", September 1995. pp 47-52.

BROOKS, M.M., CLARK, C., EASTOP, D. & PETSCHEK, C. 1994. Restoration and conservation: issues for textile conservators. In: "Restoration: Is it Acceptable?", Occasional Paper 99, British Museum Press, November 1994.

EASTOP, D. 1994. Exhibition Review. Linking environmental and heritage conservation: review of the "Stop the Rot" exhibition of museum conservation at Castle Museum, York,

1993/94. The Environmental Column, ed. CASSAR, M. The Museum Journal. March 1994, p 39.

EASTOP, D. 1994. Changing methods: the cleaning of a modern Torah mantle. In: Ehemaligen Treffen der Abegg-Stiftung, VON WOYSKI, I. & VON LERBER, K. (eds.), Riggisberg, Switzerland, pp 84-93.

ANDREWS, S. & EASTOP, D. 1994. Using ultraviolet and infrared techniques in the examination and documentation of historic textiles. In: The Conservator, No. 18, pp 50-56.

EASTOP, D. & GILL, K. 1994. Review: "Textile Kostbarkeitein In Sanssouci Bewahrt", by PAEKPE, K. & HASSEL, M. In: Furniture History Society Newsletter, No. 115, August 1994.

SHEILA FAIRBRASS: Lecturer in Conservation Science

FAIRBRASS, S. 1995 Sticky problems for conservators of works of art on paper. International Journal of Adhesion and Adhesives, Vol. 15, No 2, pp 115-120.

FAIRBRASS, s. 1995. Laser surface profilometry conservation of modern sculpture. In: Conference Paper, Tate Gallery.

FAIRBRASS, S. 1994. Dry mounting tissues used in conservation. In: Journal of Society of Archivists, Spring 1994.

FAIRBRASS, S. (ed.) 1992. Institute of Paper Conference Papers, IPC.

FAIRBRASS, S. 1990. Learn to Frame, William Collins & Son Ltd.

JANET FARNSWORTH: Science Advisor

FARNSWORTH, J. 1995. Light fastness and stability of reactive dyes versus direct dyes. For: Conservation News, UKIC; and ICOM CC Working Group Newsletter, No 2.

KATE GILL: Senior Conservator/Lecturer

GILL, K. Upholstery conservation - examples from Audley End and Chiswick House. In: Postprints, "Textiles in Trust", National Trust Centenary Textile Symposium, September 1995.

GILL, K. & EASTOP, D. Two contrasting minimally-intrusive upholstery treatments: different roles, different treatments? In: Postprints, "Textiles in Trust", National Trust Centenary Textile Symposium, September 1995.

GILL, K. & DOYAL, S. (In preparation)Upholstery conservation section of The Conservation of Furniture and Wooden Objects, UMNEY, N. (ed.), Butterworth-Heinemann.

EASTOP, D. & GILL, K. 1994. Review: "Textile Kostbarkeitein In Sanssouci bewahrt", by PAEKPE, K. & HASSEL, M. In: Furniture Society Newsletter, No 115, August 1994, pp 7-8.

GILL, K. 1992. Upholstery conservation. In: Conservation Concerns: A Guide for Collectors and Curators; BACHMANN, K. (ed.), Smithsonian Institution Press, NY.

ALISON LISTER: Lecturer/Second Year Co-ordinator

BROOKS, M.M., EASTOP, D., HILLYER, L. & LISTER, A.M. Supporting fragile textiles: the evolution of choice. In: Pre-prints of the UKIC Conference "Lining and Backing: The Support of Paintings, Paper and Textiles", London, 1995.

BENNETT, T., BROOKS, M.M., EASTOP, D. & LISTER, A.M. Object or information? Articulating the conflicts in preserving archaeological textiles. For: IIC Conference Archaeological Conservation and Its Consequences", Copenhagen, August 1996.

LISTER, A.M. (Forthcoming) Guidelines for the Conservation of Textiles, English Heritage.

SETH-SMITH, A. & LISTER, A.M. The research and reconstruction of a Fifth Dynasty Egyptian bead net dress. In: Postprints of the UKIC Archaeology Section Conference "Conservation of Ancient Egyptian Materials II", London, July 1995.

LISTER, A.M., JANSSEN, R. & SETH-SMITH, A. (In preparation) A Fifth Dynasty Egyptian bead net dress. In: Textile History.

Associated Staff

NELL HOARE: Director

HOARE, N. Recent and future developments. In: Conservation News, UKIC.

JANET CRONYN: Honorary Research Associate

CRONYN, J.M. & FOLEY, K. (In press) Standards of qualification in conservation: is communality either necessary or possible? In: Postprints ICOM CC Training Working Group Meeting "A Qualified Community: Towards International Standards of Qualification for Conservation", August 1994.

CRONYN, J.M. & EASTOP, D. 1994. Professional attitudes: the challenge to education with particular reference to a postgraduate programme. In: Pre-prints of 10th Triennial Meeting, ICOM Conservation Committee, Washington, pp 721-726.

CRONYN, J.M. 1990. The Elements of Archaeological Conservation, Routledge.

CRONYN, J.M., PYE, E.M. & WATSON, J. 1985. Recognition and identification of traces of organic materials in association with metal artefacts. In: PHILIPS, J. (ed.) Archaeology in the Laboratory, London; CBA Report 50, pp 24-27.

JACKIE HERALD: Honorary Research Associate

HERALD, J. & CONWAY, S. (In progress - publication due 1996) Indian Textiles, British Museum Press.

HERALD, J. (In progress - publication due 1996) Fit For Heroes: A Story of Men's Clothes, Batsford.

HERALD, J. & BROOKS, M.M. 1995. Objects of Integrity. In: HALI Magazine, 83, Oct./Nov. 1995, pp 69-71.

DOREEN ROCKCLIFF: Visiting Lecturer

ROCKCLIFF, D., BROOKS, M.M. & CLIPSON, J.S. 1994 Teaching preventive conservation within the TCC/CIA postgraduate Textile Conservation Diploma Course. In: Panorama Atual da Conservaco na America Latina, Associaean Brasileria de Conservadors-Restauradors de Bene Culturals (ABRACOR) Conference, Brazil, November 1994.

ROCKCLIFF, D. 1991. Review. The ABC's of Collections Care. In: Alberta Museums Review, GILLIES, T. & PUTT, N. (eds.) Vol 1/, No 1, Manitoba Heritage Conservation Service.

ROCKCLIFF, D. & MARSHALL, J. 1991. Bleaching a white silk embroidered cotton dress. In: Textile Conservation Newsletter, No 20, Spring 1991.

ROCKCLIFF, D. & TAIT, e. 1989. Treatment of an extensively corrosion-stained uniform jacket using a vacuum suction technique. In: Textile Conservation Newsletter, No 17, Fall 1989.

ROCKCLIFF, D. 1984. Fire Retardant Finishes for Fibre Art: A Conservation Perspective, Masters Thesis, University of Alberta, Canada. University Microfilms, Ann Arbor, Michigan.

ROCKCLIFF, D. & KERR, N. 1984. Fire retardant finishes for fibre art: a conservation perspective, preliminary findings. In: ICOM CC, Pre-prints 7th Triennial Meeting, Copenhagen, pp 46-50.

Textile Symposium 97

Fabric of an Exhibition: An Interdisciplinary Approach

The first North American Textile Conservation Conference, *TEXTILE SYMPOSIUM 97, Fabric of an Exhibition: An Interdisciplinary Approach,* will be hosted by the Canadian Conservation Institute, Department of Canadian Heritage, in Ottawa, Canada, September 22-35, 1997. Subsequent symposia, with varying themes, will be hosted by major institutions in North America on a biennial basis. At Symposium 97, curators, designers, conservators and other museum professionals will address issues related to the successful exhibition of textiles.

Symposium papers will be presented in the auditorium of the National Gallery of Canada, with simultaneous translation to English or French as required. In addition to the formal presentations and poster sessions, demonstrations will be offered of practical and innovative techniques, equipment and materials used for the conservation and exhibition of textiles. Tours of the collection holdings and conservation facilities at the Canadian Museum of Civilization, the treatment and research facilities at the Canadian Conservation Institute, and Laurier House, an historic site operated by Parks Canada, will be available.

Preprints of the papers will be included in the symposium package. The papers will be published in the language in which they were presented with abstracts in both English and French. Abstracts of the posters, demonstrations and videos will also be published in the preprints. The deadline for submitting abstracts is now past, and the overwhelming number of submissions received promises a varied and interesting program.

Please note that the **Institute of Textile Science** will be holding its semi-annual meeting on Friday, September 26, 1997, in Ottawa to coincide with Symposium 97. The ITS is a Canadian organization of textile scientists, technologists, researchers, academics and those involved in the textile industry. The theme of the meeting will be "Ageing and Degradation of Textiles"; registration will be available at the door. Contact Peter Aspley, c/o P.O. Box 2100, 455 Front Road, Kingston, Ontario, K7L 4Z6, Tel. (613) 548-5220, FAX (613) 548-5708.

Accommodations are plentiful in the central core of Ottawa-Hull and range from the magnificent copper-roofed Chateau Laurier Hotel to local B&Bs. Block bookings at special conference rates have been arranged at the Chateau Laurier and the Market Square Inn. A list of accommodations, with prices, will be available in the registration package. Participants will be expected to make their own reservations.

Register early for Symposium 97 and pay just US$225 or C$275 (early bird fee available up to June 30, 1997). Registration fees after June 30 are US$250 or C$300. Registration at the conference will be US$275 or C$325. Full-time students who register before June 30, 1997, will pay a reduced fee of US$150 or C$175; all students must supply appropriate identification. There will be no one-day registrations.

The registration package will be available in March 1997. If you are interested in receiving this package, please contact Tara Grant, Registration Coordinator, Symposium 97, at the address below or by Internet: (tara_grant@pch.gc.ca).

Information concerning the symposium is available through the CCI Web site at: (http://www.pch.gc.ca/cci-icc).

Call For Papers

CAC Annual Conference and Workshop
Ottawa, Ontario
May 30 - June 3, 1997

In May and June 1997, the National Capital Region will be the site of many celebrations such as the 125th anniversary of the National Archives of Canada and the opening of their new building. To join them, the Canadian Association for Conservation of Cultural Property (CAC) will hold its annual conference and workshop in Ottawa. The 3 day conference, from May 30 to June 1 will be followed by a 2 day workshop on June 2nd and 3rd. The workshop theme will be the *Preservation of Digital Media*. Details will be provided at a later date.

Papers for the conference are invited on all aspects of conservation, including case studies, theory, administration and conservation science. Papers are typically 20 minutes in length and authors should submit abstracts of 250-400 words. Posters are also welcome. Contributors should send an abstract and include a description of the poster's size.

Deadline for submission of abstracts is **December 15, 1996.**

Submissions should be sent to:

Greg Hill
National Archives of Canada
B 165,395 Wellington Street
Ottawa, ON K1A 0N3

FAX: (613) 995-2883
E-mail: ghill@archives.ca

Note: CAC was previously the International Institute for Conservation - Canadian Group, IIC-CG.

INVITATION À PRÉSENTER DES COMMUNICATION

Congrès et atelier annuels de l'ACCR
Ottawa, Ontario
30 mai au 3 juin 1997

En mai et juin 1997, la région de la capitale national sera l'hôte de plusieurs célébrations reliées au 125ème anniversaire des Archives nationales du Canada et de l'ouverture de leur nouvel édifice. Dans le but de se joindre aux célébrations, l'Association canadienne pour la conservation et la restauration des viens culturels (ACCR) tiendra son congrès et atelier annuels à Ottawa. Le congrès de 3 jours, du 30 mai au 1er juin inclusivement, sera suivi d'un atelier de 2 jours, les 2 et 3 juin. L'atelier aura comme thème, la *Préservation des médias numériques*. Des détails seront fournis les semaines à venir.

Des communications sur tous les aspects de la restauration sont sollicitées pour le congrès, y compris les côtés théoriques et administratifs, les études scientifiques et les présentations de cas vécus. Les communications sont d'une durée habituelle de 20 minutes et les auteurs devront soumettre un résumé de 250 à 400 mots. Les présentations d'affices sont également bienvenues. Un résumé ainsi qu'une description des dimensions de l'affiche devront être soumis.

Toutes suggestions de communications et d'affiches devront parvenir **avant le 15 décembre,** à l'adresse suivante:

Greg Hill
Archives Nationales du Canada
395, rue Wellington, B 165
Ottawa, ON K1A 0N3

FAX: (613) 995-2883
E-mail: ghill@archives.ca

À noter: ACCR était auparavant, l'Institut international pour la conservation - Groupe canadien, IIC-GC.

TCN ANNOUNCEMENTS

Keepsafe Systems is pleased to announce the opening of Textile Preservation Supplies, our new retail store in downtown Toronto at 570 King Street West (between Bathurst Street and Spadina Avenue) in July of this year.

We will be offering materials and supplies for textile care and storage, including inert storage boxes in various sizes, acid-free tissue, polyester batting, and other products for the conservation of textiles. Keepsafe Systems supplies anoxic packaging materials for the poison-free control of insect infestations, and for long-term storage of sensitive materials. All these materials will be available in various quantities at the store and by mail order.

Textile conservation professionals are invited to send a few words outlining their areas of expertise* to be listed in our service directory. This directory will be supplied free of charge to the public. Keepsafe Systems will not be recommending specific individuals, and will ourselves continue to provide only limited textile care services as Forever Yours Bridal Gown Preservation.

We welcome your comments about what kind of information should be supplied as part of our service directory and products you would like to see offered in our store.

Jerry Shiner, President

Keepsafe Systems, Inc.
59 Glenmount Park Road
Toronto, Ontario
M4E 2N1

Tel: (416) 703-4696
Fax: (416) 703-5991

** Please include areas of specialization (maximum 125 words), as well as your complete name, address, phone, fax and email information. Listings will be compiled by province. Feel free to use your entire 125 word allowance when describing what you do.*

THREADWORKS '95

Jewels of the 20th Century

A juried exhibition of embroidered textiles by members of The Ontario Network of Needleworkers.

July 3 to November 3, 1996
&

Gunilla Josephson
memento vitae

Curated By Jennifer Kaye

The Museum for Textiles
55 Centre Avenue
Toronto, ON M5G 2H5
Telephone 416-599-5321 Info line 416-599-5515

Museum Hours: Tuesday - Friday 11:00 am to 5:00 pm
Wednesday 11:00 am to 8:00 pm
Saturday - Sunday noon to 5:00 pm
Wednesday after 5:00 pm, pay what you can

The Museum for Textiles is a non-profit organization supported by its individual members; corporations; foundations; the Government of Ontario through the Ministry of Citizenship, Culture, and Recreation and the Ontario Arts Council; The Municipality of Metropolitan Toronto; and the City of Toronto through the Toronto Arts Council.

TCN

Certain Azo Dyes Banned In Germany

Institute Items, ACMI, 38(1), Jan./Feb. 1996, p. 5
Consumer Information, Verband der Druckfarbenindustrie, Sept. 1995

The Art and Creative Materials Institute (ACMI) reports that Germany banned imported products colored with certain azo dyes when these dyes are used on items intended for "longer than temporary contact with the human body" such as textiles, bed linens, and eyeglass frames. The ban became effective April 1, 1996 Other European countries are expected to pass similar laws in the future.

There are about 120 dyes on the banned list. Some of these dyes and/or their salts are also used as pigments, but few, if any, are used in art paints and inks. The banned dyes are those which are expected to break down (reduce) to any of the following chemicals rated as "A1" or "A2" carcinogens by German standards:

o-aminoazotoluene	p-aminoazobenzene	2-methoxyaniline
2-amino-4-nitrotoluene	benzidine	4-chlor-o-toluidine
3,3'dimethoxybenzidine	dichlorobenzidine	2-naphthylamine
o-toluidine	3,3'dimethylbenzidine	4-methyl-1,3-phenylenediamine

An aminoanthraquinone dye (C.I. Disperse Blue 1 -64500) is also listed among the 120 banned dyes. It is not an azo dye and doesn't seem to reduce to any of the above, but it is an experimental carcinogen.

Artists and craftspeople whose work is sold in Germany are affected by the new rule. The burden of compliance is on importers. They now may require written confirmation from sellers that no prohibited dyes have been used. **Dyers in the US cannot meet this rule unless their suppliers provide the Color Index identification of the dyes they used.** Out-of-compliance goods will be destroyed as toxic waste.

This rule sets an important precedent: it regulates chemicals that have not been tested and proved to cause cancer. Most of the 120 dyes on the list have never been studied for cancer effects. Yet, common sense dictates that dyes which reduce to carcinogens may justifiably be considered carcinogens themselves. This policy is consistent with German occupational cancer classifications:

A1- Capable of inducing malignant tumors as shown by experience with humans;
A2- Unmistakably carcinogenic in animal experimentation only; and
B– **Justifiably suspected of having carcinogenic potential.**

We would be wise to adopt similar rules. Here in the US, chemicals still are innocent until **proven** guilty despite the fact that we know that most chemicals will **never** be studied for chronic hazards.

Behind the Mini Blind Curtain

CPSC Press Release # 96-150, JUNE 25, 1996

Unless your TV is busted, you've heard about the Consumer Product Safety Commission's (CPSC) alert on plastic mini blinds. The lead in these blinds is released as dust at the surface as the plastic deteriorates. Children touching the blinds can ingest the lead from hand-to-mouth contact. The levels in some blinds were so high that a child ingesting dust from less than one square inch of blind a day for 15-30 days could result in blood levels of 10 micrograms per decilitre--the amount considered dangerous in children.

But there are other implications in this story that were not covered because the reporters didn't ask the following questions:

WHY was lead in the blinds? **Answer:** Lead can be used as a stabilizer, opacifier/pigment, filler, catalyst, and more. Lead is a very important component of many plastic items--not just blinds.

WHAT will they use to replace the lead in blinds? **Answer:**

* Some manufacturer's will use organic tin compounds. Some of these chemicals are so toxic they are potent biocides that are banned from all paints except those for military vessels.
* Some will use other chemicals of varying toxicity.
* Some manufactures do not intend to tell CPSC or anyone else what they put in your blinds.

HOW will CPSC ensure that the lead-substitute will not be released from the plastic and harm children? **Answer:** They won't. Congress doesn't allow CPSC to require premarket testing except for toys, flammable fabrics, and a few other items.

Ann Brown, CPSC Commissioner, bragged in TV interviews that this incident shows how well government and industry cooperate now. She was proud that no enforcement action was taken. CPSC has a "voluntary" agreement with manufacturers allowing CPSC to tell the consumers who buy roughly 25 million imported lead blinds every year to just throw them out.

Well, isn't that special? So we foot the bill for getting the hazard out of our homes; industry doesn't pay a dime for stuffing our landfills with lead, and they make money because we have to buy more blinds. Worse, if our children get sick from the new plastics and if CPSC finds out, industry gets to do it to us all over again.

Sweat Shops: Not Only in the Apparel Industry

BNA-OSHR, 25(49), May 15, 1996, p. 1704

During the crackdown on operators of garment industry sweat shops in California, inspectors noted the following common violations:

* long hours
* exposed wires, spliced cords, live parts, grounding problems
* lack of OSHA injury and illness prevention programs
* belt guards missing on sewing machines
* blocked aisleways
* locked fire doors
* no bloodborne pathogen program (for needle punctures)
* sanitation issues

Some of these violations can be found in many theatrical and school costume shops and textile art classrooms. We need to mend our ways.

The three preceding articles were reprinted from
Acts Facts, Monona Rossol, Editor
181 Thompson St., #23
New York, NY 10012
212/777-0062 or e-mail at
75054.2542@compuserve.com

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 37089,
3332 McCarthy Road
Ottawa, Ontario
K1V 0W9

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.

NAME _____

ADDRESS _____

_____

_____

NEW SUBSCRIPTION _____

INVOICE REQUIRED _____

BACK ISSUES _____

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

TCN

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

SUPPLEMENTS

Annotated Bibliography on the Use Adhesives Used in Textile Conservation *Jacinthe Moquin, Provincial Museum of Alberta*	Spring 1987
Mannequins for the Royal Ontario Museum Gallery *Alexandra Palmer, Textile Department, Royal Ontario Museum, 1987*	Spring 1988
Warning! Dichlorovos Resin Strip Fumigation *Sharon Hammick, Conservation Department, Royal British Museum, 1989*	Spring 1989
Recent Trends in Costume and Textile Storage *Jaquelin Beaudoin-Ross, McCord Museum of Canadian History, and Eva Burnham, Canadian Conservation Institute, 1990*	Spring 1990
The Effects of Substrate Variation on Colorimetry Readings *Leslie K. Redman, Canadian Museum of Civilization, 1990*	Spring 1991
Characterization and Preservation of Weighted Silk *Merrill Horswell et al, Department of Environment, Textile and Design, University of Wisconsin, 1992*	Spring 1992
Conservation of an Egyptian Mummy Shroud *Isabella Kravski and Diane McKay, Royal Ontario Museum, 1992*	Spring 1993
Have Suitcase, Will Travel: Techniques for Packing Costume *Irene F. Karsten, McCord Museum of Canadian History, 1994*	Spring 1994
Intersecting Silhouette Mannequins *Denis Larouche, Canadian Museum of Civilization, 1995*	Spring 1995
Humidification of Glazed Cotton Fabrics *Bonnie Halverson*	Spring 1996

BACK ISSUES

September	1981	Spring	1987	Fall	1992 #23
February	1982	Fall	1987	Spring	1993 #24
September	1982	Spring	1988	Fall	1993 #25
February	1983	Fall	1988	Spring	1994 #26
October	1983	Spring	1989	Fall	1994 #27
March	1984	Fall	1989	Spring	1995 #28
Fall	1984	Spring	1990 #18	Fall	1995 #29
Spring	1985	Fall	1990 #19	Spring	1996 #30
Fall	1985	Spring	1991 #20		
Spring	1986	Fall	1991 #21		
Fall	1986	Spring	1992 #22		

ISSN 11-80-3649