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TEXTILE CONSERVATION NEWLETTER - CANADA

SEPTEMBER 1982

NOTES FROM THE EDITORS

We wish to thank all individuals who have contributed information and articles. To date, your TCN-C has received a very positive and encouraging response. As the main goal of the Newsletter, since its conception, was to maintain a very general and informal exchange of information regarding all aspects of textile conservation and especially your respective activities, we wish to take this opportunity to encourage individuals to send in information on current projects etc. In short, items which one might consider "Newsy" in content are appreciated by many of your readers.

The next issue of the Newsletter shall appear at the end of February 1983 and we would appreciate hearing from you by January 15, 1983. As the 2 column format typed on standard 8½" X 11.0" (21.5 X 27.5cm) paper, as used in the past two issues, shall be continued, the work load for the editors and typists would be greatly hastened if your information if could be sent typed in this format.

Many regrets for the tardiness of this issue, as it was held up at the C.C.Q. due to exhibition deadlines, followed by an influx of construction workers for the final laboratory installations.

Wishing you much success with your future projects and a fruitful New Year in 1983.

S. Little
S.G. Niinimaa (Sundstrom)

IIC-CG MEETING OF THE TEXTILE WORKING GROUP, Universite Laval, Québec, June 24, 1982.

To date, 2 issues of the Textile Conservation Newsletter - Canada (TCN-C) have been issued. They have received a great deal of positive support, not only from textile conservation specialists but also from the general conservation/museum communities. The mailing list has now increased to 106 individuals/institutions. Gail Niinimaa

(Sundstrom) has agreed to remain as the western Canadian editor, while Sharon Little shall continue as the Eastern Canadian editor, until 1984, due to projected future commitments. The Centre de Conservation du Québec has generously agreed to continue to support financially the TCN-C (typing, printing and mailing costs) until 1984. It was decided, that throughout the year of 1982-83, the members of the textile group would consider another co-editor (preferably another individual from Eastern Canada) and an alternative means of financial support.

Elizabeth Richards of the University of Alberta, agreed to investigate the possibility of organizing a textile seminar following the 1983 IIC-CG Conference, as it was assumed that not all textile members would be able to attend the management training seminar, held at Banff, due to a projected limited enrollment.

Recent information on conferences, training sessions and seminars were exchanged.

S. Little

ERRATA

There has been some initial confusion on accreditation in the first two issues of TCN-C. Hence, please note the following changes: Colleen Wilson, B.C. Provincial Museum is accredited with the information regarding "Animal Shampoo" p.7 TCN-C February 1982, and the information on "Health and Safety" p.10 TCN-C February 1982.

Marg Meikle, U.B.C. Museum of Anthropology is accredited with the information regarding "Thesis Titles Related To Textile Conservation" p.7 TCN-C, September, 1981.

S. Little
S.G. Niinimaa

CURRENT PROJECTS

B.C. Provincial Museum

The curatorial departments of the Museum, having

recently written a "Collections Policy" early in the year, the Conservation Division decided to write a "Conservation Policy". This proved to be an excellent exercise in defining our position within the Museum and promoted much valuable discussion regarding the extent of our responsibilities.

Routine work on the collections and storage (including an interminable collection of Public Health Service gear) has been enlivened by the acquisition of a full range of dyestuffs, compliments of Bayer (Canada).

CENTRE DE CONSERVATION DU QUEBEC

Since the end of September, construction workers have been working on the final installations for the various conservation laboratories at the C.C.Q., including the textile laboratory. It is hoped that the work shall be completed within another month.

Two textiles were treated for an exhibition at the Couvent des Ursulines, Québec, an alter frontal entitled "Sacré-Coeur de Jésus" circa 1700 and an uncompleted embroidered medallion (possibly embroidered for an alter frontal) entitled "Martyre de Sainte-Ursule et de ses compagnes" circa 1700.

A series of textiles are being treated for an exhibition at l'Eglise Notre-Dame de Montréal, opening December 4, 1982. These include an alter frontal circa 1700, attributed to Jeanne LeBer (a former student at the Couvent des Ursulines, Québec), a chasuble and two dalmatics, also attributed to Jeanne LeBer.

Collections of ceinture fléchées from 3 regional museums are also being treated.

Glenbow Museum

A rare damask tablecloth which has been recently acquired, was washed and blocked out in preparation for photography. The tablecloth is being considered for a program on

the Treasures of Glenbow.

Gail Sundstrom has been working on a quiltwork show which will be travelling across Canada in 1982-1983. Tom Stone from C.C.I. was at Glenbow in April to consult on the cleaning and repair of the quiltwork pieces. In the next two months, mounts for travelling the show will be made.

Kimberly Sykes, Curatorial Assistant/Textiles, has recently completed an inventory of Glenbow's textile collection. At the present time there are approximately 8,300 textiles including men's, women's and children's costume, quilts, coverlets and household accessories, etc. With this information she hopes to reorganize the storage area into clearly defined areas, using Chenhall's Nomenclature as a guide and also, to update and reorganize the subjects file cards to correspond with this system. Kim is gradually working towards a totally accessible and understandable storage system.

Last June, Glenbow was fortunate to receive an outstanding pieced quilt top, fig 1., Kim Sykes is still in the process of acquiring more information on this piece and would be interested in hearing from anybody who might know of any other similar examples. As far as she can tell, it was either made in France or England by a French Huguenot in the late 1800's. The donor's daughter believes it was made in a French convent but a recent visitors stated it was definitely an English technique using paper templates. It is completely hand sewn and measures 3.0m. X 3.3m. For convenience sake, it has been called a quilt top but there is some question as to whether or not it was ever intended to be quilted. Again, any information concerning this exquisite piece would be most appreciated.

Kimberly Sykes
Curatorial Assistant/Textiles
Glenbow Museum
130 9th Ave. S.E.
Calgary, Alta.
T2P 0P3
Tel: (403) 264-8300 ext. 242



fig 1.

National Museum of Man-History Division

Carol Woodside has been treating many textiles from the History Division collection. These textiles are presently being stored in new textile storage cabinets, which the Division has just received.

QUEEN'S UNIVERSITY

The following student projects are being conducted at Queen's University M.A.C. programme:

Jane Holland, "Testing of water soluble adhesives for the lining of textiles"
 Jennifer MacDonald, "The light fastness of selected domestic textiles dyes"
 (Re: IIC -CG- March 1982)

For more information on these projects, please contact these individuals directly.

ROYAL ONTARIO MUSEUM

Joyce Whiteford was hired on a 6 month contract, beginning October 18, 1982, to work in the textile conservation laboratory. She has recently completed her M.A.C. at Queen's University, Kingston, Ontario.

UNIVERSITY OF ALBERTA

The following projects have been completed: a "Mandarin" jacket, wet cleaned; a 1850 sampler, wet cleaned and mounted and 19 dolls circa 1950-60 that had been damaged during a sewer back-up.

The department is presently treating a collection of 1930 Catholic Church Vestments.

U.B.C. Museum of Anthropology

Betsy Johnson, Curator of Collections, recently attended two courses at Kansas State University, taught by Dr. Margaret Ordonez: Museum Textiles, and Textile Conservation. Both were extremely intensive, short courses. She would recommend them to anyone needing a solid theoretical foundation, with some laboratory experience in these areas. The following information might be useful to others:

1) Staff at Kansas State University have been doing research on the use of microwaves for fumigation of woolen textiles. They found them to be effective and non-damaging to fabrics and dyes tested. For further information, contact Dr. Barbara Reagan, Dept. of Clothing, Textiles, and Interior Design; Kansas State University, Manhattan, Kansas U.S.A. 66506.

2) Research done at the University of Maryland has shown that pre-humidifying textiles in a humidity chamber at 90% humidity for 17 hours before wet-cleaning leads to significantly fewer breaks in fibres than occurred in dry textiles which were immersed directly in water. For full citation, write to:
Dr. Ordonez at the above address.

3) Research has also been done at KSU on bleaching textiles, and will be done this summer on methods of removing starch.

Margaret Meikle has a four month contract to work on various projects of collection management. One major undertaking, almost completed, was building acid-free folders for the Peruvian Archaeological Textile Collection that has been catalogued by Mary Frame. The folders are similar to archival folders, or to those in the article by Piechota ("Storage Containerization; Archaeological Textile Collections" in: AIC Journal 18 (1): 10-18. Acid-free backing cards were cut of 4-ply material. The

"matts" were made by cutting 1" strips of 4 ply card and attaching with $\frac{1}{2}$ " double-sided tape. The "matts" can be built up by layering the strips to correspond with the thickness of the textile. A cover of 2 ply acid free board (lower cost) is hinged on with gummed linen tape. For textiles thicker than approx. $\frac{1}{2}$ " (such as slings) boxes were built in the archival style. The folders are lined with acid free tissue (but not buffered AFT for wool and silk) to help keep them clean. A researcher can see front and back by turning the folder thus not touching the textile. The project was suprisingly labour intensive as each folder had to be custom made.

Marg is also working on making mounts for North West Coast woven hats, re-designing some of the visible storage cases in the museum, and re-storing a lot of textiles and costumes.

Currently, "Beads", a show of beadwork from the museum's textile collections is displayed in gallery 9. The pieces are from many regions of the world including: India, China, Europe, Africa and North and South America. Visually the show is striking and offers opportunities for comparisons of beads from many parts of the world.

Marg Meikle, U.B.C. Museum of Anthropology, is compiling a list of locations and evaluations of compacter storage systems especially used for textile collections. If anyone has any thoughts, comments, contributions, on this topic please write to:

Marg Meikle
U.B.C. Museum of ANTHROPOLOGY
6939 Northwest Marine Dr.
Vancouver, B.C.
V6T 1W5

CONSERVATION TECHNIQUES

MARY FRAME

Conservation of Archaeological Textiles

On a brief visit to the Textile Conservation Centre at Hampton Court this summer, the communicative tutors and students shared with me, through slides, several of their recent methods suitable for selected archaeological textiles. Both systems seem to combine safe storage and access for study. The first system was also designed to be compact and portable.

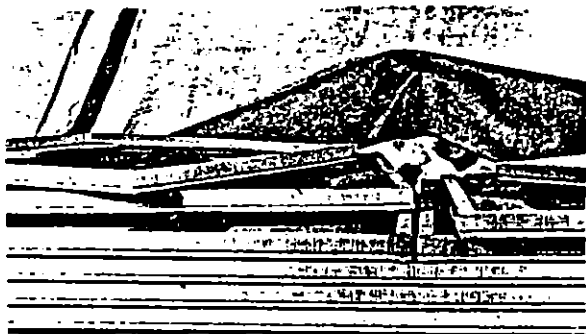


fig 2.

A study collection of ancient Peruvian textiles that was used in teaching was mounted on modular sized backings that fit together into a compact geometric solid.



fig 3.

This was then enclosed in a custom made cloth case with handles for carrying.

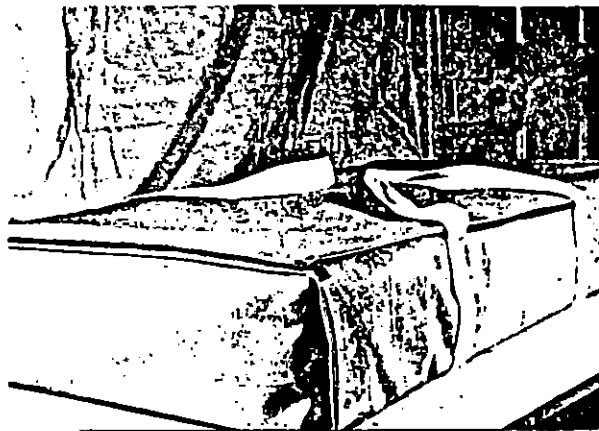


fig 4.

Each fragment was mounted on a cloth-covered, rigid backing. A narrow cloth-covered surround, about $\frac{1}{4}$ " high, provided a recessed well for the specimen and allowed the trays to be stacked without touching the specimens. Some pieces were sewn directly to the cloth-covered backing. Other pieces, like sling braids, which have a round cross-section, had velcro strips sewn to the backing and sewn to tapes which were sewn to the sling. Although the velcro system is only suitable for relatively stronger archaeological textiles, I was very excited by this system. The use of velcro strips on tapes not only provides one solution for mounting some three-dimensional fabrics but it also retains a high level of accessibility for the researcher.

Another method, shown to me at Hampton Court, could possibly be used for smaller and relatively stronger archaeological fabrics, although the example shown to me was not archaeological. The specimen had a hinged upper cover and backing of museum board. Between the outer covers and the specimen, there were two leaves of crepeline and a museum board mat frame. When the upper cover was opened and one layer of crepeline turned back, the specimen lay on the second layer of crepeline on the backing in a shallow recess formed by the mat frame. Although this method is not highly portable, it may be suitable for storage and for study. The positive factor for the researcher is that this method allows a complete view of both sides of the fabric as the specimen can be turned over by inverting the entire, book-

like encasement.

For a researcher like myself, seeing both sides of a specimen may be crucial for technical identification or dating. It has been my experience that collections of ancient Peruvian textiles are sometimes "over-conserved". That is, a standard method of sewing to backings that is acceptable for storage and display has been applied to total collections, regardless of differences in condition or the likelihood of display. Such a standard method can obscure significant information, although every piece is ready for instant display and relatively secure in storage. Every piece, however, is not destined to be displayed, for aesthetic or other reasons. That same piece may be of great interest to a researcher. If a collection can be differentiated into "show" and "study" piece, then it may be possible to support "study" pieces without sewing to backings in all cases. More minimal conservation may also be less costly and time consuming than sewn methods.

At the Hampton Court Textile Conservation Centre, the prevailing attitude was that the conservation of each piece required an individual decision, depending on condition and use. Specific contracts that they have undertaken have given rise to specific solutions, like the two I have briefly described. The refusal to propagate standard methods of textile conservation extended to the active solicitation of views on conservation from various textile "users" during the Fourth Annual Seminar for Former Students in July, 1981. An ethnology curator, an archaeologist, a craftsman-researcher and a guild collection curator were invited to express their concerns and viewpoints regarding textile conservation. The generosity and the open-minded approach I encountered at Hampton Court encourages me to express my researcher's viewpoint in this newsletter while passing on several methods they shared with me.

Photographs courtesy of the Textile Conservation Centre.

fig 2. Modular trays, made with covered sub-frames deep enough to protect the individual pieces, stack together to form a unit.

fig 3. The cloth covered case in partially secured.

fig 4. The cloth covered case is secured and ready for carrying. Note the velcro closures at the sides and near the handles.

UNIVERSITY OF ALBERTA

Re: Elizabeth Richards

Inuit Wall Hanging - Toronto Dominion Art Collection

The hanging consists of sealskin appliques on a wool/rayon felt fabric. Due to the original framing and the weight of the sealskin appliques relative to the felt, the hanging had become distorted and stretched. The hanging was remounted by stitching it to unbleached cotton muslin. In addition each large appliqué section was supported by stitching around the design, through to the muslin backing.

The supported hanging was remounted onto the original wood frame by use of Velcro strips along the tops and sides. The bottom was left free in case further stretching, inherent in the felt, occurs. As the original wood support had been covered with velvet fabric with the pile running up. The reinforced hanging then had the support of the Velcro, wooden frame and the velvet pile. The hanging supported on the covered wooden mount will be hung at a slight angle rather than vertically to give additional support.

One concern we noted during this project was the poor quality felt used by the Inuit artist. There is a need for fiber artists to understand the limitations of the fabrics with which they are working.

B.C. PROVINCIAL MUSEUM

Re: Colleen Wilson

1./ Mounting of textiles

The most satisfactory material I have found for mounting small flat textiles is "Foam-Cor". It is more stable than hard-board, more rigid than mat-board.

According to our analyst, it is neutral, composed of a styrofoam core between layers of acid-free card. The only component that might be harmful is the resin binder. However, an artifact would be adequately isolated from this by covering the foam-core with fabric, before mounting.

Many of the fragile composite pieces in our ethnology collection are being mounted on foam-core for storage/study, fig 5. The pieces are secured with linen ties so that they can be examined and transported without handling.

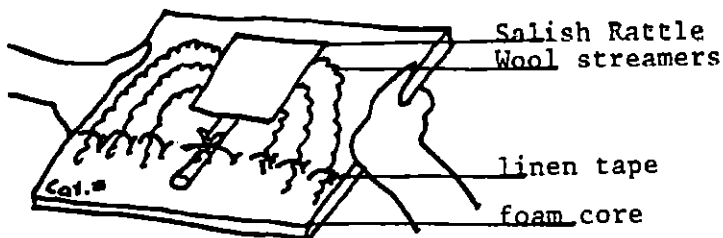


fig 5.

2./ Body Building

In constructing a mannequin for the support of an historic garment a number of limitations are imposed by conservation, display and material concerns. The mannequin must:

1. fit the garment to give it adequate support without strain
2. contain no materials that could harm artifacts either by contact or emission
3. support the garment in a posture historically correct
4. be relatively quick to construct without involving numerous personnel
5. be fairly easy (not everyone is Michaelangelo)

6. be capable of withstanding storage and transportation without losing its shape; and
7. be cheap

Among those currently in use, I have found a method that meets these standards adequately. Chicken-wire forms contain material that could damage an artifact should the form be accidentally damaged. Linked wire forms are easier to shape accurately, but are more expensive, and like the chicken wire, contain metal that can puncture and corrode. The wire forms can also suffer badly from careless handling and close packing in transportation and storage. The wire, being flexible enough to shape can be easily crushed. Adjustable dressmakers forms are expensive and often cannot accommodate the fashionably distorted figures of the past. Adapting store dummies presents similar problems - their dimensions and stances are often unsuitable outside the modern aesthetic. Also, their construction is often such that reduction can be very difficult. Any type of form built from a live model involves at least two people (and a new model of each size). I am also in dread that in less-than-professional hands, the easiest way of determining whether a model fits the garment, is to try it on. And then there is the problem of the historically fashionable posture-models today have broad shoulders and don't wear corsets.

A description of the method I have chosen follows. It too has its drawback, the greatest being an inability to accommodate adjustments. The mannequins are designed as individual supports for specific garments and might be considered extravagant for a short temporary exhibit. They are specially useful for the eccentricities of fashionable dress, and are perhaps too elaborately constructed for most make costume and ethnographic material. On the other hand, this mannequin has the advantages of being easily constructed by one unartistic person, of readily available, safe, uncrushable and inexpensive material.

1. see "An Experimental Manniquin for the Display of Garments". L. MacFarlane, E.L. Johnson, in Museum Round-up B.C.M.A. No. 78, Spring, 80, for an adjustable form for ethnographic material.

Materials required:

- styrofoam in 2" or 3" thickness
- white glue
- polyester wadding
- fabric for cover
- material for stand

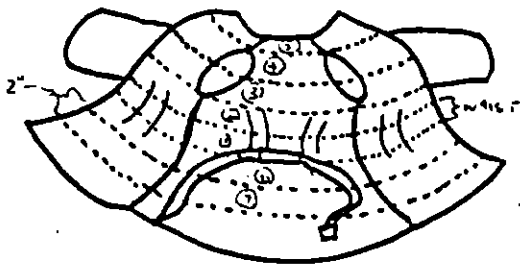
Equipment:

- long serrated blade
- sharp blade such as an adjustable utility knife
- sewing equipment; tapemeasure, scissors, etc.
- cotton t-shirt
- weight

1./ The stance and general silhouette should be determined.



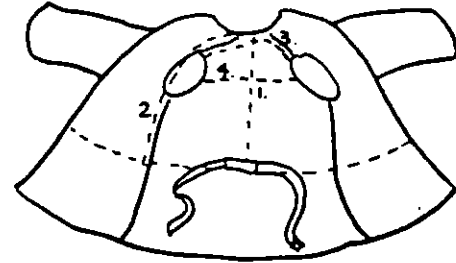
2./ Measurements are taken from the inside of the fitted portion of the garment, usually at the bodice at intervals correspondent to the thickness of the styrofoam, starting with the waist. (eg. if 2" styrofoam is used, a waist measurement is taken, then the circumference 2" above the waist and so on). If the garment is fitted below the waist, measurements must be taken over the hips. However, with a gathered skirt, panniers or bustle the mannequin should provide support and therefore resemble the shape of the crinoline or bustle, not the body beneath.



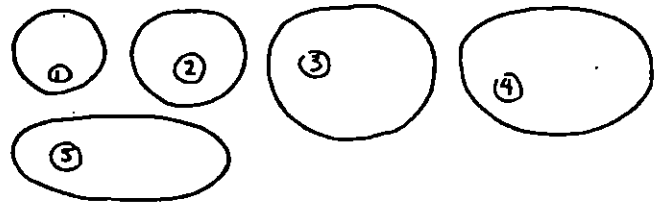
The most useful measurements besides the circumferences are:

1. back-waist length, 2. height from waist (across open armhole) to shoulder seam - this with 1. will give the slope of the shoulder. 3. shoulder-width- from shoulder seam

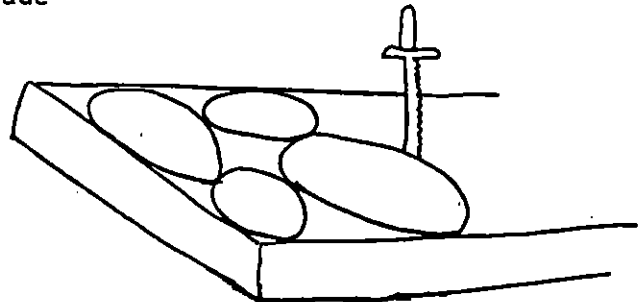
to shoulder seam across shaped neck, 4. width of back from armhole this will give an idea of the fullness of the bust, it being the remainder of the circumference at this level.



3./ A tape measure can be paperclipped to the correct circumference on paper patterns and cut. They are made approximately 2" smaller than the bodice measurements, to allow for padding, the inflexibility of the mannequin compared to a body, etc. It seems that the larger mannequin, the greater the difference required between the two measurements. The patterns are shaped with a guess at the relevant cross-section and numbered as per the measurements.



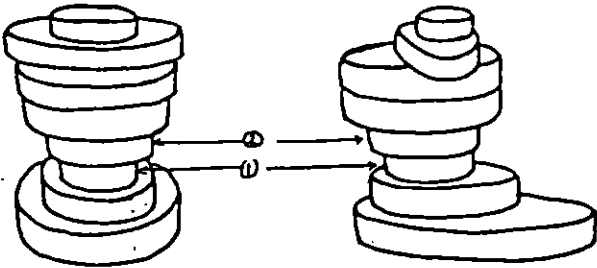
4./ The patterns are laid on the styrofoam, outlined, and the discs cut with a serrated blade



The discs are numbered and their front noted.

5./ The discs are stacked according to contemporary posture and glued in place. Polyvinyl acetate emulsion (ordinary white glue) is used in liberal quantities and pins are

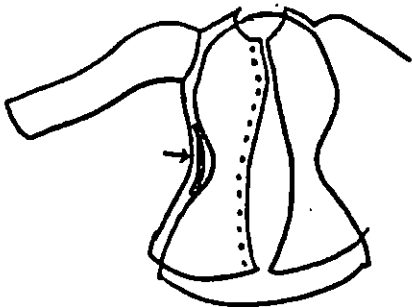
used to hold the discs temporarily in place. A weight is placed on top and the form left for 24 hours.



6./ Once the glue is dry the mannequin is very solid, the adhesive forming an even stronger layer than the polystyrene, and the square edges can readily be carved off.

7./ Having padded the shoulders with wadding and covered the form in a cotton t-shirt, the costume can be tried on. Despite the 2" allowance the mannequin is probably still too large. Particularly between the waist and bust, stays will hold the fabric out unless the garment is pulled tight. Although the wearer would have filled the sides in, conservation does not require the skin-tight fit necessitated by fashion. The areas at the ends of the stays must be diminished to permit the fastenings to be done up without strain to the fabric.

Notes should be taken of the areas requiring attention to avoid having to fit the garment. More times than are absolutely necessary.



8./ The styrofoam is carved down until it fits the costume loosely and provides a smooth surface for support, especially at the shoulders.

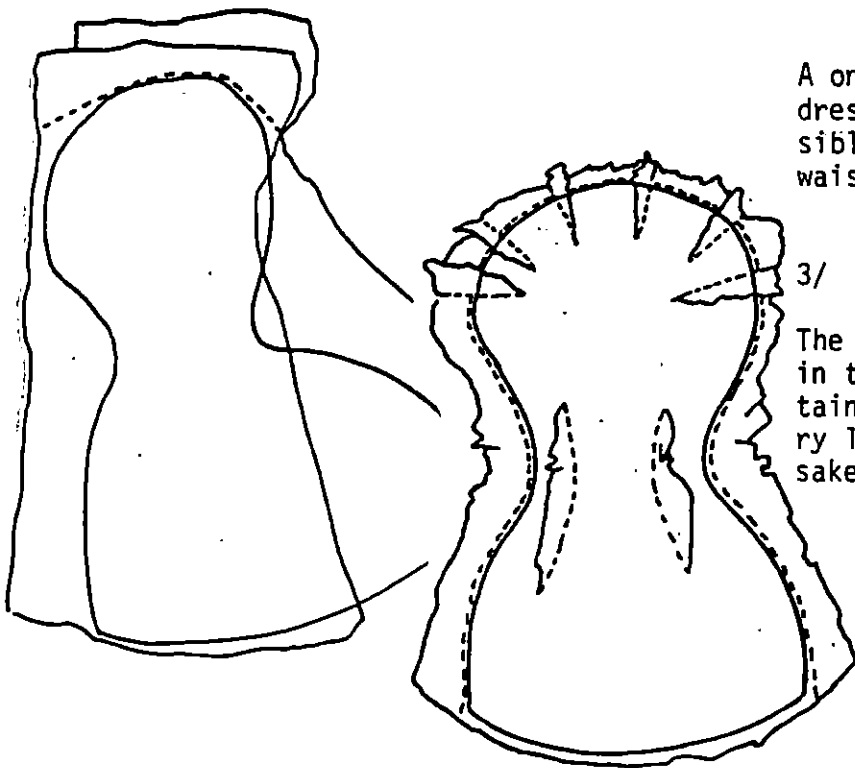
9./ Polyester wadding is used to fill up

any gaps in the polystyrene, to give extra softness where the greatest weight of the garment will fall and to ensure the smoothness of the support. The batting can be either attached with heavy cotton thread using a large curved needle (the styrofoam will hold the stitches if they are not pulled too tightly) or with blobs of white glue. Large tacking and overcasting stitches are used to pull and pack the padding into place and to ensure that the edges are not pronounced.



10./ Again protected by the t-shirt the garment should be tried, to make certain that the padding is in the right places.

11./ A tissue paper pattern is made for the cover of the mannequin. Tissue paper is pinned together over the shoulders, a piece for the back and a piece for the front. Tucks and darts are then pinned in wherever necessary, and gores cut over the hips. The pin lines are then outlined in pencil and the pins removed.

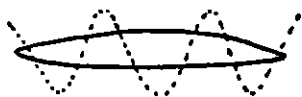


A one-legged mount is suitable for women's dresses- for men's trousers it should be possible to attach a stand from the back of the waist, so the stuffed legs can hang freely.

3/ Identification of Textile Materials

The following information has been reprinted in this issue (from its reference format contained in an article in the TCN-C p.12 February 1982) due to its importance and for the sake of further clarity. (page 12)

Polyester batting is then cut exactly to the pattern. It is placed on the mannequin and the darts, tucks and finally the seams sewn up. A sort of zig-zag darning stitch seems to work best-pulling the edges firmly together without creating a ridge as overcasting would.



The mannequin should then be covered with fabric. The choice of fabric is fairly arbitrary and is usually chosen for display concerns- or cotton or cotton-polyester jersey is particularly easy to work with. The paper pattern can be reused, leaving seam allowance. If one side is left open to be sewn by hand, a precise fit can be obtained. A drawstring at the bottom helps to pull the fabric smooth.

A stand can be made by any number of means, although it is not advisable to insert a support directly into the bottom of the form.

IDENTIFICATION OF TEXTILE MATERIALS - The Textile Institute, Manchester

(Re: Dr. Anthony Smith - Textile Conservation Centre, Hampton Court)

<u>Fibre</u>	<u>Solvent</u>	<u>Other Fibres Soluble</u>
1. Secondary Acetate	70% v/v Acetone	
2. Triacetate	Glacial Acetic Acid	1
3. Nylons	50% w/w Hydrochloric Acid	
4. Silk	Conc. Hydrochloric Acid	3
5. Wool	1% Sodium Hydroxide at the Boil	4
6. Viscose Rayon	60% w/w Sulphuric Acid at 60°C	1,2,3
7. Natural Cellulose (Flax and Cotton)	Cuprammonium Hydroxide	6
8. Acrylic	Dimethylformamide *	
9. Polyester	N-Methyl-2-Pyrrolidon *	8

NOTE: 60% Sulphuric acid can be made by slowly adding 33 ml. of conc. acid to 40 ml. of water while cooling the flask.

* Avoid contact with skin and vapours. Reflux the solvent at boiling point using a condenser.

SUPPLY SOURCESB.C. PROVINCIAL MUSEUM

Re: Colleen Wilson
Dyes

Bayer (Canada) Inc.
7600 Trans Canada Highway
Point Claire, Québec
H9R 1C8

Attention: Mr. Prihoda

Foam Cor

Local artist supply shop

Canpac 645

The Canada Packers version of Orvus is also available on retail market (feed stores) as "Davis and Lawrence: Animal Shampoo" A 4kg jar sells for approx. \$20.00 in Victoria.

GLENBOW MUSUEUM

Re: Gail Niinimaa

Canpac 645

Available in Calgary from Shur-Gain Division
Canada Inc.
2727 Centre Ave. S.E.
272-4076
1kg jar sells for \$4.93 also cases of 12 jars.

CENTRE DE CONSERVATION DU QUEBEC

Re: Sharon Little

Tapestry and carpet wool

Raymond Benardout Ltd.
4 and 5 William Street
Knightsbridge, London
England, SW1 X 9HL
Tel: 01-235-3360, 01-235-9588

A sample book containing 100 shades is now available.

The initial 57 shades were tested for light fastness at "Sedtex" Saint-Hyacinthe, Québec. With reference to the British Blue Wool Standard these samples tested to level 7 before colour change was apparent.

Fabrics

(re: Clifford Williamson, Montréal)

Connaissance Fabrics
1632 Sherbrooke West
Montréal, Québec
Canada
Tel: (514) 931-2437

Atten: Mme. Barrière

Has both natural and synthetic fabrics in large ranges of shades.

Fine Hair Silk

(re: Mme. Socorro Mantilla Delos Rios
Rojas, Spain)

Tassinari Chatel
11 Place Croix-Paquet
Lyons, France
69001
Tel: 828-0618

Atten: M. Bernard Tassinari

Duro-Test Electric Limited

Vita-lite fluorescent lamps have proven to be an adequate source of lighting at the C.C.Q. for textile conservation laboratory work, especially in an environment where there is no natural lighting.

The company also produces an incandescent lamp (Daylite blue, Frost, 60 watts) that can be used in a regular reading lamp- for localized bench work and even your desk reading light. Other than improving colour matching, it ap-

pears to be a more restful light for ones' eyes, when compared with the "Standard" office incandescent lamp. These Daylite blue, Frost are often used in Physicians examination rooms due to the "natural quality" of light they appear to provide.

The company also provides a full range of spot light and fluro-spray incandescent lamps.

For information and assistance a list of the regional offices has been included:

Vancouver: 604-526-8911
Duro-Test Electric Limited
104 - 765 6th Street
New Westminster, B.C.
V3L 3C6

Edmonton: 403-422-6741
Duro-Test Electric Limited
300 - 10150 100th Street
Edmonton, Alberta

Montréal: Office 514-861-1529
Telex: 05-268798
Duro-Test Electric Limited
Place Bonaventure
43 Estere1
P.O. Box 255
Montréal, P.Q.
H5A 1B2

Québec: 418-522-8062
Duro-Test Electric Limited
220 rue St-Jean
Québec, P.Q.
G1R 1P1

Halifax: 902-455-2196
Duro-Test Electric Ltd.,
1541 Birmingham St.,
Halifax, N.S.
B3J 2J6

Calgary: 403-262-6849
Duro-Test Electric Limited
624 9th Avenue s.w.,
Calgary, Alberta

Winnipeg: 204-943-3105
Duro-Test Electric Limited
162 Hargrave St,
Winnipeg, Manitoba.

Victoria: 604-386-8015
Duro-Test Electric Limited
1350 Blanchard Street
Victoria, B.C.
V8W 2H8

Ottawa: 613-729-5252
Duro-Test Electric Limited
1049 Merivale Rd
Ottawa, Ontario

Saskatoon: 306-242-0121
Duro-Test Electric Limited
001 C.N. Tower
Saskatoon, Sask.

Toronto Telex no: 06-989177

Textile Conservation Work Tables

In my design of 6 tables for the C.C.Q. textile conservation laboratory, 6 sheets of Solid Décorative lamenate "Arborite", each 1.2m X 2.4m (4.0' X 8.0') 1.9cm (.75") thick, white in colour and suede finish were used for the table tops. To date, these table tops have provided a most efficient work surface. As the plastic is "solid" no warpage or lifting of the plastic has occurred. The suede finish has appeared to be quite scratch resistant and also appears to offer a very "natural" surface texture to wet fabrics which have been rolled out on the table tops and allowed to dry.

The table tops are attached to a 5.0cm (2") sq. metal support structure, connected by four corner legs, where by each leg is indented 22.8cm. (9.0") from the side edges.

The total height of the tables are 91.4cm. (36.0") they glide smoothly on 10.0cm. (4.0") diameter rollers which include an individual braking mechanism. Due to the weight of this plastic approx. 78.4kg/table (approx. 172.8lbs/table) a very stable work surface is provided, even without the use of the braking mechanism of the rollers. The indented legs have proven to be very effective in providing a more comfortable working surface when one must work either seated or standing in the areas about the table corners.

A contractor, of laboratory furniture, Mobec Inc. fabricated these tables for approximately \$1,000.00/table. However, this price could be greatly reduced if the plastic sheet was ordered, cut and polished (edges) from a company who specializes in the manufacture of plastic surfaces (ie. Decolam Inc., Québec) and assembled onto a supporting frame manufactured by another company, contractor etc., hence saving the costs of the middle-man. A counter top of the same solid plastic for the textile conservation laboratory, was ordered directly from Decolam Inc.

The Solid Decorative Laminate "Arborite" is commonly utilized in commercial buildings, hospitals, restaurants, etc. due to it's durability, and resistance to warpage, scratching, chipping, breakage etc. It is manufactured by Domtar and falls under the Division of Arborite. For more specifications on this product, please contact your local Domtar office and inquire about Brochure #663, July 1974.

Cut and polished plastic sheets may be obtained from:

Decolam Inc.
2145 Lavoisier
Ste-Foy, Québec
Canada, G1N 4B2
Tel: (418) 527-2544
Atten: Jean-Claude Giguère

PROFESSIONAL SERVICES

Centre de Conservation du Québec

Re: Sharon Little

Sandoz Canada Ltée.

Technical information concerning synthetic dyes for textiles may be obtained from Mr. J. Kamber.

For artists and crafts people wishing to obtain Sandoz dyes, he has suggested (due to economic conditions) that regional groups purchase the dye products and distribute them among their members.

Minimum quantity order is 1.0kilogram/colour.

Please contact:

Mr. J. Kamber
Technical Manager
Sandoz Canada Ltée
385 Boul. Bouchard
Dorval, Québec
Canada
H9S 1A9
Tel: (514) 631-6775

HEALTH AND SAFETY

DETROIT INSTITUTE OF THE ARTS

Re: Mary Ballard

Lead Poisoning in an Art Conservator

Alf Fischbein, MD. Karl E. Anderson, MD. Shigeru Sassa, MD. PhD. Steven Kon, PhD. Arthur N. Rohl, PhD. Attallah Kappas, MD. Joyce Wallace, MD.

A case of lead poisoning in a female art conservator is reported. The patient had experienced excessive lead exposure while restoring an antique Peruvian tapestry from the Chancay period (1000 to 1500 ad) using a powdered pigment (cinabar), which had been recovered from the same tomb in which the tapestry was found. Over two months, prominent neurological gastrointestinal and diffuse muscular symptoms developed. Severe anemia accompanied by basophilic stippling of RBCs led to the diagnosis of lead poisoning,

which was confirmed by markedly elevated blood lead levels (up to 130 ug/dL) and impairment of heme synthetic enzymes. The severity of the intoxication necessitated chelation therapy. Chemical analysis of the antique powdered pigment showed it to be the source of lead exposure, in that it contained about 1% lead.

(Jama 1982;247:2007-2009)

PUBLICATIONS/REVIEWS

A History of Textile Art

Agnes Geizer; Pasold Research Fund in Association with Sotheby Parke Bennet, 1979. This is a revised translation of Ur Textilkonstens Historia, a survey of woven textiles from ancient times to the twentieth century. Chapters discuss fibers, looms and weaves as well as special topics such as silk weaving, knotted pile fabrics and dyeing. Cost: \$36.00 (U.S.) 464pp, hardbound.

Re: IIC-CG-March 1982

CONSEIL DES ARTS TEXTILES DU QUEBEC INC.

This affiliation of professional artists publishes information regarding information and events in general concerning textiles, ie. conferences, exhibitions, technical workshops etc.

For information contact:

Conseil des Arts Textiles du Québec Inc.
420 Est Ontario
Montréal, Québec
Canada
H2L 1N6
Tel: (514) 287-9428

HARPERS FERRY REGIONAL TEXTILE GROUP.

Audio cassettes (total of 9 tapes) from the sixth annual Symposium on the "Methods of Mounting Flat Textiles" are available from:

Cassettes Recording company Inc.
c/o Huntington National Bank
Dept. L-270
Columbus, Ohio
U.S.A.
43260
Tel: (513) 223-5380

ICCROM

Copies of most of the Queen's MAC project reports are available from ICCROM.

Re: IIC-CG, March 1982.

TEXTILE CONSERVATION GROUP (NEW YORK)

1. The Textile Conservation Group has for sale copies of the papers from the 1980 Conference on Textile Conservation held in Como, Italy. To order, send a check for \$30.00 plus \$2.00 (U.S.) postage and handling to:

Christine Giuntini
Textile Conservation Department
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N.Y. 10028

2. Back issues of the Textile Conservation Group Newsletter are now available at a charge of \$1.00 (U.S.) per issue. (Vols.1-1V) (1978/79 - 1981/82)

Please contact:

Textile Conservation Group Newsletter
c/o The Textile Conservation Workshop
Main Street
South Salem, N.Y.
U.S.A.
10590

UNESCO

Canadian addresses for sales and subscriptions of Unesco Publications and Catalogues:

Renouf Publishing Company Ltd.
2182, rue St. Catherine ouest
Montréal, Québec
H3H 1M7 (514) 938-3519

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61 Sparks Street
Ottawa, Ontario
K1P 5A6 (613) 238-8985

Renouf Publishing Co. (Ontario) Ltd.
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Toronto, Ontario
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Renouf Publishing Co. Ltd.
522 W Hastings Street
Vancouver, British Columbia
V6B 1L6 (604) 687-3320

Re: IIC-CG, March 1982.

CONFERENCES/MEETINGS/SEMINARS

Conservation Management Seminar May 18-21, 1983.

The International Institute for Conservation-Canadian Group (IIC-CG) is planning a Conservation Management Seminar May 18-21, in conjunction with the 1983 annual conference (May 21-24) in Banff, Alberta. This seminar will be the first intensive management training opportunity developed specifically for the conservation community. The Cultural Resources Management Programme at the Banff Centre is working with the IIC-CG Programme Committee to develop a unique seminar.

For more information and application forms please write to:

Lucien Larose
Program Manager
The Banff Centre
School of Management
P.O. Box 1020,
Banff, Alberta, Canada
TOL 0C0
Tel: (403) 762-6125

Peruvian Textile Travel/Study Course

The Clothing and Textiles Department is in

the process of planning a travel/study course to Peru in 1983. The instructor would be Mary Frame (UBF Fine Arts) who is an outstanding expert on Peruvian textiles and has taught several very popular courses for our department. The course would include current textiles and costumes being produced and worn throughout Peru as well as ancient Peruvian textiles in museums, galleries, and private collections.

For more information write to:

Anne M. Lambert
Associate Professor
Faculty of Home Economics
The University of Alberta
Edmonton, Alberta
Canada
T6G 2M8

University of Alberta

The following courses are being offered by the Department of Clothing and Textiles, University of Alberta:

Workshop On Indigo Dyeing - CLTX 417a

May 3, 1983
June 11
Course description: An in-depth workshop exploring indigo dyeing using a variety of surface design techniques. Participants will gain an understanding and appreciation of the historical context of this art form as it is practiced in selected geographical areas of the world today. 6:30 - 9:00, Monday to Friday. 3 credits.
Prerequisite: CLTX 305 or consent of the instructor.

Instructor: Dr. Marlene Cox-Bishop, Assistant Professor, Department of Clothing and Textiles, University of Alberta.

Clothing And The Consumer - CLTX 300

May 3, 1983
May 21
Course description: A study of clothing in relation to needs and wants of individuals and families at different stages of the life cycle. 7:30 - 10:00, Monday to Friday. 3 credits. Prerequisites: SOC 202, PSYCO 260, EDPSY 269, or EDPSY 271.

Instructor: Dr. Anne Kernaleguen, Professor, Department of Clothing and Textiles, University of Alberta.

Draping - CLTX 417b

May 25. Course description: This course presents the basic principles of free-hand apparel design by working with muslin directed on a three-dimensional form. Basic blocks and styles are draped on the dress form with emphasis on professional standards as applicable in an apparel design room.
 June 11 10:00 - 12:20 lecture, 13:30 - 16:00 lab. 3 credits. Prerequisite: one course in clothing construction or pattern-making.

Instructor: Ms. B. Ziegert, Assistant Professor, Department of Design and Environmental Analysis Cornell University.

Asian Costume And Textiles - CLTX 517

July 26 Course description: A study of
 Aug. 13 China, including the development of textile and clothing styles within the context of culture, religion, aesthetics, economy, climates, resources, and technology.
 10:00 - 12:20, Monday to Friday.
 3 credits.

Instructor: John Vollmer, Head, Costume and Textile Department, Royal Ontario Museum.

Registration: for Spring Session, April 1- for Summer Session, April 30. (Note: Students who have never attended the University of Alberta must first apply for admission to a program of studies in a particular faculty.) For further information on admissions and student affairs contact Ms. L. de Leon, 115B Home Economics Building, University of Alberta, Edmonton, Alberta, Canada, T6G 2M8 Tel: (403)432-4586.

Fourth International Restorer Seminar- Veszprem, Hungary - July 4-10, 1983.

General topics proposed include the common responsibility of restorers, museologists and scientific specialists in the protection of cultural properties. Special emphasis will be on textiles and shall include such topics as silk flags painted on both sides and ecclesiastical textiles. The seminar is being organized by the Central Direction of Museums, the Hungarian Chemical Society and the Veszprém Committee for the Hungarian Academy of Sciences.

Preliminary Registration deadline is October 15, 1982. Please send your name and suggestions concerning the program to:

Kozponty Muzeumi Igazgatosag
 Budapest 100 P.O.B. 54
 H-1476 HUNGARY

McCrone Research Institute

Offers various types of courses in microscopy, crystallography, ultramicroanalysis physical and analytical techniques.

For information and catalogue contact:

Nancy Daerr
 McCrone Research Institute
 2508 South Michigan Ave.
 Chicago, Ill.
 U.S.A.
 60616
 Tel: (312) 842-7105

Textile Conservation Group (New York)

Re: T.C.G.N. Sept 1982, Vol.V, No.1, pg. 1

On Wednesday January 19, 1983, Polly Willman of the Brooklyn Museum will speak on costume conservation.

Textile Conservation Seminar- June 25-27, 1982

Re: Sharon Little
 Dr. Lilianne Masschelein, of the Institut Royal

du Patrimoine Artistique, Bruxelles, conducted a most informative textile conservation seminar. Twenty participants from across Canada and the United States, attended the seminar, which was co-ordinated and financed by the Centre de conservation du Québec and the Direction des Musées Privés, Ministère des Affaires culturelles.

Two days were spent at the Université Laval discussing the scientific aspects of dye materials utilized in both historical and contemporary textile arts and their relationship to textile conservation. The scientific analysis of various types of adhesives and their relationship to textile conservation, were also discussed. During the third and final day of the Seminar, all Seminar participants had the opportunity to participate in individual dye sessions, held in the Textile Conservation Laboratory, of the Centre de Conservation du Québec. Both non-synthetic and synthetic ("Sandoz") dye materials were utilized.

A reception in honour for Dr. Masschelein, was held at the home of S. Little, during the first evening of the seminar.

All formal presentations, throughout the Seminar were documented, in combinations of tape recording, audio-video and photographic 35 mm slides. Eventually, it is proposed that this documentation shall be edited to comprise a didactic kit, available to those interested.

EXHIBITIONS

CENTRE CULTUREL DE LONGUEUIL

"Exposition de dentelles anciennes"

Du 1er au 12 décembre, 1982

Pour la première fois au Québec la collection de Marguerite Ruhlend, une des plus importantes collections privées canadiennes itinérantes de dentelles aux fuseaux à l'aiguille.

COUVENT DES URSULINES, QUEBEC

Exhibition of ecclesiastical textiles, including several alter frontals.

September 1982- approx. September 1983.

MAISON CHEVALIER, QUEBEC

(Direction Générale des Musées)

"Il était une fois, une dentelière..."

Du 25 février au 12 juin 1983.

MUSEE EGLISE NOTRE DAME, MONTREAL

The opening of the renovated museum December 4, 1982, shall include various ecclesiastical textiles, some of which are attributed to Jeanne LeBer, circa 1700.

MUSEE McCORD, MONTREAL

"Les tapis crochetés Acadiens"

Du 23 juin au 5 décembre 1982

"Souvenirs d'élégance"

Du 8 décembre 1982 au 25 septembre 1983

Une exposition de robes et d'accessoires datant de 1899 à 1930 choisies dans la collection privée d'Andrée Murphy. L'exposition comprendra un modèle rare de Chanel (vers 1930) en dentelle. Il s'agit de la première exposition d'une série présentée au Musée McCord sous le titre "Collections Montréalaises"

TRAVELLING EXHIBITIONS

"Le Trousseau des Fées" Arts textiles de l'Abitibi - Temiscamingue (1880-1960)

This exhibition shall be travelling across Canada in the near future.

PEOPLE

Janine Andrews, Madeleine Fang, Christine Feniak, Jane Good, Nancy Kerr, Izabella Krasuski, Sharon Little, Doreen Rockcliff, Eva Burnham-Stähli and Colleen Wilson attended the Harpers Ferry Regional Textile Group- sixth annual symposium on the "Methods of Mounting Flat Textiles", Arlington, Virginia - September 10-11, 1982.

Sharon Little attended the course on "Microscopy for conservators of Art Objects" at the McCrone Research Institute, Chicago, U.S.A. Nov 1-5, 1982. The conservation facilities at the Field Museum, were also visited.

While on vacation May/June 1982, visited the textile conservation laboratory directed by Senora Socorra Mantilla De Los Rios Rogas, Jefe Del Departamento de Conservacion de Tejidos del Instituto Central de Restauracion, Madrid, Spain and the National Institute for the reproduction of historic art objects, Cairo, Egypt.

Marg Meikle, is presently working as the Assistant to the Administrative officer at the U.B.C. Museum of Anthropology.

S. Gail Niinimaa (Sundstrom), was married in Calgary on October 9, 1982. We extend to her our congratulations and wish her a most enjoyable future.

Mary O'Brien, Assistant to the Director and Registrar at the Dalhousie Art Gallery in Halifax, shall research the display, cataloging and storage of textile collections in 16 European museums.

EMPLOYMENT OPPORTUNITIES

Re: T.C.G.N. (New York) Sept. 1982 Vol.V, No.1, pg 2

The Cathedral Museum (Cathedral Church of Saint John the Divine, 1047 Amsterdam Ave.,

New York City 10025) is looking for an Assistant Textile Conservator. That person must have either completed a comprehensive training program or finished a formal academic program in textile conservation. He or she will be working with large scale textiles (tapestries, liturgical textiles). It is a full time position. The salary is \$15,000 per year. For further information, call: 212/678-6913.

Helene Von Rosenstiel (Restorations, 382 Eleventh Street, Brooklyn, N.Y. 11215) is seeking a Costume and Textile Conservator, Responsibilities will include research on costume construction, training and supervision of the technical staff, assisting in maintaining a work schedule, and assisting in developing expanded conservation facilities. Requirements include 4 to 5 years of relevant work experience in clothing construction and textile conservation, and a thorough knowledge of textiles, clothing construction, costume history, textile science. The salary range is \$16,800- \$19,000 per year. For further information, call: 212/788-7909.

Lucy Commoner of the Cooper-Hewitt Museum (2 East 91st Street, New York City 10028) seeks volunteer interns to assist with the on-going work in her textile conservation lab. Interested persons should be able to work 1-3 days a week for a period of at least 6 months. Call: 212/860-6868.

Announcements

A full-time salaried position of Conservator is sought by the Textile Conservation Workshop. The candidate's responsibilities will include working independently on the full range of conservation tasks and an interest in treatment development and supervision. The candidate should have a graduate degree in textile conservation or the equivalent plus significant work experience.

Resumes should be received by December 1, 1982. Send to: Patsy Orlofsky, Director, Textile Conservation Workshop, Main Street, South Salem, New York 10590.

The New York State Council on the Arts has made

it possible for the Textile Conservation Workshop, Inc., a non-profit textile conservation facility, to award a conservation fellowship in its laboratory. The fellowship will be one year in duration and is designed for a graduate from one of the recognized conservation programs.

The fellowship is designed as an advanced internship to enable a young professional to have a prolonged, intensive laboratory experience treating a wide variety of textiles. The stipend will be appropriate to the level experience and training.

Resumes should be received by December 1, 1982 and should be sent to:
The Textile Conservation Workshop,
Main Street,
South Salem,
N.Y.
10590

DISCLAIMER

Articles in the Textile Conservation Newsletter-Canada 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-Canada does not imply professional endorsement.