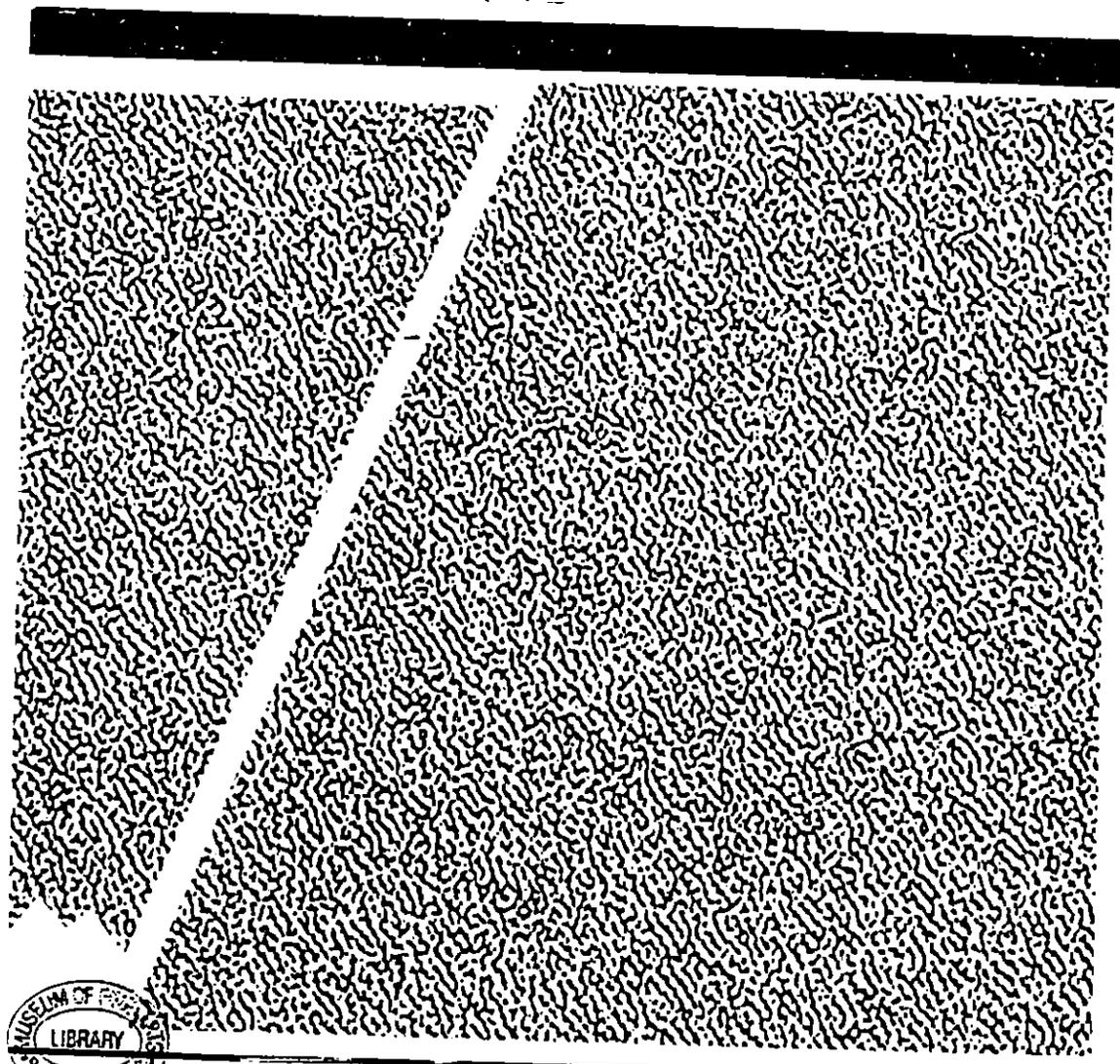


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TEXTILE CONSERVATION NEWSLETTER



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AUG 12 1983

FALL 1986

FROM THE EDITORS

I EVALUATION SURVEY

The first issue of the Textile Conservation Newsletter was published in September of 1981. Since that time, twice a year, the T.C.N. has provided a forum for the informal sharing of information on diverse subjects pertaining to textiles, submitted from contributors across Canada, the United States, and overseas. The Editors would like to know what you think of the T.C.N. We want to ensure that it is meeting your needs and expectations, and to solicit and incorporate new ideas on how to improve its quality and relevance.

An evaluation sheet is included with this issue. Please answer the questions given and add your supplementary comments. We look forward to putting your suggestions to work with the Spring '87 issue of T.C.N.

II SUBSCRIPTION CHANGE

An improvement to the production of the T.C.N. has been put into effect with the renewal form enclosed. It has proven cumbersome to maintain subscription records when a renewal has been required with every other issue (i.e. annually). We hope you will agree to our extending the subscription period to cover four issues of the T.C.N., i.e., every two years. The issues corresponding to the renewal

form enclosed will thus be Spring '87, Fall '87, Spring '88 and Fall '88. The subscription rate is \$26.00 for the two years.

CURRENT PROJECTS

B.C. PROVINCIAL MUSEUM

Textile conservation at the B.C.P.M. has been at a standstill since June. The textile conservator has been on maternity leave and the position is not considered important enough to fill temporarily.

The Museum re-organization continues. People from within the museum are now competing for positions in the new structure. Although the new organization has virtually the same number of positions as the old, many are very different. A severance package has been offered and a number of people, including three conservators have decided to take on something new. Although the re-organization has been a long time in the works it now looks as though some real changes are going to be felt.

UNIVERSITY OF ALBERTA

CLTX 419, Preventive Conservation, is a one semester, fourth year course in the Clothing and Textiles Department, Faculty of Home Economics at the University of Alberta.

One of the assignments is to create a mount for one of the hats in the department's Historic Costume and Textile Collection. Over the years, different styles of mounts have been tested, and the collection's hats are stored on an evolution of mounting systems. Gladys Serafino, the technician in Social History at the Provincial Museum of Alberta, is actively involved in this project, and helped the class out by showing the approaches developed at the PMA.

Each year the designs for the mounts are improved and more efficient. These projects are to the advantage of the study collection, each class allows for further experimentation in preventive conservation.

The photographs of these three mounts show very different approaches to problem solving. Suzanne Peterson developed a support which has stopped the brim from warping.

Melissa Daoust cleverly created a soft sculpture which supports the shallow crown and the brim of the hat. She added an extension to store the hat pins.

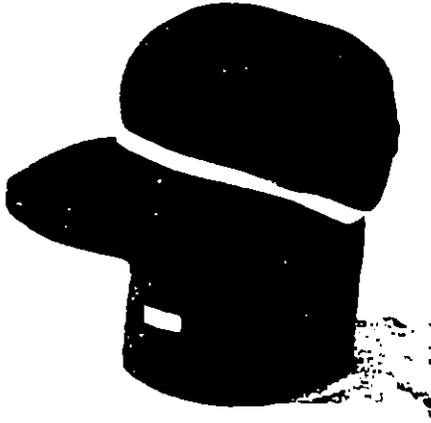
Michael Marendy, a graduate student from Australia,

designed a convertible mount. For storage, the brim is fully supported. To display the hat, the separate brim structure can be removed, revealing a smaller soft sculpture, which fully supports the crown, allowing the viewer to see the entire hat.

One of the other projects this semester was to develop a costume and textile storage system for the City of Edmonton Artifact Centre (the back up collection for Fort Edmonton). This was an extensive project, made more interesting and challenging because the artifacts had been stored in sealed bags with Vapona and suffered from varying degrees of degradation. Further work is being undertaken by the Clothing and Textiles Department to study long term effects of Dichlorvos on textiles.

Marg Meikle
Sessional Instructor
Fall 1986
Vancouver, B.C.

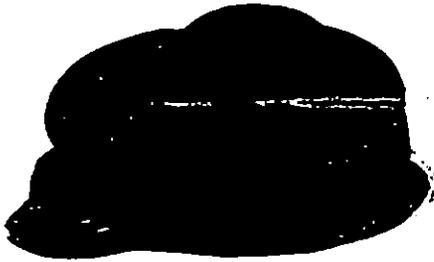




1. Suzanne Peterson



2.



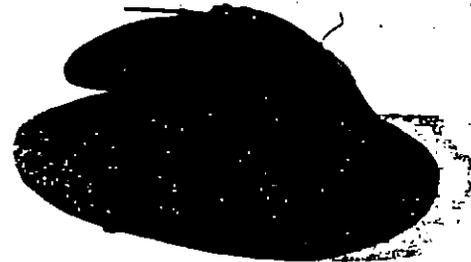
1. Melissa Daoust



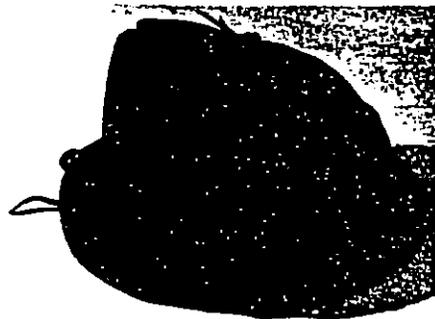
2.



1.



2.



3. Michael Marendy

GLENBOW MUSEUM

Textile Conservation Laboratory

Marijke Kerkhoven, Gail Niinimaa, and Debbie Juchem worked on a costume diorama for the "Birthday Party" 20th Anniversary of Glenbow Museum. The idea behind the diorama was that people stand behind the period costumes and have their picture taken. The illusion being that they appear to be wearing the costume.

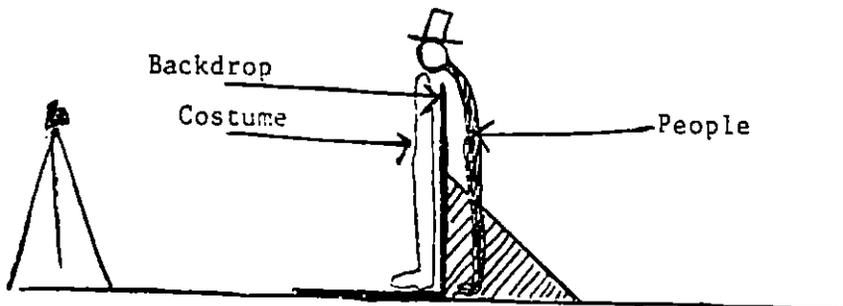
In order for this to work - 2-dimensional mannequins were made from ethafoam. There was a concern for safety of the artifacts, as a result, the man's and woman's costumes were chosen from deaccessioned or unnumbered materials. As there were no suitable children costumes available, reproduction costumes were made. The man's and woman's hats were also deaccessioned material. The girl's hat was purchased and the boy's was a reproduction.

A wooden fence was constructed which acted as a physical barrier between the visitor and the costume. The people wore black drapes to cover their clothing for the man and woman and beige drapes for the children.

The diorama has been given to the Interpretation Department to be used in their costume program for school children.

This diorama was extremely popular and attracted around 400 people in an 8 hour time period. A donation box was set up to help offset the cost of polaroid photos which were given out to each group. A total of \$180.00 was collected.

The following in-house projects have been carried out in the last 6 months:





In the Job Development position, Debbie Juchem has concentrated on making improvements to storage. Shoe storage has been improved; padded hangers were made for Military uniforms; acid free folders were made for textile periodicals used in Cultural History reference library; large bulky textiles previously laying on top of cabinets were re-rolled and stored on dowels; small slavic rugs were rolled onto tubes; folk costumes stored in drawers were re-stuffed; and acid-free tissue paper was replaced. In addition 13 new

projects have been identified as priorities for preventative conservation. It is hoped that these new projects will be completed in 1987.

Ongoing conservation work in the collection included the wet-cleaning of several large rugs and coverlets by Doreen Rockliff and Debbie Juchem. Some small in-house exhibits with textiles were installed in the "Recent Acquisitions" case and a rotating Alcove case. Mannequins were prepared for these costumes.

Gail Niinimaa

Cultural History Department

Marijke Kerkhoven of the Cultural History Department, is curating a small display of fancy dress and masquerade costumes used in Western Canada in the early 20th century. This exhibit will be on display from Spring 1987 till Spring 1988, and will follow the same format as the current show on school clothing worn by young Albertans between 1910 and 1950.

On February 7, 1987 Marijke will give a presentation on historic aspects of knitting in the Prairie West, for the Prairie Costume Society. In addition Marijke and Maurice Guibord are researching the use of the swastika as good luck symbol prior to the 1940s. Anyone knowing of artifacts dating prior to 1935 featuring a swastika are invited to contact Marijke or Maurice at the Cultural History Department of the Glenbow Museum.



ROYAL ONTARIO MUSEUM

Textile Conservation Laboratory

There is a steady and systematic preparation of the costumes for the Costume Gallery. Recently in conservation was an 18th century English girl's dress, unique in our collection for this period and therefore very valuable. The dress is made of white Indian cotton muslin dimity and embroidered with sparse small motifs of leaves and flowers in chain stitch in red, yellow, green and brown silk thread. The dress is not cut in the waist, and the bodice is made of the full width of the skirt by tucking the fabric into tiny pleats. The dress was not only dirty but also had brownish bleeding marks around the embroidered motifs. The fabric was weakened all over with a great number of small and tiny holes, with some ten larger holes and tears.

The original warm shade to the colour was restored to some extent by washing, and the "haloes" around the embroidered motifs were diminished. As to the reinforcement of the fabric, conservation could not follow the routine because:

- a) by using crêpeline only, the fabric would get reinforcement, but holes would remain, still visibly distracting; an overall support of cotton muslin would have the same effect;
- b) patches made of cotton muslin would look even more distracting than the holes.

The final decision was to use both crêpeline and cotton muslin. A piece of crêpeline was laid over the hole and surrounding area, then cotton muslin fabric was cut to the exact shape of the hole and placed on the hole but over the crêpeline, and then another piece of crêpeline was placed over that. The edges of the crêpeline were sewn with a zig-zag basting stitch, then the dress was turned front-side up and the outlines of the hole sewn with a straight or couching stitch. Tears and rips where the fabric was not missing, or not substantially missing, got two layers of crêpeline, and all weakened areas got only one layer. As a result, the dress got the reinforcement it required, and visually, the holes almost disappeared, while the dress retained its transparency.

- Three objects for the travelling exhibition "Mother and Child" were adapted for display.
- Six textile objects for the travelling exhibition "Heirlooms", Outreach Services, were exchanged for new ones. All were adapted for mounting and mounted; two of them underwent conservation treatment.
- A 17th century Chinese dragon robe was received for conservation for the exchange in May 1987 in the Later Imperial China gallery, West Terrace.

- The European Gallery Design Team has selected several textiles and textile related objects. Conservation will be discussed in the next Newsletter.

- Izabella Krasuski took part in the two-day textile symposium at Harpers Ferry, Washington on November 6 and 7, 1986.

Izabella Krasuski
Conservator
Textile Arts

CANADIAN CONSERVATION INSTITUTE

Textiles Laboratory

Cultural Exchange to Italy

My assignment consisted of a 6-month exchange at the Istituto Centrale del Restauro, Rome in the textile conservation laboratory. The exchange was also extended so that I could spend an extra month working at the Palazzo Pitti, Gallery of Costume in Florence.

The organization and aims of the Istituto are similar to that of CCI. It is a state-run institution whose goals are: the conservation and restoration of antiquities and works of art; scientific research and study; consultation; teaching conservation.

Conservation is taught during a 3-Year course of study and concentrating on two fundamental areas: the conservation of metals and archaeological objects, and the conservation

of paintings. Ten Italian and five foreign students are selected each year following competitive examinations. Upon completion of the course of study, a diploma is awarded which professionally certifies the holder.

In addition to this, the Istituto conducts short training and refresher courses of a theoretical and practical nature for foreign specialists. The laboratories of the Istituto are engaged in the conservation of the following categories of works of art:

- a) archaeological remains (primarily bronzes and ceramics)
- b) panel and canvas paintings and polychrome sculpture
- c) painting on paper and textiles
- d) wall paintings
- e) textiles
- f) stonework

The textile conservation lab consists of 3 conservators. During my 6 month assignment I was involved primarily in the conservation of an 18th century Gold-Work Chasuble from Orvieto. Other projects included lace handkerchiefs, a state flag and an ecclesiastical banner.

I visited other conservation laboratories and museums in Italy:

1. Vatican Museum, Vatican, Textile and Tapestry Labs
2. Palazzo Barbarini, Rome, Conservation Labs-Paintings, Polychrome Sculpture, textiles

3. Erolì, Rome, Private tapestry restoration studio
4. ICCROM, Rome
5. Opificio delle Pietre Dure e Laboratori di Restauro, Florence, Textile and Tapestry Lab
6. Palazzo Pitti, Rome, Gallery of Costume, Museum of Silver, Museum of Porcelain, Monumental Apartments

PALAZZO PITTI Gallery of Costume

During my visit to the conservation labs at the Palazzo Pitti arrangements were made for me to continue the exchange at the Palace's Gallery of Costume. The Palazzo Pitti is a state run museum operated by the Soprintendenza per i Beni Artistici e Storici di Firenze e Pistoia (Ministry of Culture). It consists of the following museums: Museum of Silver; Museum of Porcelain; Monumental Apartments; and Gallery of Costume. The Gallery deals with European costume and is ideally situated since Florence is a fashion centre with many prominent designers located there.

In the short space of a month a concerted effort was made to gain as much information as possible on techniques used there. I was involved in the conservation of several silk costumes to be used in an upcoming show of the Tirelli Collection.

The Palace also consists of the Monumental Apartments, because of this I was able to compile information about the conservation of historic

interior furnishing, i.e. silk-covered walls, draperies, coverlets, tapestries, upholstered furniture. This area of expertise can be incredibly daunting due to the sheer size of the artifacts treated and the unique problems of handling that they present. I was able to get valuable technical information and practical tips by examining the treatments and learning from the problems they encountered.

The Medici Burial Clothes are a major project undertaken by the Gallery of Costume. Due to the rarity of 16th century costume and the historical significance of these pieces the task of conservation was approached with extreme caution. An international group of specialists from various fields were organized to collaborate on the study of these costumes.

Mary Westerman Bulgarella, a conservator at the Palazzo Pitti will be participating in the exchange by coming to CCI in the Spring of 1987. Both sides benefit from the exchange of experiences. I learned a great deal from the problems that others have faced during their careers in conservation. This type of relationship encourages openness and discussion of all types of treatments whether they had been completely successful or not. Now that the exchange has occurred I feel it is important to maintain the communication that has been established between the various institutions.

Chris Paulocik

Works on Paper Laboratory

Dyeing Paper Pulp for Leaf Casting with Solophenyl Dyes

The Paper Laboratory at CCI in collaboration with the Textile Lab, recently conducted some preliminary experiments in dyeing of paper fibres.

Leaf casting is a mechanical method for infilling damaged areas of paper in artifacts. The pulp used for this technique should match the colour and tone of the artifact being repaired. In the past, the pulp for leaf casting was made from cotton and linen linters and coloured through the addition of handmade or Japanese papers and/or coloured pulp. Although this method has proved successful, the use of handmade papers is expensive, the colour and lightfastness is questionable and there is colour variation between old and new stocks of specific papers and pulps.

Freeze dried pulp made from white cotton linters was disintegrated into a suspension. The pulp was then dyed using CIBA-GEIGY solophenyl dyes, according to procedures and recipes used in the Textile Lab for dyeing cotton fabric. In order to examine the results, sample discs of paper were made.

The discs of paper had a smooth and uniform appearance (when colouring is done with handmade Japanese papers, a flaked appearance is usually present in the final products). We were very pleased with the

initial results and feel that we will be able to reproduce a specific colour at considerably less expense.

In future, we hope to use the Launder-ometer to facilitate the dyeing process and to take advantage of the fact that pulps can be mixed together after dyeing.

As in the case of textiles, it should be possible to dye up to 20 different colours of pulp at one time in the Launder-ometer. However, unlike textiles, these dyed pulps can be further mixed with either white or coloured pulp to produce and even greater range of coloured papers.

Another advantage is that it should also be possible to dye a large amount of pulp a certain colour in one run of the Launder-ometer by filling each of the 20 individual pots with the same dye bath up to 600 grams of pulp could be dyed at one time. This amount of pulp will repair approximately 500 damaged pages each missing 125 cm².

We hope to confirm these experiments so that recipes and colour charts can be produced.

David Hanington

Archaeology Lab

Red Bay

Excavation of the 16th century Spanish Basque whaling station at Red Bay, Labrador, continued during the summer of 1986. Funded by the Province of Newfoundland and Labrador and directed by Dr. James Tuck of Memorial University of Newfoundland, the excavation received conservation support from the Canadian Conservation Institute (CCI). Preservation of the textiles has presented conservators with interesting problems which have been reported in this Newsletter (TCN-C February 1983 and Spring 1985). This summer, a well-preserved set of 16th century clothing was found in a water-logged part of the site. The clothing represented the remains of one individual who had been buried in a peat bog. Most of the skeleton had dissolved in the acidic, tannic-rich ground water, although hair and some fingernails were preserved.

Removal of the textile from the dense peat was not a problem. It was possible to undercut and lift the individual in one piece. After cleaning in the field lab identification of the component pieces of the clothing was possible. It was found to consist of a knitted hat, a long-sleeved shirt inside a long-sleeved jacket, knee breeches, pleated at the waist, leggings and a pair of leather shoes. The jacket and shirt appeared to be woven from similar yarns, however the hat,

knee-breeches and leggings are distinctly different wools. No under-garments were found. This could be due to differential preservation: if a cellulose fibre such as cotton or linen had been used, it would have been destroyed in the acidic burial environment.

Approximately one third of the jacket, shirt and breeches had been damaged due to large rocks being placed over the individual at the time of burial. These rocks also provided access to burrowing insects, hence the fabric is full of fly-casings. Stitching along many of the seams had disappeared or was in a weakened condition.

For shipping to Ottawa, the costume was placed in a wooden crate with individual segments supported on Coroplast^R, cushioned with Microfoam^R and wrapped with polyethylene. A 30% solution of isopropyl alcohol in water was applied to the textile to prevent mold growth during transport.

Further cleaning is now being carried out in Ottawa, to remove roots and ground-in dirt. No detergents or additives are being used; the roots and dirt are removed mechanically in running tap water, with the use of tweezers and suction.

Extensive analysis of the costume is planned, including x-radiography, dye analysis, weave analysis, fibre characterization, as well as study of

the construction and fabrication of the garments. It is hoped that a reconstruction of the costume will be possible using this information.

We anticipate that treatment will involve mechanical cleaning, vacuum freeze drying, disassembly and pattern making, reassembly, backing if necessary and mounting for display. The work will be carried out as a joint project between the Archaeology and Textile Labs at CCI.

J. Logan
C. Newton



Environment and Deterioration
Research Division

An Adhesive Testing Program
Update

The Environment and Deterioration Research Division at CCI has committed itself to a five year Adhesive Testing Program as outlined in the paper "Adhesive Testing at the Canadian Conservation Institute, Past and Future" by J. Down given at the IIC-Congress in Paris 1984. Poly (vinyl acetate) and acrylic adhesives, subjected to both natural dark aging and fluorescent light aging, (1000 lux, 200 W/lumen, 22°C and 50% RH) will be tested for acidity and alkalinity, emission of degradation products, flexibility and brittleness, shrinkage, solubility and removeability and finally discolouration. Although no testing is being performed, information is being collected and collated for other classes of adhesives.

The list of products initially considered for testing was unmanageably large, consisting of 90 poly(vinyl acetate) and 45 acrylic products that were either referenced in the conservation literature or were potentially suitable for conservation applications. All the products were analyzed spectroscopically by Scott Williams of the Analytical Research Services Division of CCI then grouped according to their chemical composition. This information is available on request and will subsequently be published.

Adhesives from each group were chosen as the one representative of that group, with priority given to adhesives that are conservation referenced. The result of all this is that 25 polyvinylacetate and 25 acrylic adhesives make up the testing program. The sample preparation has been completed and a total of nearly 7000 samples are aging.

The testing of the samples will be done on a yearly basis, except for discolouration, (yellowing), which will be measured once every six months. The results of the first year of aging and testing will be completed by the end of 1987 at which time results will be available on request.

The following is the list of those adhesives chosen for the Adhesive Testing Program.

ACRYLIC	POLY (VINYL ACETATE)
Acryloid B-44S	AYAA
Acryloid B-48N	AYAC
Acryloid B-66	AYAF
Acryloid B-67	AYAT
Acryloid B-72	Beva 371
Acryloid B-82	Bondfast
Acryloid B-99	Bulldog Grip 20 Minute Resin
Acryloid C-10-LV	Bulldog Grip R-2311
Acryloid F-10	CM Bond M-2
Acryloid NAD-10	CM Bond M-3
Elvacite 2013	Elmer's Carpenter's Glue
Elvacite 2028	Elmer's Glue-A11
Lascaux 360 HV	Elvace No. 1874

Pliantex	Gaylord Magic Mend
Rhoplex AC-33	Jade 403
Rhoplex AC-73	Jade 454
Rhoplex AC-234	Mowilith DM5
Rhoplex AC-234 + Rhoplex AC-73 (50/50)	Mowilith DMC2
Rhoplex AC-235	Mowilith DM5 + Mowilith DMC2 (50/50)
Rhoplex LC-40	Promacto A-1023
Rhoplex N-560*	R2258
Rhoplex N-580*	Rabin's Mixture
Rhoplex N-619*	Sure-Grip
Rhoplex N-1031*	UHU All Purpose Clear Adhesive
Unsupported Texicryl	Vinnapas Dispersion EPI Weldbond

*Pressure sensitive adhesives

We would welcome any comments or suggestions concerning the Adhesive Testing Program and for more detailed information please contact Maureen MacDonald, Environment Deterioration Research Division, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, K1A 0M8, (613) 998-3721.

CANADIAN MUSEUM OF CIVILIZATION

Conservation Services Division

A "ballroom scene" diorama has been undergoing conservation treatment at the Conservation Services Division of the C.M.C. during recent months. This diorama is one of many depicting various events or activities, built by a man named Poulin, a cripple. The scenes were mounted inside a large trailer. During the 1940's and '50's Poulin toured southern Ontario, charging admission to his spectacular vehicle, thereby earning his livelihood.

This diorama measures about 2' x 4' x 2'. The main focus of attention is the dance floor, which is surrounded by other small vignettes - a band of musicians, a dining area, a bar, and balconies above and to the sides of the main stage. The scene incorporates 104 small wooden figures, carved by Poulin and dressed in costumes made by his daughter, who worked in a textile factory. The figures were created in a very spontaneous fashion, each with his/her unique character. All sorts of fabrics and trimmings were used for the clothes and accessories and were applied in numerous ways - by gluing, pinning, stitching, etc.

All the figures were designed to move by means of a motor-driven mechanism underneath. Couples revolve on the dance floor, musicians play their

instruments, observers applaud, drink their beverages, nod their heads in laughter, and so on.

This all adds up to quite a challenge from the conservation point of view. While Paul Lauzon and Vaclav Valenta have made progress restoring the mechanism to working order, I have been working on the textile components, with the help of Han Jongejan. Treatment has been limited by the nature of the construction of the figures, and their sheer number. In order not to destroy or significantly change the original work of the artists, cleaning was done by gentle vacuum suction and brushing, with some degree of mechanical removal of glue residues where possible (tests with solvents having been ineffective). Much time has been spent simply providing backing materials to support deteriorated areas, and to return the figures to a condition where they are suitable for display. The figures are all completed and are now being remounted into the main structure. The ballroom diorama is scheduled for display in the new museum building at Parc Laurier.

Parc Laurier

Project team meetings continue in preparation for the opening of the new museum building at Parc Laurier. My particular involvement to this point has mainly been with the Costume Display Research team. Several types of mannequins are

being experimented with, including the Wacoal Corporation (Kyoto) mannequins, Pharaoh Industry mannequins, and in-house, custom-made (e.g. ethafoam disc) mannequins. Much investigation is also being made through contact with other museums, commercial firms, literature searches, etc. into ways of simulating movement for dance costumes, without actually using motion. This has been firmly ruled out for conservation reasons. Any ideas you have would be most welcomed.

A group of eighteen students from the Sir Sanford Fleming College conservation program toured the textiles laboratory on October 9th, and were shown examples of conservation treatments which have been performed on various types of textile artifacts belonging to the C.M.C. Opportunity for further discussion and questions was provided that evening at the Ottawa Regional Group meeting of IIC-CG.

Julie Hughes

PARKS CANADA

Textile Conservation Section

The renovations to the Textiles Lab at Parks Canada have been completed, and we have now moved in. A vapor barrier has been installed, the suspended ceiling has been replaced with a solid one, and a new high-capacity humidifier has been installed to make it possible for us to reach and maintain a steady 50 per cent relative humidity level in the lab.

Our new stainless steel washing table has also arrived. It measures approximately 1.8 meter x 2.9 meter x 15 cm. deep, and is fitted with two scissor-type jacks at each end, to allow the tank to be tilted. To enhance drainage, one end of the tank has a narrow trough, deeper than the rest of the tank, fitted with the drain. A perforated stainless steel insert fits inside the sink. The entire tank is insulated with 5 cm. of styrofoam and is on castors. To make maximum use of this piece, we are planning to fit it with a four-part working surface.

While our building was under renovations, we took up residence at the Interpretation Division of Parks, at Sheffield Road. This gave us a chance to get to know our curators better, and to work more closely with them. We particularly enjoyed participating in the annual Costumes and Textiles Workshop, put on by the Costumes and Textiles

Resource Group for regional Parks staff in this area.

Being out of our lab, we were able to catch up on some of our field and paper work. We did a one-week survey of the artifacts in long-term storage at the Parks Canada warehouse in Beauport, Québec, and participated in the evaluation of a rare military jacket at Norwich University, Vermont. We also attended the Care and Preservation of Ethnological Materials Symposium, sponsored by the C.C.I., September 28 to October 3, and the Harper's Ferry Regional Textile Group Preservation Symposium, November 6 and 7, in Washington, D.C.

Lucie Thivierge worked on the conservation of an ermine cape. The fur was badly split in many areas, and the fine pelts were very dry and brittle. The silk lining of the cape was worn, and large areas were missing. After careful disassembly, the fur was repaired using patches of silk crêpeline as "bridges" over the splits or weak areas, stitched with hair silk into strong areas or seam allowances, where possible. The silk was backed with PVA-impregnated silk crêpeline.

Lucie also constructed a form for the photography of a military cut-away coat. It was based on the shoulders of a flexible wire-type dress form, with the body and sleeves filled out with polyester quilt

batting, so the body was adequately supported without stress. A styrofoam disk the size of the coat's waist was fitted to the bottom of the batting, to make a very short torso that did not extend beyond the bottom of the coat.

Christine Feniak built a two-dimensional form for the display of an archaeological wool touque. This padded plexiglass form allows the piece to be held in a nearly-vertical position while being completely supported. As the touque is going into a display at Restigouche, Québec, and site staff will be installing it, it was important that the mount be easy to put up.

Christine Feniak
Lucie Thivierge

SMITHSONIAN INSTITUTION

Textile Conservation Laboratory
Conservation Analytical
Laboratory

Summer Interns. Four summer interns spent an average of ten weeks this summer in the textile conservation laboratory doing excellent work on two projects. Elizabeth Tait from the University of Alberta and Lisa Thorson from the University of Nebraska worked together dyeing up a set of natural dyes on woolen flannel for use in a CAL project on the effect of insecticides upon natural dyes. In doing their dyeings, they followed recipes compiled for CAL by Dr. Helmut Schweppe, the reknown dye

analyst. Two other interns, Elsje Janssen from Antwerp, Belgium and Diane Kessler from the University of Alberta continued work on the re-storage of wool bunting flags from the American Civil War. Their research on flag specifications led them to the National Archives; they also visited several textile conservation laboratories in Washington, Pennsylvania, New York, and West Virginia.

New Equipment. Both sets of interns used the Minolta Chroma Meter CR-100, a small, portable tristimulus colorimeter with a 8mm diameter measuring area. This machine, which can be purchased with a data processor and printer for about \$3000 (US) will provide a mathematical read-out of a color upon a fabric using CIE Y,x,y, or CIE L*a*b*, or Munsell color systems. The illuminant may be specified for D-6500 (approximating daylight) or illuminant C (6774K). Color differences can be calculated. Thus, the relative levelness between dye lots or the change in color when a textile is cleaned can be set-out. While there are some questions as to the absolute accuracy of the measurements, the relative accuracy has proved quite good. For more information:

Minolta Canada Inc., Head
Office, 1344 Fewster Drive,
Mississauga, Ontario,
L4W 1A4, Canada

Richard E. McCarty, Pres.
Spectroscopy Systems Inc.,
P.O. Box 2337, Silver Spring,
Maryland, 20902

The textile conservator would encourage others interested in a numerical system to demonstrate "how clean is clean" and to prove "how faded is faded" to request a demonstration of this equipment.

Courses and Publication.

Dr. Helmut Schweppe came to the Conservation Analytical Laboratory September 15-19, 1986 to teach a week's course in the analysis of natural and early synthetic dyestuffs and the dyeing of natural dyes for standards (reference). Eighteen students from the United States and Canada attended. Max Saltzman, the dye chemist and analyst from the Institute of Geophysics and Planetary Physics at UCLA, joined Dr. Schweppe in helping the students. The Getty Conservation Institute funded a videotaping of the course. A list of suppliers for natural dyeings is available from the textile conservation laboratory. In addition, a booklet entitled Practical hints on dyeing with natural dyes: Production of comparative dyeings for the identification of dyes on historic textile materials by Dr. Schweppe has been published by the Conservation Analytical Laboratory. It is available free of charge to textile conservators, scientists, and curators who request it on their formal stationery.

Research and Treatment. In response to an inquiry by the Textile Museum, CAL reviewed the possibility of C-14 dating a pair of ink drawings on ramie

balanced plain weave fabric. New techniques now allow for an accurate dating with 10mg of carbon sample--calculated to be the equivalent of one yarn about six and a half inches long (CAL #4746, unpublished; available via FOI act). Research has also been conducted upon a parabolic reflector screen of a satellite, a copper coated dacron polyester leno weave, for which cleaning has been requested. In addition to general soiling, the fabric has corrosion (magnesium carbonate) and a silicone resin finish. Testing the influence of synthetic insecticides upon the light-fastness of natural dyes awaits the final installation of the Atlas-Electric Weatherometer.

Mary W. Ballard
Senior Textile Conservator

REPORTS ON CONFERENCES, COURSES, TOURS....

The Harpers Ferry Regional Textile Group Conference

This conference took place at the National Museum of American History, Washington, D.C. from November 6 to 7, 1986. The theme of the conference was "Textile Treatment Revisited", about 300 conservators, curators and scientists attended. Eighteen papers were presented during the two-day conference. Abstracts which had been provided by the speakers were printed and each conference participant received a bound copy. The conference was taped by the Cassette Recording

Company, and the tapes are available for purchase, directly from the Cassette Recording Company Inc., P.O. Box 20453, Dayton, Ohio, 45420, tel.: (513) 222-1345 for \$99.00 (U.S.) plus \$12.00 (U.S.) handling charge.

Some highlights of the conference were: Professor A. Jakes, Center of Archaeological Science, University of Georgia, discussed the problem of identifying degraded fibres using standard procedures. She described alternatives available which can contribute to the identification of degraded fibres. Professors Hersh and Wentz, University of North Carolina discussed their research projects concerning the degradation of artificially-aged silk and the effects of washing and dry-cleaning on contemporary fibers.

Pat Reeves, Los Angeles County Museum, gave an interesting overview of textile conservation techniques. She evaluated different treatment procedures from her over twenty years of experience.

Jane Carpenter, the Brooklyn Museum, discussed the use of formaldehyde - containing material which is used to construct exhibition and storage furnishings. Ann Brook Caddock, Smithsonian Institute, added to the above topic by supplying literature references and a list of reliable US Hardwood, Plywood and Veneer manufacturers.

Papers on different mounting techniques were presented by a

variety of conservators covering methods using stretchers, strainers, solid supports and pressure mounts.

Dilys Blum, Chicago Conservation Center, was one of several conservators discussing adhesive treatments, preferring Vinnapas EPI, other speakers covered Beva and PVA resins.

Vuka Roussakis, the American Museum of Natural History, New York, described the function and design of new storage units for archaeological textiles.

All participants agreed that the conference was a great success due to the high quality of papers presented this year.

Ela Keyserlingk
Canadian Conservation Institute

Dry-Cleaning Course

From August 18-21, I attended the course in Dry-Cleaning for Textile Conservators given by William Seitz, Director, at the New York School of Dry-Cleaning. The course was organized by the Textile Conservation Group of New York. Topics covered included:

- Dry-cleaning vs. wet-cleaning treatments
- Dry-cleaning techniques
- Spot Cleaning
- Stain identification and removal
- Chemicals used in dry-cleaning
- Fabric properties related to cleaning potential
- Problem-solving in cleaning treatments

I was very encouraged to meet an expert in the industry who showed such an obvious sensitivity to the problems encountered in the dry-cleaning of museum textiles, as did Mr. Seitz, and to have the opportunity to gather with other textile conservators to discuss the whole issue of the dry-cleaning of museum textiles. The course also allowed me to observe some cases where dry-cleaning might be undertaken successfully where I previously would not have thought it effective.

While it remains fundamental that the unique problems presented by each individual textile dictate whether it can or should be cleaned, and if so, by what methods, I believe that the textile conservator stands only to gain from having as many options available as possible for the selection of suitable conservation treatments.

Julie Hughes
Museum of Civilization

National Arts Centre Wardrobe Tour

Costume Society of Ontario -
Eastern Group

The fall programme of the C.S.O.-Eastern Group began on Thursday, September 25, 1986, with an exciting tour of the Wardrobe Department of the National Arts Centre, conducted by Jan Cogley, Wardrobe Supervisor.

We met at the entrance to the Centre at 7:30 p.m. and proceeded to the Wardrobe Department in 2 groups, staggered for manageability and easier viewing.

We gathered around a large table in the cutting room and Jan began by explaining the process of building a costume from the costume designer's conceptual drawing to the final finishing details. She also described the roles played by herself, the buyer, the 2 cutters, the 2 first-hands (sewers), and the dyer to complete the various garments, footwear, headwear and accessories required for a production.

We marvelled at the creativity and flexibility of this small staff as we examined numerous costumes from such productions as Tartuffe, Britannicus and Richard III. We inspected a magnificent dress of handwoven material with hand-crocheted cuffs and collar and an exquisite gown of pleated fuchsia coloured silk with a flowing cape and a molded leather bodice with gold leaf, to name just a few of the wonderful items Jan had out for us to see. She enthusiastically explained and answered our questions as we looked at boned corsets, bustles, molded leather body armour, stiffened bodices and garments constructed for a quick costume change in the dark.

We learned of numerous little tricks employed to help keep jewelled tiaras and headdresses

in place during a performance and delighted at being able to examine these objects first-hand. Special effects, we learned, were often challenging and required great ingenuity. For the current production of Agnes of God an elaborate device under Agnes's dress is triggered by remote control to enable blood to flow from her hands.

Our tour also included the fitting room, a storage area for numerous hats and shoes and the dye room which doubles as an area for making footwear. Both leather and fabrics, mainly of natural fibres, are dyed. This is carried out in steam-controlled dye baths constructed from stainless dairy vats. Often a fabric can be found of the correct weight and texture for a costume but not of the correct colour. An enclosed booth with an exhaust system is used when working with toxic substances.

At the conclusion of our tour, numerous members gathered in the Arts Centre's "Le Café" for coffee and dessert and to eagerly discuss all that we had seen and learned.

We are very grateful to Jan Cogley for the immense thought, time and energy she put into making the evening so exciting and informative.

Julie Hughes
Eastern Representative

Barb Dexter
Secretary

PUBLICATIONS

McLean, Catherine C. and Patricia Connell, Editors. Textile Conservation Symposium in Honor of Pat Reeves, 1986. Hardcover, 84 pages, limited edition of 750. \$15.00. Illustrated with 50 B/W and 10 color photographs, this Festschrift includes 13 presentations by textile conservators, scientists and historians. To order, send check for \$15.00 (in U.S. dollars) payable to LACMA to: C. McLean, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036, U.S.A.

American Council of Independent Laboratories, Directory, 1986. The directory includes a description of member companies, their capabilities, personnel and equipment. Laboratory services are cross-referenced by discipline and by product or service. Alphabetical and geographic listings of member laboratories, their branches and divisions are included. Copies of the 324 page directory are available for \$5.00 from ACIL, 1725 K St., NW. Suite 301, Washington, D.C. 20006.

The proceedings of The Junius B. Bird Conference on Andean Textiles, held at The Textile Museum on April 7th and 8th, 1984 will be available in the Fall. The volume, edited by Ann P. Rowe contains 19 of the papers presented at the conference (including an

article by Ms. Rowe and another by Board member, William J. Conklin). The papers present the latest research in the field of Andean textiles from preceramic times, before the invention of the loom, to modern times, in which the descendants of the pre-Hispanic weavers still work in their native tradition. This publication has been made possible by a grant from the National Endowment for the Humanities and a number of private contributions. The volume, \$35.00 in softcover, will be approximately 400 pages in length with over 345 illustrations.

CONFERENCES

Costume Society of America
May 11-13, 1987
Richmond and Colonial
Williamsburg, Virginia
13th Annual Meeting and
Symposium

Costume in the New Republic:
The First Five Decades, 1780 to
1830 and the ways historic
costume collections are used
in teaching. For information
call: (301) 275-2329.

International Institute for
Conservation, Canadian Group
Annual Conference
May 15-18, 1987
Victoria, British Columbia
"Preventative Conservation"
For information call:
Maggi Graham-Bell
(604) 387-5518

American Institute for
Conservation
15th Annual Meeting
Vancouver, British Columbia,
Canada
May 20-24, 1987
For information contact:
Zoe Annis, Perkins, Textiles
Speciality Group (314) 721-0067

LECTURES

Costume Society of Ontario

Fashion Symbols, Trends and
Traditions
Sesquicentennial Museum
263 McCaul St.
Toronto, Ontario
7:30 p.m., \$2.00 per lecture

Wednesday, 14 January
Fabric Traditions or Trends
Mary Humphries

Wednesday, 11 February
Environmental, Fashion, and
Surface Designs - Recent
Trends
Carol Outram

Tuesday, 28 April
School Days - Children's Dress
From Confederation Onwards
Alan Suddon

Grand Illusions
19th and 20th Century Fashion
History Inside/Out
Guelph Civic Museum
6 Dublin Street South
7:30 p.m., \$2.50 per lecture
1986/87 lecture series
Thursday, 19 February
Jewellery of the 19th and 20th
Century
Brian Musselwhite

Tuesday, 19 March
19th Century Footwear
Lina Fattah

Tuesday, 21 April
19th Century Women's
Underwearable's
Alan Suddon

NOTICES

Stella Blum Research Grant

The Costume Society of America is offering The Stella Blum Research Grant to support the study of North American Costume. For more information and application materials, contact: Grant Administrator, The Stella Blum Research Grant, The Costume Society of America, 55 Edgewater Drive, P.O. Box 73, Earleville, MD 21919 (301) 275-2329.

Directory of Textile Conservators

The Textile Conservation Studios, Hampton Court Palace, is compiling a Directory of Textile Conservators, to promote a more efficient flow of information, experience and ideas. They have devised a questionnaire for anyone who wishes to contribute to the directory, who is involved in any aspect of textile conservation or any organization or individual who is interested in co-operating in research, etc.

For information contact:
Jenny Band, The Textile Conservation Studios (the Crown Suppliers), Apt. 11a, Fountain Court, Hampton Court Palace, East Molesey, Surrey, KT8 9AU, U.K.

TALAS wishes to announce the publication of our 1986 catalog describing products used by the hand bookbinder, conservator, archivist, artist, restorer, museums and libraries.

The cost of the catalog is \$5.00 for domestic mailing (U.S.A. and territories) and \$6.00 U.S. for international mailing.

Mrs. Elaine Haas
President
TALAS
Division of Technical Library Service Inc.
213 West 35th Street
New York, N.Y.
10001-1996
(212) 736-7744

**THE NEXT DEADLINE
FOR SUBMISSIONS IS
APRIL 30**

EXHIBITIONS

CANADA

"Value Versus Vision"

Until February 1987
Royal Ontario Museum
Toronto, Ontario

Prayer Rugs

January and February 1987
Central Asian Hat
March and April 1987
The Museum for Textiles
Toronto, Ontario

A Costume Exhibition during the
Christmas Season

Until March 8, 1987
McCord Museum
Montreal, Quebec

Art of the Needle: Alberta
Past and Present

June 24 to October 31, 1987
Provincial Museum of Alberta
Edmonton, Alberta

U.S.A.

The Best of the Best-Dressed
List

Until May 10, 1987
The Museum of the City of New
York
New York, N.Y.

Dance: An Exhibition of
Ballgowns from the 18th, 19th
and 20th Centuries

Until September 6, 1987
The Metropolitan Museum of Art
New York, N.Y.

The Scent of Flowers

Woolen Textiles from Fashion
Until February 15, 1987
The Textile Museum
Washington, D.C.

"Recent Acquisitions:
Textiles"

Until February 22, 1987
Allentown Art Museum
Allentown, Pennsylvania

"The Common Cord: Central
Asian Textiles"

Until February 22, 1987
Seattle Art Museum
Seattle, Washington

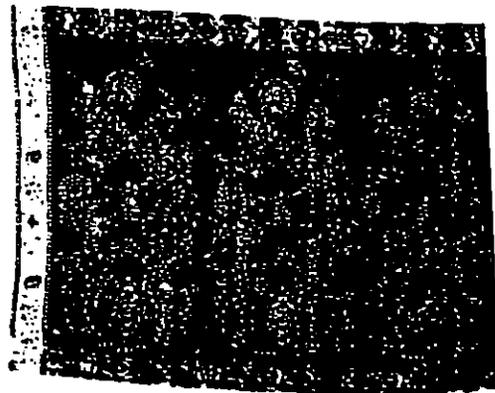
GREAT BRITAIN

Twenties Style: Women's
Fashion in the 1920's

Until February 1, 1987
The Museum of Costume
Bath, England

Royal Designers for Industry

Until February 1987
Victoria and Albert Museum
London, England



*'The Scent of Flowers: Woolen
Textiles from Kashmir',
Washington DC.
Border Detail of Indian Shawl.*

OF PEOPLE....

Doreen Rockliff formerly with the Textile Conservation Lab. at the Glenbow Museum has taken the position of Textiles/Organics Conservator at Parks Canada, Winnipeg, effective September 1, 1986.

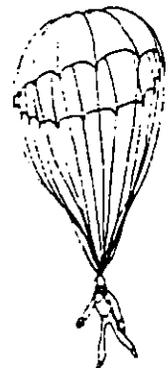
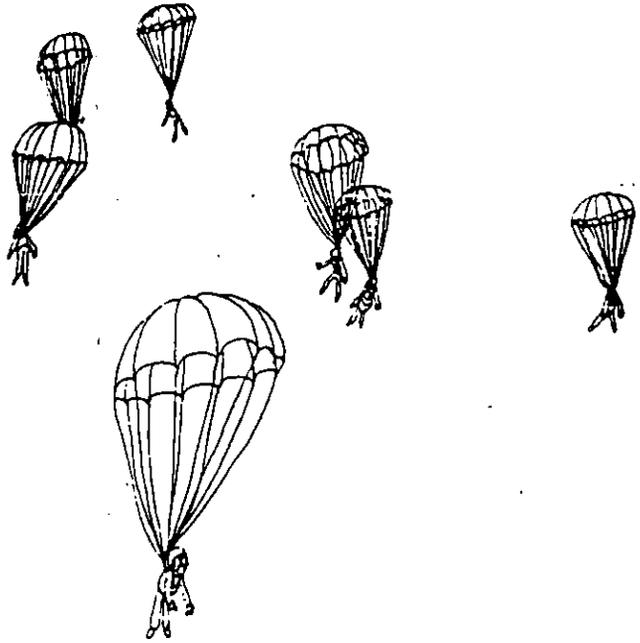
Gail Niinimaa has resumed her full time duties in the Textile Conservation Laboratory at the Glenbow Museum.

Lana Wong an intern from Sir Sanford Fleming College, Peterborough, has spent two months working in the Textile Conservation Lab at the ROM.... also Helen Coxon, a recent graduate in Archaeology Conservation from the University of Durham, England spent one week in the Textile Conservation Lab.

Colleen Wilson, Textile Conservator, B.C. Provincial Museum gave birth to an absolutely exquisite baby boy Clare Alexander Morton Wilson. She would like to say that Sodium Lauryl Sulphate is as useful at home as in the conservation lab. It is excellent for washing cloth diapers (what else could a textile conservator use?) and is gentle enough for a baby's fine skin (what more precious protein could one treat?). She will return to the Museum in January 1987.

Sandra Morton Weizman, formerly Social History curator at the Provincial Museum in Edmonton, is now a curatorial consultant based in Vancouver,

B.C. She is currently working on "A Coat of Many Colours" an exhibit on two centuries of Jewish Life in Canada. This is a joint project by the Canadian Friends of Beth Hatefutsoth and the McCord Museum, McGill University, Montreal.



Back issues of Textile Conservation Newsletter are available for \$3.50 per issue including postage and handling.

The Textile Conservation Newsletter is published twice a year in the spring and fall. A two year subscription is \$26.00.

Deadlines for 1987 are:
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31 October

Submissions should be addressed to:

Eva Burnham, Julie Hughes
Textile Conservation Newsletter
P.O. Box 4811, Station E
Ottawa, Ontario
Canada K1S 5J1

or:

Colleen Wilson
Conservation Division
B.C. Provincial Museum
675 Belleville Street
Victoria, British Columbia
Canada V8V 1X4

We welcome submissions on:

Textile Conservation
History
Technology
Analysis

and information on upcoming courses, conferences and exhibitions.

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Affiliation with the Textile Conservation Newsletter does not imply professional endorsement.

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