Keep Me Warm One Night

an exhibition
Keep Me Warm One Night

The Chairman and Members of the Board of the Royal Ontario Museum request the pleasure of your company at the opening of "Keep Me Warm One Night" an exhibition of Canadian Handwoven Textiles on Monday, September 13, 1971 at 8:30 p.m.

admit two/informal/refreshments
rsvp 928-8765
no museum parking available.

ROM
The making of a large museum exhibition is a very specialized creative production. It requires a theme—material of excellent quality, and the knowledge to make the material illustrate the theme in such a way that it firstly attracts and secondly quies both information and pleasure to a normal museum going public.

It also requires hard work on the part of many people.

What follows is a purely personal account of the mounting and the dismantling of our museum exhibition—"Keep Me Warm One Night"—Early hand weaving in Eastern Canada.

Dorothy Burnham
Major exhibitions are costly to mount. This one was financed from the Museums exhibition funds subsidized by a generous grant from the Canada Council.

Before the actual exhibition was started a firm foundation of work had been done.

24 years (off and on) of research work by the Textile department – the last six years of which were intensive both at home and abroad. Thousands of miles were travelled, hundreds of people interviewed, museums by the score were visited, and thousands of notes and photographs made.

During the summer of 1970 a book, summing up all this work, was written by Harold and myself. It was originally planned that publication of this would coincide with the opening of the show, but regrettably it was delayed. This manuscript formed the basis for the labels and information in the exhibition.
Tuesday, Aug 3rd

This is the day that the upstairs part of Exhibition Hall is supposed to be all ready for us to move in and start putting up material. Carpenters are still working like mad and are far from finished. There are only two of them available as there is a show up on the Third Floor that is behind schedule. There are also two other exhibits being put up - one at the C.N.E. and another at one of the Malls. As a result of this there are no preparators so the painting hasn't even started. Very depressing!!
Fred and big Bill pushing hard

John measures up the area that the overshot coverlets will go up in.
Wednesday, Aug 4th

In spite of the fact that we can't get into Exhibition Hall for some days yet there is a lot of preparation to do & we are very busy. Invitation lists must be made up of all donors & other people that have been helpful - a couple of hundred addresses to find and check. There is work to do on special labels that require drafts etc. and there are three looms to put in working order, warps must be stretched, looms dressed & threaded.

Getting the warp rolled on to the small loom on a very hot evening
Harold threading up the small loom that will be used for demonstration.

Old weaving drafts, new weaving drafts, photographs and labels all have to be combined.
Thursday - August 5th

Some time ago Harold & John tied a set of the proper kind of knitted, clasped heddles for the Quebec loom. They are right and look well but very fuzzy to thread - a two person job and a slow one. It's getting done bit by bit.

As there is no hope of getting into Exhibition Hall for some days yet & we haven't a corner in the Department to sort and lay things out we borrowed some space in one of the closed Chinese galleries, trucked all the overshot coverlets up there and worked over them making plans for the order of hanging. It was terribly hot & life was further complicated by the elevator giving out. I was stuck for some time in it & from then on we had to use the freight elevator & carry everything down the stairs to it.
John & Harold threading the Quebec loom.

Charlotte puts the oldest overshot coverlet into condition for showing.
August 6th Friday

For a long time washing has been going putting the coverlet collection into lovely clean condition. When we were sorting we found two that looked very dirty beside the others, so Harold made an early start on the day and got them washed before we went to the office. They needed bleaching so Judy sat with them in the garden. While there she prepared the rags that were needed for weft for the Quebec loom.

The putting up of the show is complicated by the fact that the whole Ontario gallery has to be stripped and replaced with other material. To make it worse changes that were planned for our special exhibition gallery ages ago have been held up and now in the middle of everything else all those cases are having to be backed and a new exhibition put up there. There is rather a nightmare quality to whole thing of running like mad but not getting anywhere!
Judy in the museum garden prepares rags for weaving while the laundry dries and bleaches.
August 7th & 8th - Saturday & Sunday
In spite of the fact that we've worked a lot in the evening this last week we're too smothered to let up. Harold worked on the textile galleries & the looms & I helped when he needed it and the rest of the time worked on labels.

August 9th - Monday
The carpenters are finished in Exhibition Hall but there is still not a lick of paint on it. The preparators are still totally involved trying to finish up the three other special displays that they have been involved in and there is not even one available for us. Fortunately the big area does not need paint as we are covering it completely with coverlets. John & Judy & I got all the overshots down and strung 10 hanging them. They are looking marvelous.
If you want it done well - do it yourself!! John cleans the plinth.

The first coverlets go up.
Tuesday - August 10th

We spent the day hanging coverlets & it went very well. It is a good thing that we are all fairly handy with saws and drills. The painting is started.

Jevvy stands on the white walls.

Franz getting the blue paint on the floor of the blanket cases.
The coverlets go up on the wall pinned in groups over rods cut to certain lengths. Hooks are put in the wall & eyes in the end of the rods. It involves quite a lot of sawing & drilling but goes very fast.

I'd never make a carpenters union but I usually end up with the right length.

When all the tables are covered it's a good thing to have a square inch left on the floor.
Wednesday - August 11th.

We pretty well finished getting both the two-shaft and the overshot displays up to day. The painting is getting along well too.

Judy takes a crease out of a coverlet after it is hung up.

Eyes go into the end of a rod.
According to plan, coverlets are pinned over a rod and the whole thing is then lifted into place on the wall.

When a coverlet doesn't hang as neatly as it should it is tacked into place with needle and thread.
Thursday - August 12th

The blankets are going up. Working like mad on writing labels for overshot and other sections upstairs. Exhibition Hall has absolutely no ventilation and it is very hot. We are all bathed in perspiration constantly but it is amazing how cheerful everyone manages to be.

Jerry stripping the walls.

Harold & Freddie pause for a minute. John getting the early P.E.G coverlet into its place & honour.
Frank finishing painting the weaving shed.

As John got the blanket cases arranged, Judy pressed all the parts that would show.
Friday, August 13th

Finally the weaver's workshop is painted and the warping board and the loom were moved down from upstairs. Harold managed to chain the warp off the board and put it back into place. Quite a feat and a bit nerve wracking, but it worked.

Harold inspects the empty warping board and wonders if he'll even get the warp back into place—or had he better start afresh.
It looks rather hopeless but it worked.

Harold & Jim Stewart turn away after getting the loom in place and assembled.
Saturday - August 14th

Harold and I worked all day - he spent most of it getting the Portland room working again and weaving up enough to make it look really right - I spent the day with the typewriters upstairs in Exhibition Hall getting drafts written for all the labels in that section. Life is made much easier because almost all the material is in our book and so most of the information needed is right there. It saves a great deal of time. The heat is very exhausting.
Weaving is hot work at the best of times and the old loom is a big cranky.

A fan beside me to make the hot stale air move a bit, the book of the words to hand by inspiration in the form of sixty coverlets in front of me !!
Monday, August 16th

The preparators are still badly tied up with the other displays that have to be coped with so painting etc. is going very slowly.

The carpenters are getting on very well with construction in the armour gallery. The armour cases are all being closed in as usual and right down the centre they are building other bays. They are also making a big section which will be moved into place enclosing the door to Exhibition Hall, as soon as the French Ceramic show finishes next week end.
The first "log" goes on to the outside of the construction in the Armour Gallery.

The bays in the Armour Gallery start to close in.
As we had come to pause in what could be done in the way of display upstairs we started to work on lay-outs for the area in the armour gallery. All the Quebec and Acadian material was huckled down from storage and carried upstairs in Exhibition Hall where amid all the other confusion it was laid and arrangements tried out.

It takes a lot of vision to know what will come out of it and a lot of hearing and hoisting but when you can't get at your exhibition areas it's the only way to be prepared for the inevitable rush.
With a little imagination that is a very nice case arrangement of Québec material.

Andy finishing the frames for the blanket cases.
Jin Chalmers renders first aid to the bed we borrowed from Canadiana.

It was scratched and spotted with paint but now looks lovely.
It must be going well. John Anthony is smiling.

The cases on the south side of the Armourt gallery are enclosed & the front entrance to the show is built. Alan, John, Marshall, Eddie & Mike
Tuesday, August 17th

The carpenters are going well but otherwise things seem to be moving very slowly. We got the weaving shop pretty well into order. The wrong paper was sent for the bedroom so we're held up on that.

John getting a rod up for the coverlets to hang from the roof of the weavers' shed.
Alan Russell with his head on his shoulders, his feet on the ground — and a smile on his face!

John & Jerry with plans. Harold looks on.
Wednesday, August 18th

Fred is getting the paper on the bedroom and the painting is being done there - Harold has the little loom already to move down as soon as there is somewhere to move it to. The Quebec one is working too but it will take quite a bit of time yet. Labels & still more labels for Harold & me to write and for Rigg to type.

Next fall the Royal Ontario Museum will have a special exhibition of handwoven Canadian coverlets from the museum's collections titled "Keep Me Warm One Night," a pattern name from the Annapolis Valley in Nova Scotia.

The show will be on view in the museum's exhibition hall from September 13 to October 31.

Five members of the ROM members' committee, who will be guiding the visitors to the exhibition, met Monday at The White House, Don Head Farms, the home of Mrs. Ernest Redelmeier, to see a hand-weaving loom in action and to try their hand at the craft.

The group was joined by Harold Burnham, head of the ROM textile department and a hand weaver himself, who has assembled the material for the show and assisted his wife in writing a major study of Canadian handwoven coverlets, which will be published next year.

Mr. Burnham brought coverlet samples to show the Tourers, told them of plans for the show and assisted them in explaining the mysteries of overshot weaves. One of the Tourers is Mrs. William Harris Jr. of King, who is also a member of the museum board.

The informal meeting was followed by an asparagus lunch.
Freddie papering the bedroom.

There isn't a straight run in the whole place!

Liz with a mound of labels stil cheerful.
The weavers shop nearing completion with Bill painting the barrier.
Viv. at work.

It isn't recommended practise to paint an exhibition area after the material is in place but with the timetable we have - how can we avoid it?
Thursday - Aug 16

The bedroom is not ready yet so we can't get on with that. There is rather a gap in what can be done both upstairs and down. Vast construction is going on in the armour gallery and it is turning into a sort of super log cabin but nothing can be closed in until the French ceramic show finishes at the week end. Thank goodness, at last, the cases in the textile gallery are being backed and we may be able to get that area tidied up.

Marshall finishes putting up the very early piece of overshot.
David and Andy.

David by the door of Exhibition Hall. They are building a frame of pine to surround it.
The carpenters are coming along very well with the construction in the Armour Gallery. The preparators finished their work on the bedroom and John & Harold & I got the carpet laid there & the bed in place.

Very hot. Labels, labels, labels—both writing & typing.

The carpet gets laid in the bedroom—Harold & John at the end of a hot day.
Jim has been working and cleaning and puttiq in order all the textile equipment for some months. Here he is replacing a dowel in one of the Acadia wheels.

He had help on the cleaning from a couple of students.
Saturday - Aug 21st

Harold and I worked all day and in the evening. He got some of the cases in the Textile gallery done and worked on the Quebec loom. It is now ready to move down to the show. I got all the big labels set up for the old drafts.
Keep Me Warm One Night
Sept. 14-Oct. 31
ROM begins the fall season with a major and unique exhibition from Canada's past. It surveys hand-weaving in Canada to 1000 which includes a broad range of coverlets, everyday clothing, and materials for household use. A display of spinning and weaving equipment gives a glimpse of the early technology of the craft. The title is taken from the name of a 19th century coverlet pattern from the Maritimes. An apt name, prompted no doubt, by the Canadian winters. Most of the items are in the ROM collections and are the results of a project begun in 1947. All are from eastern Canada (Ontario, Quebec, and the Maritimes) because these were the areas of earliest settlement. Tours of the exhibition are presented daily at 2 p.m. Exhibition Hall to Oct. 31.

Blankets and Coverlets
Sept. 13-Oct. 31
To complement the hand-weaving from early Canada in Keep Me Warm One Night, handwoven blankets, coverlets and linens from the United States and Europe are shown in the Textile Gallery, second floor.

McLaughlin Centennial
Sept. 8-15
One hundred years in one man's life is reviewed in a nostalgic exhibition celebrating the 100th birthday of Col. R. S. McLaughlin. In addition to historical photos and car ads which trace his career as Canada's automotive pioneer, there is an early sleigh manufactured by the McLaughlin Carriage Company. Col. McLaughlin has been one of the Museum's most generous benefactors. His gifts include the $2 million McLaughlin Planetarium and a substantial contribution to ROM's restaurant complex. Main Rotunda to Sept. 15.
Monday - August 23rd

The preparators started to get the French ceramic show packed and the carpenters got the final section of the armoury gallery construction into place. We got the bed in the bedroom made - all the blankets and quilts left over from the display are under the coverlet to pad the frame & make it look comfortable.
Charlène working on mending the gauge wedding dress.
Tuesday - Aug 24th

The curtains for the bedroom needed careful pleating etc to make them hang properly. Judy did that and then we got them up - a very fussy job but they look well. Mary in display has been doing Retraset numbers for the individual pieces in each area and we got most of those on upstairs. The labels are coming. Riz can't take her more out of them or she is overwhelmed but she is keeping up very well with our writing production.

Each piece in the show needs a number to correspond with it's number on the label. Mary has about 500 to make.
Hanging the curtains in the bedroom was a problem. The wall is Masonite so Harold drilled a couple of holes and looped cord around the curtain rod and back through the hole to be fastened at the back.

Jerry working on the set up of one of the big labels. The diagrams are photographs of the ones I did for the book.
Jan & Mike. They have come in as extra help for the carpenters on the show.
The frame in the back ground was made for the big tapestry in the French Ceramic show.

Eddie and Jan on the scaffold loosening it and letting it down.

Mike, Alan Russell & Jan. If the carpenters didn't make things so well they wouldn't have such a time getting them apart!
Wednesday - August 25

The preparators are getting the ceramics packed. They had cleared enough of the front part of exhibition hall by to-day for the carpenters to be able to move in and start converting the display areas for our exhibition. It appears to be chaos but is really very purposeful. John & I worked on the Acadian material & with Judy pressing things as we went we got that area pretty well under control. Harold worked out how the linens would go in the cases. Charlotte pressed them all and in the evening he & I got some of them into place. Fortunately the cases that had been used for the ceramics were suitable so no new construction was needed.
Charlotte in the Study Room getting the linens pressed — fussy but very rewarding.

Harold arranging one of the linen cases. This really is one of the worst jobs because one slip and the piece has to be pressed again.
Donnie taking some of the cases out that had been built for the French ceramics.

Donnie and David clearing the area that will be used to show the costume.
Andy framed - A case from the ceramic show being removed to make way for our exhibit's
Thursday, August 26th

John & I worked on the Quebec areas and the Summer & Winter. We had done rough layouts for them on the floor upstairs which helped and they went into place fairly easily. There is no chance yet of getting a preparator to help with the putting up and it is very heavy physically. I am about dead on my feet and John who has been doing all the heavy stuff is looking rather worn. Maybe next week when the ceramics have gone & the special show that is going up in the downstairs rotunda is up we’ll be able to get some help.

The only preparators that can be spared so far for this show are working on painting etc. There are simply not enough bodies to go around with all the demands there are on them.

Charlotte was working on the gauge dress which needs quite a bit of mending before it can be shown. Judy had sleeves to put on some of the material to help with the hanging. Harold writing labels - big typing - typing.

The ceramics were packed but the place is still all cluttered up. The carpenters are managing to put the plinth in at the back.
In spite of all the confusion

In the back the French ceramics are packed and ready for shipment. In the foreground the empty cases from the ceramic show still clutter the middle of the floor space.

In spite of it all, the carpenters are managing to build the plinth along the other wall. Donald
Good luck!
27 Aug 71.

This was sewn into a cushion by Charlotte e appeared after the show was over.

Charlotte is taking all departmental telephone answering to leave the label typer clear of interruptions. She is working on mending the gauge dress.

Some of the Quebec material going into place.
The Quebec linen bouffonné coverlets are so heavy that they need sleeves put on the top so that they can hang straight from a rod rather than being pinned. Judy copes with them up in the Study Room.

The carpenters, Donnie & Mike, working on the plinth on the west wall with remnants of the French show all around them.
Friday, August 27th

The double cloth and the twill diaper material was all trucked downstairs and sorted into place. It is going to make a very rich exhibit.

Quebec areas were more or less finalized and numbered so that the labels for them could be done. The small exhibition areas as the front of the exhibition hall are now ready, painting all done etc so we'll be able to get them done in the beginning of the week.

Eddie carrying lumber to the back of Exhibition Hall for the plinths. The area at the back vs where the horse blankets will go. Jan is in front of it.
We don't seem to stop even at coffee time -
Wool being wound to fill the bobbins to make
the bobbin winders in the show look useful.

Donald & Andy get together some of the pre-fabricated
units together on the back plinth.
Saturday & Sunday - August 28th & 29th

Harold with some help from me spent the week-end writing labels. We were able to work at home with only a short trip to the ROM for additional information on Saturday evening. The weather has been a lot cooler the last few days which helps.

The last remnants from the French ceramic show.
**Dance**


**Toronto Dance Theatre.** An evening of dance from the company's repertoire, Sept. 20, 8:30. Free. Albert Campbell Library, 409 Birchmount Rd. (591-1911).

**Art**

**SOLOS**

Banks from Ceylon. A traditional eastern art form is used to rich effect by Sybil Watterson, Through Sept., Scarborough Public Library, Cedarbrae Branch, 545 Markham Rd. (431-2222).

*Andre Fauteux. A Canadian sculptor who works with welded steel, Sept. 11-30, Dunlopman Gallery, 15 Bedford Rd. (924-7359).*

Hanging from Holland. Ellen Massie specializes in etchings and appliqués, traditional techniques to make her traditional landscape scenes, Sept. 8-19, Shaw-Rimmington Gallery, 20 Birch (923-3484).

**Morna Logan.** Several large canvases from the "Veil" series by the major American innovator of soaked canvas painting. Through Sept., David Mirvish Gallery, 596 Markham (534-7593).


Michael Sensak, a young Toronto photographer, is just back from a summer tour of Europe, with an exhibition of new work to prove it. Sept. 7-Oct. 2, Toronto Gallery of Photography, 11 Charles St. W. (922-2211).


**Vasarely in Retrospect.** Works by Europe's famous master of Op art, Victor Vasarely, exhibit the full range of contemporary technique behind the famous Vasarely illusionism. Until Sept. 5, Rothmans Art Gallery at Stratford, 54 Roman St., Stratford (519-271-5271).

**GROUPS**

Claude Blin, Pierre Hébert and Michael Raine. Blin is a Montrealer working on polyester paintings; Hébert, also from Montreal, turns out polyethylene metal sculpture; Michael Raine does more traditional figural sculpture for outdoor installation.
Monday - August 30th

Nora has come in and we'll be here for the next two weeks to type labels. Bill is now down in the gallery working on listing and numbering material for the labels and also tying and securing things down to make them safe. We got Viv today to give us a hand in finalising the displays - John got the Star & Diamond area pretty well arranged and the two remaining looms were moved down & set in place. The carpenters are now working in the back part of the downstairs of Exhibition hall. They pre-fabricated what they could of the set up there and they are now moving it into place.

There are so many picky little jobs to be done. Harold has filled the lamp with oil, put in a wick and is giving the lamp chimney a polish. Shades of his youth!
The pre-fabricated frames are put together and then lifted onto the plinth. They will be covered and provide the basis for the exhibit of Jacquard coverlets.

Eddie and Andy
Tuesday, August 31st

Numbers are now on almost all displays that are ready and in some cases the labels are mounted and up. The big poster blow-up of the "Keep Us Warm One Night" pattern came this day—quite a thrill. We were all working on taking paper out from under displays & general tidying up in Armour Gallery. In the afternoon we got all the jacquard coverlets brushed down from storage & boxed out into preliminary order on two big tables in the Armour Gallery. Harold keeps working on labels in every spare moment.

Riz & John with a load of jacquards. In this warm weather coverlets in bulk are horrible to handle.
Eddie.

The "blow up of my "Keep Me Warm One Night" drawing going up over the doorway to the special exhibition gallery.

Eddie and Jerry.
Wednesday - September 15th:

A lot of tidying & finishing of the exhibits in the Armour Gallery. The smaller things are going to be rather vulnerable so everything is being reeled down in groups. Labels to write, labels to type, labels to check - it seems to go on forever. Charlotte is doing all the telephone answering to give Nora a clear go at them. John got the costume stacked & it is going to work with a clothes line across the back of the case. The carpenters are creating boxes for the horse blankets. The back of the downstairs of exhibition hall is shaping up very well. The prefabricated sections have gone into place very quickly & the preparators are now painting them.

The outside of the Exhibition area in the Armour Gallery is covered with dark boards and Jerry has been going crazy "chintzing" in between them to make it look like a log cabin.
Alan admiring one of the horses they have made to show off the horse blankets.

Riz has been tying down everything that can be moved—our booby trap expert.
Thursday - September 2nd.

Harold got the fourth linen case filled today. Judy did the pressing done by 9 am as a piece was done it was lifted right into place. Viv & I got the display of old drafts done upstairs - The carpenters started on the plexiglass barrier in front of the overshots and it is going to look very well. The painting was finished on one side of the back of exhibition hall & we were able to move the earlier half of the Jacquard coverlets back there and start putting them up. Mostyn has been able to get back again to stretching the material on the backs of the scroll cases in the special exhibition gallery & as fast as he gets one done Harold fells it so it's beginning to look as though we'll finally be able to get that gallery open again. The exhibit there is to complement the big one downstairs so it must be finished too.
Judy pressing the linen. Fortunately the Jacquard coverlets piled up beside her will hang out without ironing.

Mostyn finishing backing the cases upstairs. It isn't part of the show but the re-doing of that gallery has got so mixed up in the show that it seems to be part of it.
Friday - September 2nd

One of the Jacquard coverlets turned out to be far below our standards of cleanliness and it just looked awful when we hung it up so Harold started the day by washing it at home. We took it to the Illuseum & Judy sat with it in the garden but unfortunately it turned into a very muggy day - very poor for bleaching - it is clean though which will help. The textile gallery upstairs got finished and opened - whoopee! Got all sorts of small things like fry's bill up & covered with plexiglas. Crisis! *** The labels that had been mounted and put up all started to lift off the cardboard they had been put on - It's awfully hot & damp - Solution. The carpenters are finding odd bits of plexiglas to put over them. The rest of the Jacquards are getting into place & looking well. The horses are going to be marvelous. Jim Stewart & Harry started to put the orange & red "weaven"
canopy up over the stair well. It's a bright note to say the least.

Harry up close to heaven putting up the erection over the stairs.

Jim stapling it in place on the other side of the stair well.
Saturday - September 4<sup>th</sup>  
Except for some label writing we pretty well took the day off.

Sunday - September 5<sup>th</sup>  
Heat & humidity really bad. We worked for a couple of hours getting the late Jacquard display in line. Labels & more labels too.

Monday - Labour Day.
Worked all morning and got the Jacquard card set up done. Rested all that area so that labels can be written. Labels in the evening - Very hot.

The idea of a coverlet show is really repulsive in this weather.

The earlier "jacquards start going up"
Note back in her old corner with labels and still more labels.

Jvan supported by one of our horses!
Eddie doing the pine panelling in the front parlour of Exhibition Hall. The pine is a beautiful foil for the coverlets.

Bill painting horse's feet.
Andy putting one of the horses together - John and some of the Jacquard coverlets behind.

Fred has been on holidays since the first wash pool of construction upstairs. He came in to see what was doing.
The blanket cases getting closed.

Betty fixing the petticoats of one of the dresses.
And it needs a little more padding in front.
Viv. measuring up before he hangs the McKinnon coverlet.

And it's up.
Freddie & Frank getting the glass on it.

Andy with John hidden behind getting one of the horses over the barricade & into place.
Tuesday, September 7th

The heat is really awful and everyone exhausted with it. We pretty well finished the Jacquard section to-day. The carpenters are finishing up—only details left to do. Preparators got the cotton "ceiling" up by blanket cases. Still quite a bit of painting to do.

Harry getting the cotton up. The first lot was too heavy & was replaced with something lighter and whiter.

Vw. down in the shop making stands for labels.
The numbers didn’t show up enough so big cut squares of white paper & put them behind each one. It helped a lot.

Viv & John with some of the late jacquards.

George drawing the draft for “Keep Me Warm One Night” on the wall.
Wednesday - September 8th.
Preparators did the lighting upstairs to-day. It's wonderful the way it brings everything to life. The horses got into place and the blankets hung up there. Labels are all getting covered with plexiglass et stands made for other labels. Supports are being made for the rope barriers.

Moonlight made & put in place the bars to hold the rope barriers.
Harry up the ladder

and Ivan yelling creatively with the lighting upstairs. It must have been about 110° up near the roof.

Bill Renuson & Frank.
Thursday, September 9th

Very nearly finished - all sorts of things finalized. The lighting down stairs in Exhibition Hall was done. Work is going on painting the wall in the front hall - red lines around a super coverlet.

Harry E
Frank.
It's wonderful the way with knowledge and patience they can place the lights just where they are needed - Ivan, Harry & Frank.
The bride is put in place.

Beltie with Rig & John getting the gauge wedding dress looking it's best.

Note still keeping labels. It's been the most wonderful help having back at this time.
Bill pulling all the cords up in the barriers.

Donald doing finishing touches on the plain pine.
Friday, September 18th

This is the day that we have been aiming at having everything finished up, and we have almost made it. They worked on the lighting in the Armour Gallery. It was very difficult but looks well. The carpenters had a lot of fussy work covering the final labels with plexiglas. Nora finished typing them late in the day so some will have to be put up on Monday. It was decided that the big curved wall would be better red with white letters than white with red so it had to be repainted & the lettering will have to go on on Monday. Cleaning up & tidying has been going all day & is well on. Odd jobs otherwise.

Harold had the tour committee of the Women all morning — they'll be queuing rows every day. The heat has broken a bit but no cool air has made it's way into Exhibition Hall yet — it's been a real endurance test.
Harold with the Touring Committee

Bill
Saturday, Sunday - Sept 11th & 12th

Very little needed to be done over the week-end so we pretty well had it clear with just one visit to the ROM & a few things to check.

Monday, September 13th

Just the finishing touches to be done & some cleaning up - the lettering done on the big wall inside Exhibition Hall and the sign hung up at the entrance.

The Toerno's had a beautiful dinner at the Park Plaza and the opening went very well with about 1400 people at it. It was hot but not impossibly so.

About the only change that was made at the last minute Jerry making the big wall red rather than white.
Liz pulling one of the palms at a better angle

Bill hanging the sign at the entrance to the show
A last touch up of paint near the entrance.

Frank doing the lines around the covered in the central hall.
Jerry & George from Display putting the lights up over the exhibit areas.

Donald & Marshall covering the "Keep Me Warm One Night" draft.
Biggest crowd yet blankets museum

Keep Me Warm One Night sounds like the title of a Cole Porter song but it's actually the name of the Royal Ontario Museum's exhibition of Canadian handwoven textiles which opened last night.

The exhibition's title was chosen by textile curator Harold Burnham after the name of a 19th century bed coverlet pattern popular in Cape Breton.

The collection reflects the art of handweaving in Canada from the early 1600s, the days of the first permanent settlers, until 1900. More than 500 coverlets, pieces of everyday clothing and materials for household use are displayed, along with early spinning and weaving equipment.

All the items are from eastern Canada. Samples of French, Loyalist, Scottish and German patterns—Canada's main founding peoples—are included in the displays which are set up in the museum's armour court inside a replica of a log cabin, as well as on both levels of the exhibition hall.

The collection is the achievement of three successive textile curators and 24 years of work.

In 1941 Miss Florence McKeanon sent a blue and white "Momouth" patterned coverlet, popular from Cape Breton to southwest Ontario, to textile curator Dorothy Burnham, wife of the present curator. Accompanying the coverlet was a note explaining that Miss McKinnon's grandmother had prepared the yarns and had a similar coverlet woven for each of her nine children.

War delayed serious study

This gift made Mrs. Burnham realize there was a gap in knowledge of early Canadian culture and customs.

Because of the war she had to delay serious exploration of this area until 1947. At this time the museum set up a booth at the CNE to solicit information about early Canadian hand weaving and from these leads the Burnhams began their search.

The project was taken over by Mrs. Burnham's successor, Katherine Boyd, who gave it back to Harold Burnham in 1964.

About 1,400 people, the largest number ever to attend an exhibit opened, viewed the display last night.

Among the guests were the new Toronto mayor, Norm Tennis; textile museum chairman, Harold Burnham; and former textile museum director, Charles Tenorio.
Final dusting & check-up on the day of the opening - Judy & Harold & I
Everything ready & waiting for the opening.

John & Susan Vollmer
The Ternos & the Buynhams.

Betty & John -
The Show's up -
Display relaxes

Jerry

George
The crowds examine the coverlets & the food.
Currently attracting many visitors to the Royal Ontario Museum is a special exhibition of handmade Canadian coverlets from the museum's collections titled "Keep Me Warm One Night," a pattern name from the Annapolis Valley in Nova Scotia.

Harold Burnham, head of the ROM textile department and a hand weaver himself, assembled the material for the show, which will run until October 31.

Public tours are given at 2 pm every day, seven days a week, by members of the ROM members' committee. These include Mrs. Ernest Redelmeier of Richmond Hill and Mrs. William Harris Jr. of King, who is also a member of the museum board.

The Touring Group of the Women's Committee gave tours of the Exhibition every day at 2 o'clock. (See back of book for numbers.)
First Quebec area.
The loom is set up
with clamped heddles
to weave a coverlet
with "a la planche" &
boutonné designs.
Second Quebec area with a variety of linens to the left, blankets to the right & shawls & linen boudoir coverlets in the centre.

Quebec spread over into the next exhibit area - the overshot coverlets to the left & the very early Quebec wheel. Linen equipment on the floor. Summer & Winter weave coverlets.

Double cloth & lo the left. The wheel & distaffs - our only pieces from the west.
A superb tight-shaft overshot coverlet was shown alone on the wall opposite the entrance to the exhibition hall. Its main colour, rust red, was used for the lines that surrounded it. In the cloth a large erection over the stair well and on the wall opposite, where the title of the exhibition was in large white letters.
twill draperie & the rest of the doublecloth. In all sections, spinning are filled in in front of the coverlets.

The MacKumon coverlet alone in a place of honour on the stairs.
The weaver's workshop had Samuel Pentland's loom with, to the left, a selection of materials showing all the types of hand weaving that a local professional weaver was expected to produce.

To the right of the loom is warping equipment and bobbin winder.
The wall of overshot coverlets was forty feet long.
Two frames on the wall to the right of the overshot loom showed part of our oldest covered loom of that type & the main label explaining the technique.
Two frames on the walls to either side of the back stairs held a selection of the old drafts with explanations.
Blankets and winter sheets of many types.
The bedroom was very colourful with flowered yellow wall paper, red curtains in two different overshot patterns, a blue bedspread & red & green carpetting.

Keep Me Warm
One Night
To Oct. 31
A 19th century coverlet pattern with the evocative title, "Keep Me Warm One Night", gives its name to ROM's major exhibition of handweaving in early Canada. The more than 500 items and equipment on display are not only delightful to view but also offer fascinating details of social customs in Canada before 1900. All are from the ROM collections and are the results of a project begun by Museum staff in 1947. This is a rare opportunity to see the broad range of coverlets, everyday clothing and household materials. Tours of the exhibition are presented daily at 2 p.m. Exhibition Hall to Oct. 31.

Blankets and Coverlets
To Oct. 31
Compare Canadian handweaving in Keep Me Warm One Night with handwoven blankets, coverlets and linens from the United States and Europe. This smaller exhibition is featured in the Textile Gallery, except for Oct. 31.
The east wall of the back gallery with the Niagara area jacquards starting with the 1834 Armbrust at the right. The gauge wedding dress in the corner.
At the end of the east wall Campbell's coverlets beside them a small set of the cards & a drawdown of the pattern.

On the Panduq of the back stairs a large photograph of Campbell's loom as it was found.
Plochmer, "Weaver Joe", "4 Hands", Gaage

Wall of the back of Hall with the Waterloo lace jacquards.

Waterloo County, "Weaver Joe", "4 Hands"

Withers & Armstrong
The Costume area with overshot carpet on the floor. The clothes on the line were tied with nylon fishing line to look as though they were blowing in the breeze giving movement to an otherwise static area.
Reniens, pattern books and some small equipment.
Horse blankets

The horses were cut out of plywood matching the plain pine woodwork and were very effective.
Star & Diamond & other complex weaves
The original draft for the "Keep Me Warm One Night" and a large blow-up of it on the wall beside it.

Small loom with "Keep Me Warm One Night" on it. The finale to the exhibition.
The exhibition was due to close after six weeks on the end of October. There was a strong hope that it might be possible to extend it until about Christmas time so it was kept up an extra week to see whether an extension could be worked out. It couldn't and on Monday, Nov 8th we had to start taking it down to make way for the Staff Art Show. As a result of the extra week the taking down had an exceedingly tight schedule — we had to be out of the downstairs Exhibition Hall & the Armoury Gallery in two days — and we were!

Monday & Tuesday, November 8th & 9th.

We gathered as many people as we could — Harold & J, Lucy & Vero, Viv, Mark — borrowed from Conservation & Eva as a volunteer and we all went at it steadily for the two days.

We stacked all the back downstairs in Exhibition Hall so that the men could get in there as soon as possible to change the set up & paint it for the next show. We
We started stripping at the back of Exhibition Hall.
Eva, Mark, Judy & Vero

Harold & Eva

It comes down a lot faster than it went up.
Then moved out and occupied the Armoury Gallery section & by Tuesday afternoon the carpenters were able to start dismantling the construction there.

With so little space to work in in the storage area & no space to pile anything up elsewhere the attack had to be carefully planned & carried out or the whole department would have been overwhelmed by chaos!! In the exhibition area we took things down carefully in order, folded each piece to the size of the drawers with the number showing in the corner and placed them on the trucks in the order in which they would be stored. While the rest of us worked on this Harold kept pace with the putting away in the Canadian Textile Storage area.

As this is new storage it was not just a matter of putting them back where they had been before but of assigning
Judy, Vero & Marle stripping & folding the double cloth covered section.

Harold getting piles of coverlets stored away.

Our stuff out and the carpenters getting the construction down in the Armour Gallery.
new places. As there are not enough storage cabinets things were further complicated and piles of coverlets had to be left on top of all existing cabinets, in correct quantities & correct order. Waiting for new cabinets to hold them.

As many spinning wheels etc. as possible were put in all either end of the storage area. They must all be worked over carefully before they can be wrapped & put away finally in their most inconvenient storage area over the small gallery storage.

Wednesday, Thursday - Nov 10th & 11th

Little was done in the exhibition area but storage continued upstairs.

Friday - November 12th

Vero & I spent all day working in the upstairs part of Exhibition Hall. We folded to drawer size all the coverlets that could be reached without a ladder & laid them in piles along the plinth in the order in which they would be stored.
Clue if the big labels comes down.

Overshot coverlets folded the right size and put in piles in the order for storing.
Monday - November 15th

We managed to get a man & a ladder for a short time & got down all the rest of the coverlets. These were then folded & worked into order with the previous ones. These were all put in piles of carrying size, tied & the piles numbered in the order that they would be stored in upstairs - a heavy job.

Tuesday - November 16th

There were a considerable number of overshot coverlets that were not used in the exhibition. These were in a pile in the Canadian storage area 'just as they had come from the old storage. We folded them & laid them along the top of the cabinets in the right order for storage. There is very little room to work.

Late in the day the men brought the tied piles of coverlets from exhibition hall & put them on the floor at one end of the storage area - the only corner they could be stored in.
Clearing the overshot coverlet area.
Viv, Eva & Vero.
Wednesday, November 17th

Judy and I managed to get all the overshot coverlets stored in their right order. We combined the piles that had come from downstairs with those already laid in order on the cabinet. We also labelled the drawers as a start to the making of finding lists.

Thursday, November 18th

Again Judy and I worked together and we got the blankets out of the cases and off the bed, folded and sorted in order. Then Freddie got them up to the storage for us. We also got the carpet up from the bed room floor, thoroughly vacuumed and rolled for storage.

Friday, November 19th

The work force is now reduced to me. I worked on the storage getting the Kewash, Acadia and Quebec and some of the linens put away. I just worked for half the day on it as that is about as long as one can take in that airless, crowded space slogging coverlets and drawers around.
Judy & Sue folding coverlets & getting them into their drawers.
Monday, November 22nd

I spent three-quarters of the day in storage—finished the hens & got the blankets done.

Tuesday, November 23rd

More of the same.

and the next day

More of the same.

and the next day—

There is no grand finale to this story because the tidying up & putting away & wrapping of equipment and making new finding lists etc etc just trickled along with all sorts of other work until finally “Keep Us Warm One Night” was just a nice warm memory of glowing colours and a group of wonderful people to work with—
Freddie carrying a tied bundle of blankets down the back stairs of exhibition hall and out to a truck at the door.

A loaded truck is put on the elevator.

And the piles are carried up the stairs and into the storage area over the costume gallery. Spinning wheels need to be wrapped before storage over the Royal Robes.
Photography Department

This department did the most enormous amount of work on the research project before the show. Hundreds of items were photographed for the records. For the exhibition itself there was photography for the blow-ups used & all the diagrams.

Reigh Warren
Art Williams
Margaret Cooke
Alan McColl.
People who worked on the Exhibition

Textile Department
Harold Burnham.
Dorothy Burnham.
John Vollmer.
Judy Cseleynyi.
Betty Brett.
Charlotte Zuppannger.
Riz. Lewis.
Nora Pruieioz.

Display
John Anthony.
G. McIntosh.
Mary Brown.
George Nitorfor.

Conservation
Jim Chalmers.

Preparators
Ivan Lindsay.
Fred Howell.
Vivian Beverley.
Jerry O'Connor.
Preparators (continued)
  Franks McKeen
  Bill Routley
  Bill Renison
  Harry Beaver
  Jim Stewart
  Mortyn Lloyd

Carpenters
  Alan Russell
  Donnie Sinclair
  Bill Forrest
  Fred Carson
  Donald MacLeod
  David Paterson
  Marshall Holder
  Andrew Campbell
  Eddie McRae
  Jim Dooley
  Jan Russell
  Mike

Additional help taking exhibition down
  Veronica Gervais - Textile Department
  Marie Burnham - Conservation
  Eva Burnham - Volunteer.
The Education Department made considerable use of the exhibition, but reported that because of the short duration of the show there were many classes that wanted to come that could not make transportation arrangements in time.

Only the following were booked into the show:

<table>
<thead>
<tr>
<th>Sept. 23</th>
<th>Collingwood CI</th>
<th>Grade 11-24 students</th>
<th>Conducted</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Frankland</td>
<td>Grade 6-31 students</td>
<td>Conducted</td>
</tr>
<tr>
<td>27</td>
<td>Sheridan College</td>
<td>Grade 11-27 students</td>
<td>Unconducted</td>
</tr>
<tr>
<td>28</td>
<td>Keiller McKay CI</td>
<td>Grade 9-52 students</td>
<td>Conducted</td>
</tr>
<tr>
<td>Oct. 15</td>
<td>Eastwood CI, Kitchener</td>
<td>Grade 4-6-25 students</td>
<td>Conducted</td>
</tr>
<tr>
<td>22</td>
<td>C.H. Berner PS</td>
<td>Grade 9-36 students</td>
<td>Conducted</td>
</tr>
<tr>
<td>28</td>
<td>Henry Kelsey</td>
<td>Grade 11-60 students</td>
<td>Unconducted</td>
</tr>
<tr>
<td>28</td>
<td>Elia Jr. High School</td>
<td>Grade 9-36 students</td>
<td>Conducted</td>
</tr>
<tr>
<td>29</td>
<td>Markham Dist. HS</td>
<td>Grade 11-60 students</td>
<td>Unconducted</td>
</tr>
</tbody>
</table>

but Mary Fitz Gibbon took all her classes in Pioneer Life & Home Economics & some others through it—about 450 students.

Some of the other teachers did the same but figures are not available.