



TEXTILE CONSERVATION NEWSLETTER - CANADA

FEBRUARY 1982

NOTES FROM THE EDITORS

We would like to thank the Centre de Conservation du Québec, Ministère des Affaires Culturelles, for their financial support in the publication of the Textile Conservation Newsletter-Canada.

As a working group session on textile conservation is scheduled to be held during the IIC-CG conference June 20-24, 1982 in Quebec city, we would therefore appreciate receiving submissions for the next publication, August 1982, by July 15, 1982. Hoping to see you in Quebec.

S. Little
G. Sundstrom

CURRENT PROJECTSB.C. Provincial Museum

Having been given a new (larger) Textile Room in August, most of the past four months have been spent organizing equipment, supplies and builders. With no plumbing as yet, conservation work has been routine.

A survey was made of the textiles in the History Division. The collection, reputed to be one of the largest in Canada, is composed primarily of costume and there is a great need for improved storage. The curatorial staff have recently added two rolled storage racks and a massive flat-storage cabinet to the facilities, and it is hoped that additional units for flat and rolled storage and a cabinet for parasol storage will be constructed soon.

Other projects have included the mounting of a number of hats for a temporary display, and the (controversial) temporary patching of two Dance Screens for use in an outside ceremony.

CANADIAN CONSERVATION INSTITUTE

A preliminary study of adhesives for textile conservation is currently being conducted in the Textile Lab at C.C.I. The study is essentially an investigation of practical aspects of using adhesives for lining fragile textiles, i.e. degraded silk which will not withstand stitching. The adhesives to be studied will include: (time allowing)

1. Polyvinyl acetates - Mowilith DM5 (Hoechst), AYAA, AYAC (Union Carbide)
2. Acrylic Ester Resin - Acryloid F-10 (Rohm and Haas)
3. Cellulosics - Ethulose (Chemaster), Klucel G (Hercules)
4. Beva
5. Starch Pastes.

Various methods of applying the adhesives to the support fabric (Stabilex) will be tried. These include brushing atop blotting paper, brushing atop Mylar and spraying. Those adhesives which prove to be suitable will then be tested by the Analytical Research Services of C.C.I.

CENTRE DE CONSERVATION DU QUEBEC

Most of the laboratory equipment for the textile conservation laboratory has arrived and been installed. A collection of Inuit objects has been treated for an exhibition at the Musée du Québec. Two regional museums have been consulted regarding textile storage.

DETROIT INSTITUTE OF ARTS

The textile collection is in the process of being "re-stored". One aspect of the new storage system has been the use of stainless steel heavy-duty restaurant supply carts (in various lengths, with numerous

shelves) for storage and handling/transport. (re: fig 1; supplier re: supply sources)

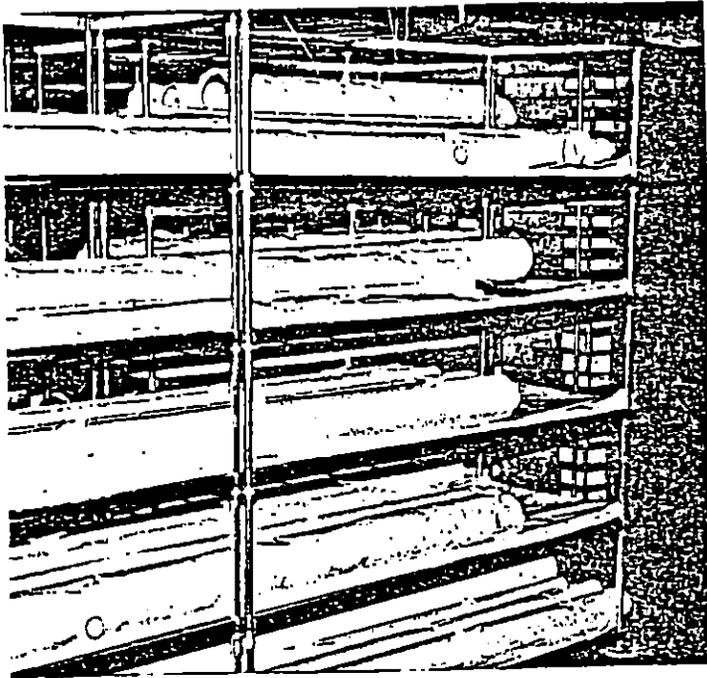


fig. 1

GLENBOW MUSEUM

The conservation department has been busy coping with an infestation of moths which occurred in the Ethnology storage area. A fumigation program was instigated immediately and two areas which were quite bad initially, have been completely fumigated. Unfortunately a new infestation has broken out recently and 40 cabinets need to be fumigated before the critical stage is over.

Changes are being made to the permanent cases on the 3rd and the 4th floors. A maintenance program which includes cleaning of the glass and artifacts, rebuilding of mounts when necessary and addition of plexi-glass tops will be done on each case.

The wedding dress show has unfortunately been postponed for the time being, another date has not been set for it.

ROYAL ONTARIO MUSEUM

Izabella Krasuski is working on a collection of Islamic and Coptic fragments and the large "Coptic Curtain".

UBC MUSEUM OF ANTHROPOLOGY

Mary Frame is cataloging a recently acquired collection of ancient Peruvian artifacts, at the UBC Museum of Anthropology, under a Koerner Foundation grant. The grant continues for 6 months.

CONSERVATION TECHNIQUES

Ref: CANADIAN CONSERVATION INSTITUTE

The textile Lab at C.C.I. has recently developed a storage/mounting system for small embroidery samples. All the samples involved in the original project were under 30 X 21 cm. in size. The system is a linen/matt board "page" which fits into a commercially available archival binder. The binder measures 47 X 32.5 X 8 cm. deep and comes complete with a slipcase.

The "pages" are made up of a 2 ply mattboard centre with linen bonded to both sides. The linen is bonded with white glue around the perimeter only. On top of the linen are bonded 4 ply window matts. One border is left larger to accommodate holes to match the binder rings. The holes are finished with large metal eyelets. The embroidery samples can be stitched to both sides of the "page". The depth of the window matts prevent the samples from crushing against each other.

The most exotic piece of equipment used to make the pages is a matt cutter. With the exception of the archival binder and acid-free matt board all other materials and tools are available in sewing and hardware shops. The binders are available from

Light Impressions, 189 N. Water St.,
Rochester, N.Y.

This system could be modified for other applications. Perhaps the basic idea can be adapted for use with archaeological textiles, depending of course, on the condition of the textiles.

Ref: GLENBOW MUSEUM - GAIL SUNDSTROM

1. Framing small, flat textiles for display

A framing method for textiles has been adapted at the Glenbow Museum for mounting the sampler collection. The method which uses acid free mattboard, washed unbleached muslin and archival hinging tape is relatively safe from a conservation point of view and is quite inexpensive and easy to do.

Method:

A piece of 4 ply mattboard is cut to the desired size. The sampler is measured and at least 6 cm. is added to both the lengthwise and crosswise dimensions. The mattboard is then covered with a piece of washed backing fabric. The fabric is cut 8 cm. longer than the board. One edge of the fabric is folded over and taped with hinging tape (re: fig.2), care is given to keep the grainlines perfectly straight. Weights should be put on the taped edge until it is dry. By placing straight pins into the top edge it is possible to keep the fabric on the straight of grain while taping. When the opposite edge is then taped the pins allow a certain amount of tension to be put on the fabric while taping. (re: fig. 3).

The same procedure is repeated for the two adjacent sides. As the mattboard has a tendency to curve if the fabric is stretched too tightly it is important not to put too much tension on the fabric. The tension only needs to be tight enough so as to remove the wrinkles.

After the board has been covered, the sampler is placed on the fabric and stitched using Ursus Cotton Thread from Zwicky and a #12 sharps needle which has been slightly curved. The stitches should cross over 2 warp or weft threads on the right side and go under 6-7 threads on the reverse side. (re: fig. 4)

The stitching should be done around the perimeter of the sampler, and in some instances, depending on the condition of the sampler, extra stitching may be necessary around the deteriorated sections or through the centre in a regular grid pattern. (re: fig. 5,6,7).

The sampler should be framed in a frame which prevents the glass from contacting the textile. At Glenbow, we used an Opus type frame which had a spacer section built in. Plexiglass which has an Ultra-Violet screen in it is preferred over glass. For added protection to the back of the textile a second piece of mattboard was inserted into the back of the frame. For textiles which were travelling a piece of Coreplast was also inserted as an additional protector. (re: fig. 8).

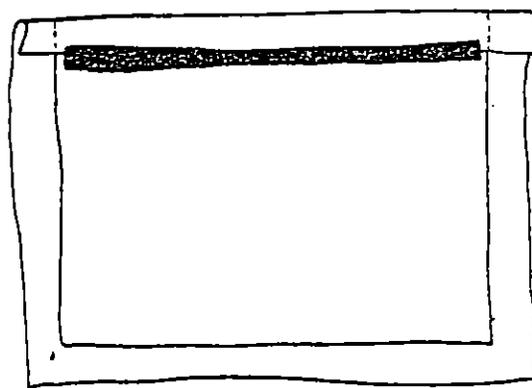


fig. 2

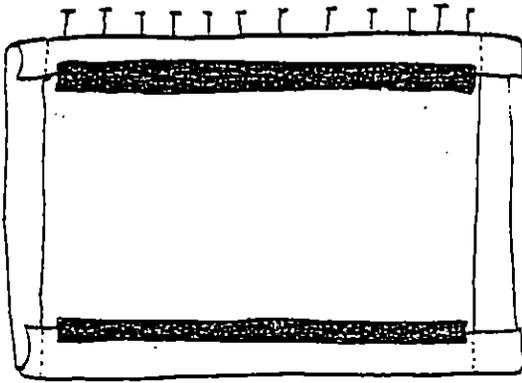


fig. 3

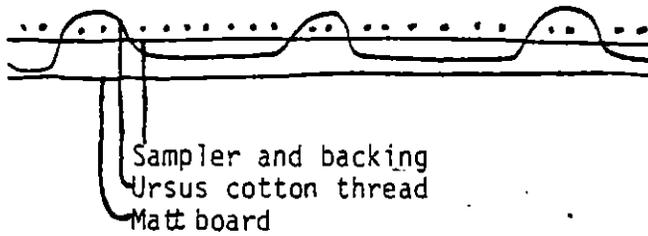


fig. 4

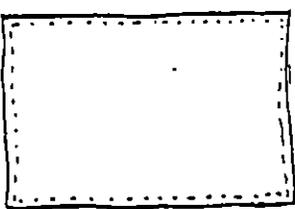


fig. 5

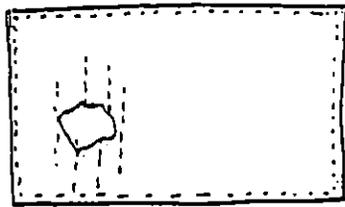


fig. 6

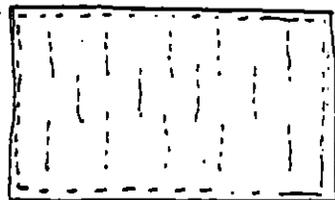
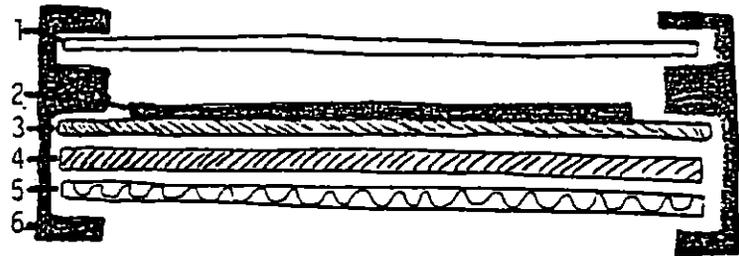


fig. 7



Cross section of framed textile

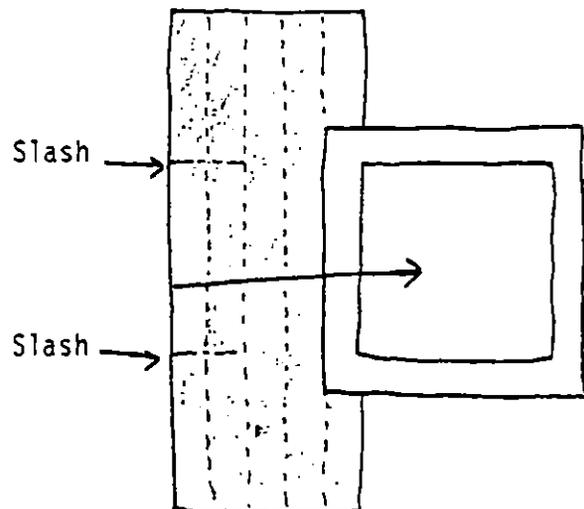
- 1. plexiglass
- 2. textile
- 3. mat board
- 4. mat board
- 5. coreplast
- 6. frame with spacer

fig. 8

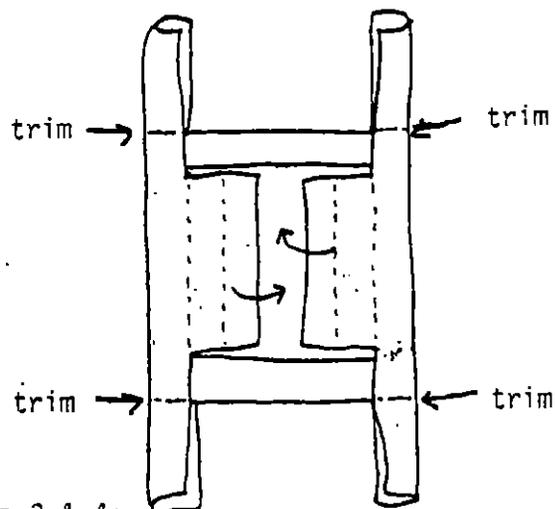
2. Covering balsa wood subframes

(ref: Textile Conservation Centre, Hampton Court Palace).

Step 1:

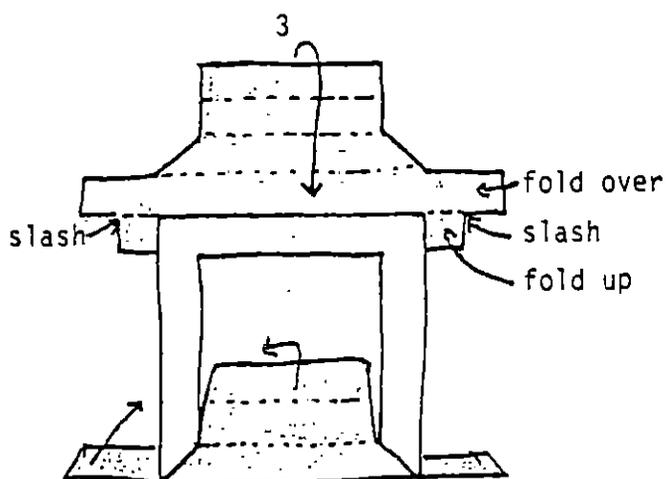


Step 2:



Step 3 & 4:

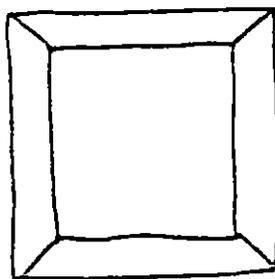
This cut must be very straight and neat in order to produce a good finished product.



4

Step 5:

finished product



Note:

- care must be taken to insure that the glue covers the back of the frame only.
- this method is not completely successful as the frayed edges at mitred corners tend to unravel if they are handled too much.

SUPPLY SOURCES

Ref: CENTRE DE CONSERVATION DU QUEBEC

Heat Spatula - (also other electrical equipment)

CLE Design LTD
69 Haydons Road
Wimbledon, London
England
SW19 LHO

Tel. 01-540-5772
Atten: John Money - Director

Giba Geigy Dyes - (whole sale)

St-Lawrence Aniline
Post Office Box 1232
Brockville, Ontario
Canada
K6V 5W2

Atten: Bob Smith

Pre-scoured fabrics

Test Fabrics Inc.
P.O. Drawer 0
200 Blackford Avenue
Middlesex, N.J.
U.S.A.
08846
Tel. (201) 469-6446

Propyltex Screening Fabric

Plastic-Craft Products Corp.
164 West Nyack Road
West Nyack, N.Y.
U.S.A.
10994

Tel. (914) 358-3010

Extremely fine scissors

"Iris" stainless-steel operating scissors.

- very useful for delicate work
- available from most medical supply stores

Ref: DETROIT INSTITUTE OF ARTS

Stainless Steel restaurant supply carts

William Hodges & Co.
A Division of Falcon Products, Inc.
3031, Red Lion Road
Philadelphia, Pa.
U.S.A.
19114

Tel. (215) 632-5000

Also: call or write for local distributor.

Ref: GLENBOW MUSEUM

Enzymes - Novo Enzymes Headquarters

Van Waters & Rogers Ltd.
2700 Rue J.B. Deschamps
Lachine, P.Q.
Canada
H8T IEI

Atten: John Bayard

- local Van Waters and Rogers exist in major centres.
- are very generous with advice and free samples of enzymes useful for de-sizing and for removing proteinaceous stains.

Textile materials

Lacis
2990 Adeline Street
Berkeley, California
U.S.A.
94703

- has hair silk and a wide selection of books, and a fine textile craft materials (including acid-free tissue in small quantities).
Send \$1,00 for catalogue.

Supply questions

Until recently Orvus W.A. paste was sold in a local feed store for washing livestock. With the demise of Proctor and Gamble's interest, the store now carries "Animal Shampoo" made by David and Lawrence, Hamilton, Canada. The label recommends it as "safe for delicate fabrics". Does anyone know what this is?

Regarding detergents used in Canada and Europe: The enclosed chart lists 9 detergents used in the conservation field. If anyone has any additions or changes to the chart please inform Gail Sundstrom, Textile Conservator.
(Re: fig. 9, 10)

Ref: ROYAL ONTARIO MUSEUM

"Nylon tissue-paper"

Process Nylon Laminating Materials Co.
329 Veterans Blvd.
Carlsbad, New Jersey
U.S.A.
07072

Tel. (212) 935-2900

- useful in the support of fragile textiles during wet-cleaning.

Information on different detergents taken from the specifications for the product from the firm in question.

Name of Product Firm	Ionic Activity	pH	Solubility	Emulsifying Properties	Performance in Hardwater	Conc. for Animal Fibre	Conc. for Veg. Fibre	Moisture Absorption Ability	Detergency	Sudsing	Dispersing Qualities
Hostapon T. (powder hoch conc.) Hoechst	Anionic	Neutral	Soluble in Warm water Average	Average	Very good	.5 - 2 gm/litre	.5 - 1 gm/litre	Good, especially with higher temperatures			
Levapon OL Bayer	Anionic	Neutral	Soluble in boiling water	Average	Good	.5 - 1 gm/litre		Average	Average	Average	Average
Levapon TH Bayer	Anionic	Neutral-weak alkaline	soluble in warm water	Good	Good		.3 - .7 gm/litre	Good for Cellulose Fibre	Good for Cellulose Fibre	Good	Good
Levapon Ca Bayer	Anionic	Neutral	Soluble in cold or warm water	Average	Average	.5 - 4 gm/litre		Good for wool	Good for wool	Average	Average
Synperionic-N Lissipol-N I.C.I.	Nonionic	Neutral	soluble in water, Ethanol, Methanol, acetone, Ethylglycoether	Good	Good	.5 - 1 gm/litre	.5 - 1 gm/litre	Good	Good	Moderate	Good-Moderate

Tinovetin JU Ciba Geigy	Nonionic	Neutral	soluble in water, cloudy solution over 60°C	Good	Moderate. Demands the addition of Irgalon ST for the boiling of cotton	.5 - 2 gm/litre	1 - 2 gm/litre	Good	Good	Moderate	Good
Sandopan KD Sandoz	Nonionic	Neutral	soluble in warm water	Good	Good	1% of textiles weight, 1 part soap 2 parts H ₂ O	.1 - .3% of textiles weight 1 part soap 2 parts H ₂ O	Good	Good	Good in neutral and alkaline bath	Good
Vulpex Laporte Industries Ltd.	Anionic	weak Alkaline	Soluble in water, Ethanol, trichloroethylene, trichloroethane	Average	Average	1% solution	1% solution	Average	Average	Average	Average
Orvus WA Paste Proctor & Gamble and Canada Packers	Anionic	Neutral	Soluble in hot or cold water Requires coupling agent in common organic solvents	Excellent	Stable in hard water and in the presence of acids and alkalis	.5 - 1 gm/litre	.5 - 1 gm/litre	Excellent	Excellent in wool, synthetics, silks; with alkaline builders, excellent on cotton	Excellent in soft or hard water (High Sudser)	Excellent

Translated from Danish
Courtesy of the Textile Conservation Lab
National Museum of Denmark.

Vacuum Tweezer Pick-up system

Catalog No: 4210

Conservation Materials Ltd.
340 Freeport Blvd.
Box 2884
Sparks, Nevada
U.S.A.
89431

Tel. (702) 331-0582

- useful for the treatment of very fragile textiles.

PROFESSIONAL SERVICESRef: CENTRE DE CONSERVATION DU QUEBECAncient dyes and colorants

Mr. Max Saltzman
16428 Sloan Drive
Los Angeles, Ca.
U.S.A.
90049

Ref: GLENBOW MUSEUMTextile Analyses

Textile Analysis Service
315 B, Printing Services Building
(Corner 116 Street and 89 Avenue)
The University of Alberta
Edmonton, Alberta
Canada
T6G 2N1

Tel. (403) 432-3832

- Analyze performance problems of garments, household textiles (carpets, draperies, upholstery), furs and leathers.
- Assist museums with textile conservation through fibre identification, cleaning, mounting, storage and consulting.
- Offer information on the selection, use and care of textiles.

- Provide textile testing as set out by
CGSB Canadian Government
Specifications Board
ASTM American Society for
Testing and Materials
AATCC American Association of
Textile Chemists and Colorists.

HEALTH AND SAFETYRef: GLENBOW MUSEUMArt Hazards Newsletter

Centre for Occupational Hazards Inc.
5, Beekman Street
New York, NY 10038
U.S.A.

- The Art Hazards Newsletter contains much valuable current information on both conservation practices and materials, and textiles crafts. A one-year subscription of ten issues for \$10,00 (plus \$1,50 to Canada) is available from the above address.

PUBLICATIONS/REVIEWSRef: Art & Antiques (magazine) Nov./Dec. 1981

- article on the care of textiles for private collectors.
(ref: Detroit Institute of Arts).

Ref: The Textile Conservation Workshop Newsletter
October, 1981.

Address: The Textile Conservation Workshop
Main Street
South Salem, N.Y.
U.S.A.
10590

The Preservation of Paper and Textiles of Historic and Artistic Value II;
ed. John Williams; Advances in Chemistry
series No. 193, 1981.

The Proceedings of a conference sponsored by the American Chemical Society (1979), this volume contains 18 chapters presenting research on conservation treatments on paper and 6 chapters on the conservation of textiles. Cost: \$44,75 (U.S.)

Order from:
American Chemical Society
1155 16th Street NW
Washington, DC 20036

Ref: COLLEEN WILSON, B.C. PROVINCIAL MUSEUM

Comments on: "Fibre Identification in Ethnological Textile Artifacts" by Erica Schaffer, published in Studies in Conservation 26, (1981).

Inexpensive equipment and simplified methods suitable for the identification of textile materials are a welcome addition to any museum with either ethnographic or historic textile collections. As the author points out, analysis of this kind can be valuable for dating and for authenticating artifacts. I feel however, that the proposals are in some respects overcomplicated and in others, oversimplified.

Fibres are identified by the coinciding results of a number of different tests. Included here are methods of testing by ignition, solubility, dry-twisting, staining and microscopic examination.

Ignition tests are easy to perform and require no specialized equipment, but they can provide more detailed information than is presented here. Identification of Textile Materials (1) contains an extensive chart (table B) to that end.

Solubility tests can also reveal useful information, however, there are less complicated series that will provide comparable results. Dr. Anthony Smith of the Textile Conservation Centre, Hampton Court, England, has developed a table of solubilities that is easy to follow, requires no vigorous sequence, and provides equally conclusive results.(2)

There is some question as to whether the twist test can provide certain answers when used on aged fibres. If the fibres have been degraded to any extent they may not respond reliably. Also, if those fibres have been part of a structure for a number of years, having been spun, woven or under tension, those deformations may have more influence on the twist than the natural inclination of the fibre. Insufficient emphasis is placed on necessity of testing a single fibre at a time if useful results are to be obtained.

The ash analysis and staining tests may give conclusive results, but do not apply to all the fibres mentioned. While detailed information is given to positively identify a number of "commercially important bast and leaf fibres" there are no clues as to how to deal with the wealth of other possible materials.

Microscopic examination is a highly valuable tool, but I feel that the presentation here is somewhat misleading. If this advice is intended to serve as a guide to fibre identification it is not nearly thorough enough, but there is no advice to seek additional tests. There is a limited number of illustrations that would clarify the descriptions of morphological characteristics. The photo-micrographs that are included are labelled incorrectly - they show clusters of fibres, not individual fibres.

Having stated that the ignition and solubility tests cannot distinguish among the cellulose fibres, nor among the protein fibres, no indication is given of how to do so. The vegetable fibres are listed in some detail, but there are no tests presented that will identify cedar bark, cattail (stems, leaves or seedhairs) or nettle, only a few of the great variety of plant parts found in North American ethnographic material. Protein fibres are virtually ignored. Morphological descriptions are given of silk and tussah silk. There are no hints as to how to differentiate among goats' or dogs' hair, fine sinew porcupine quill, or even sheeps' wool.

The article gives the impression that the use of the chemicals, supplies and methods of analysis described will facilitate the identification of textile fibres used in

ethnographic materials. However, using the information provided it would not even be possible to identify the materials used in the Chilkat blanket given as the primary example of the usefulness of textile fibre analysis. There are simpler means of fibre testing that will delineate the basic fibre types. To perform more detailed analysis, particularly of ethnographic materials, and to take the best advantage of equipment such as the Fibre Microtome, a great deal more information is necessary.

REFERENCES:

- (1) Identification of Textile Materials - The Textile Institute, Manchester 1975
- (2) Solubilities Table - Dr. Anthony Smith (based on the information in (1)).
1. Secondary acetate - 70%v/v acetone
2. Triacetate- Glacial acetic acid - 1.
3. Nylons - 50% w/w hydrochloric acid
4. Silk - Conc. hydrochloric acid - 3.
5. Wool - 1% sodium hydroxide at the boil - 4.
6. Viscose rayon - 60% w/w sulphuric acid at 60°C. - 1,2,3.
7. Natural cellulose (flax and cotton)- Cuprammonium hydroxide - 6.
8. Acrylic - Dimethylformamide*
9. Polyester - N-Methyl - 2 - pyrrolidone * - 8.

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

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

CONFERENCES/MEETINGS/SEMINARS

Ref: CANADIAN CONSERVATION INSTITUTE

Construction of Mannequins for Museum Use

The staff of the Textile Division at the Canadian Conservation Institute held an in-house session on the construction of mannequins for museum use during the week of October 13-16, 1981. First, a search of available literature on the subject was made, from which methods were chosen which appeared to be most practical from the standpoint of a small museum with limited funds, resources and time. It should be kept in mind that only mannequins suitable for a temporary mounting situation were under investigation. (A need for such a support might also, for instance, arise on a C.C.I. Mobile Laboratory visit to a small museum.) The different types attempted were greenboard ("upsomboard") forms, gummed paper tape forms, chickenwire/plaster forms, alteration of commercial mannequins, waist-support forms (for skirts only) and flat forms. By far the most practical method was found to be the gummed paper tape forms.

Briefly, this method involves fitting nylon tricot fabric over the torso of a live model at least one size smaller than the size needed for the costume. Gummed paper parcel tape is then applied over the entire torso, to crotch level, front and back, then repeated, to result in two layers of tape. The strips of tape are applied in a herringbone fashion. When almost dry, the form is cut up the centre of the back, eased off the model, and the cut is taped up. When dry, the inside of the form is taped over in the same fashion. (This form can be altered by cutting or padding out to achieve the precise shape desired.) When completely dry, the form is coated with polyurethane, and mounted on a wooden stand of required height, with cross-bars at the shoulder and hip levels. The cross-bars are fitted to the 2 X 2 wooden upright by means of bolts and wing nuts.

This way, the cross-bars can be positioned vertically whilst the form is mounted, and then fastened in a horizontal position to support the form. It is understood that the final step would be to make a cover for the form from a fabric which would be suitable for the costume to be mounted. It is expected that the details of the sessions, activities will soon be available as one in a series of "C.C.I. - I.C.C. NOTES".

Ref: CENTRE DE CONSERVATION DU QUEBEC

IIC-CG Conference and Annual Meeting, 1982

- The next IIC-CG conference and annual meeting shall be held in Quebec City at Laval University from June 20 to 24, 1982.

Textile Conservation Seminar: June 25-27, 1982.

Québec, Université Laval

- immediately following IIC-CG

The "Centre de Conservation du Québec" in collaboration with the "Direction des Musées privés et centre d'exposition du Ministère des Affaires Culturelles", has invited Dr. Liliane Masschelein-Kleiner, Chief of the scientific department at "l'Institut Royal du Patrimoine Artistique de Bruxelles", to conduct a seminar on the conservation of textiles.

The following subjects shall be treated:

1. Ancient dyes: analytical methods. The historical evolution of dyes.
2. The use of dyes in textile conservation: theory - practical sessions.
3. Contribution to the study of adhesives used with the conservation of historic textiles.

- The number of participants shall be limited to 20 individuals.

- There shall be no registration fee.
- The lectures shall be given in french, however, Dr. Masschelein-Kleiner shall answer questions in french or english.
- Those individuals who are interested in participating in the seminar, should send their request, accompanied with a concise job-description and a brief curriculum vitae to:

Ms. Sharon Little
Centre de Conservation du Québec
476, rue Desrochers
Ville Vanier, Québec
Canada
GIM IC2

- In the case, where by, the number of requests outnumber the limited number of participants, a selection committee shall make the final selection of participants, during the month of May.

- Ref: GLENBOW MUSEUM

1981 Irene Emery Roundtable on Museum Textiles.

Subject: "The Management of Museum Textile Collections"
(Nov. 16-18, 1981)

- reprints shall be available.

Textile Preservation Symposium:

"The Cleaning of Textiles"
Winterthur Museum
November 19-20, 1981.

- Audio cassettes (total of 8 tapes) are available from:

Cassettes Recording Company Inc.
c/o Huntington National Bank
Dept. L-270
Columbus, Ohio
U.S.A.
43260

Tel. (513) 223-5380.

Ref: THE TEXTILE CONSERVATION WORKSHOPThe Textile Conservation Group

The Textile Conservation Group meets every six weeks to hear a guest speaker on some aspect of textile conservation or related topics. Anyone who is in the New-York City area is welcome to attend; meetings are currently held at the American Museum of Natural History, 79th St. and Central Park West, New York City. Contact the Secretaries for schedule and membership details:
Deborah Bede, Judy Ozone, Secretaries
The Textile Conservation Group
c/o The Textile Conservation Workshop
Main Street
South Salem, New York
U.S.A.
10590

Tel. (914) 763-5808

EXHIBITIONSMUSEE DU QUEBEC

"Les Inuit du Nouveau Québec"

- le 27 février - 31 août, 1982

MUSEE DES ARTS DECORATIFS - CHATEAU DUFRES-NE

"Jack Lenor Larsen - 30 ans de Création Textiles"

- le 10 juin - fin août, 1982

MUSEE M^CCORD - M^CCORD MUSEUM

"A Fantasy of Fashion"

- until April 21, 1982
- an exhibition of 200 years of fashionable costume and accessories dating from the early 18th century.

"Women's Canadian Club of Montreal, 1907-1932"

- May 26 - October 31, 1982.

- An exhibition of day dress.

ROYAL ONTARIO MUSEUM

A collection of Islamic and Coptic textiles shall be on exhibition, commencing July 12, 1982.

VANCOUVER MUSEUM (FORMELY VANCOUVER CENTEN-
NIAL MUSEUM)

"Waisted Efforts"

- an exhibition and entertaining display of women's undergarments 1760-1960.

TRAVELLING EXHIBITIONS

"A Sampling of Samplers"(Glenbow/ organized)

University of Alberta - Ringhouse Gallery,
Feb. 11- Feb. 21, 1982.

Kamloops Art Gallery, Mar. 5 - Mar. 28, 1982.

Red Deer Museum, Apr. 2 - May 9, 1982.

Ukrinian Museum, Oct. 7- Nov. 12 1982 (Saskatoon, Sask.)

"The Comfortable Arts: Spinning and Weaving in Canada" - (National Gallery of Canada/ organized)

Regina - Mar 1982

Vancouver - Apr. 1982.

PEOPLE

Deborah Bede, costume conservation student from the Conservation Center, Institute of Fines Arts, NYU at the Detroit Institute of Arts, Textile Laboratory
September - December 1981.

Doreen Rockliff is tentatively planning a thesis related to the conservation of fibre arts. She would like to hear from anyone who has information or interest in this aspect of Textile Conservation. Definition of Fibre Art for the purpose of this study: "Constructions produced primarily in the Fibre medium conceived for non-utilitarian purposes, individually created by an artist.

Write to:

Ms. Doreen Rockliff
 Graduate Student
 Room 125 Home Economics Bldg.
 University of Alberta
 Edmonton, Alberta
 Tel. 432-5385

DISCLAIMER

Articles in the Textile Conservation Newsletter-Canada are not intended as complete treatments of the subjects but rather notes published for the purpose of general interest.

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PROBLEMS/QUESTIONS

- Mary W. Ballard, Detroit Institute of Arts is interested in lace and embroidery cataloguing methods.
- Rebecca Rushfield, Restorations, Brooklyn N.Y. has recently worked on a 1798 sampler (produced in Waltham Abbey, Essex, England) which was mounted/framed in a fairly distinctive manner. The sampler was stitched to the reverse side of a stencil printed oil cloth. The framing included a label reading "Picture Frame Maker and Mount Cutter T.S. Parrott 549 High Street, Dorking". She would appreciate hearing from anyone who has come across that label or that method of mounting textiles.
- The UBC Museum has some Peruvian turbans (500 B.C.), the largest of which is 9' X 5". They are currently folded with acid free tissue, padding the folds. Any suggestions on how to store long fragile archaeological textiles would be appreciated.