Dear Textile Working Group members,

I hope you are all doing well and are enjoying the summer. Maybe you are still working or you might be taking a well-deserved vacation. In both cases I hope this Newsletter comes as a welcome distraction. As usual, it is full of news about upcoming conferences and interesting publications or events. It also contains reports about some past meetings that took place in Antwerp, Belgium and in London. I am happy that some of the speakers were willing to write short articles about their presentations.

As mentioned previously, the ICOM-CC working groups on Textiles; Sculpture, Polychromy, and Architectural Decoration; and Wood, Furniture, and Lacquer are, together with ICOM-DEMHISt, organizing an interim conference under the title “The Artifact, its Context, and their Narrative. Multidisciplinary Conservation in Historic House Museums”. I am happy to let you know that the working group coordinators and the DEMHIST board were able to put together an interesting selection of papers and site visits. You can find more information about the program in this Newsletter. I hope you will be inspired by it and register to participate in Los Angeles from November 6-9, 2012. For those of you who are unable to go to LA, I hope to report on the conference in our next Newsletter.
Please let us know what you are doing. Tell us about research you have carried out. Send us interesting results you would like to share with the textile conservation community. You can send all information to our Textiles Working Group Newsletter editors, Rebecca Rushfield and Mika Takami, or to me.

I wish you all a beautiful summer and hope to see you at our interim conference!

Elsje Janssen
Coordinator, ICOM-CC Textiles Working Group

Meeting and Conference Reports

“Study day for Conservators in Antwerp”
May 10, 2012, Antwerp, Belgium
Report by Elsje Janssen, Coordinator Textiles Working Group

On May 10, 2012 the Antwerp headquarters of KatoenNatie, organized a study day for conservators on analyses, conservation and techniques. Textile conservator Anne Kwaspen invited several colleagues from Belgium, the Netherlands and Germany.

René Lugtigheid, who teaches textile conservation at the University of Amsterdam, started with a lecture about the Masters program in the Conservation and Restoration of Textiles at that institution. Nathalie Ortega spoke about the training program in conservation and restoration of textiles and costumes at the Artesis Hogeschool in Antwerp. Both gave a short history of the program and talked about how the program is organized and where its focus lies.

Gabriele Zink, a textile conservator specializing in archaeological textiles who works for Schloss Gottorf in Sleeswijk, Germany, gave a very fascinating lecture about the Technique for in-situ-blocks. She has written an article about it which is published in this issue of the ICOM-CC Textiles Working Group Newsletter.

Art historian Frieda Sorber of the Mode Museum in Antwerp and textile conservator Shirin Vancenoghe of the Royal Institute for Cultural Heritage in Brussels explained the research and conservation that was carried out on the relics from Herkenrode--a collection of 114 pieces including skulls, miniature busts and bones dating from the 13th until the 18th century, which were covered in various textiles.

The importance of technical analyses and an understanding of the object by the conservator of archaeological textiles was emphasized in a lecture by Anne Kwaspen. She showed how misinterpretation of Egyptian tunica and sprang hairnets could lead to wrong conservation decisions or treatments.

Mieke Albers, textile conservator at the Rijksmuseum Amsterdam, spoke about the retouching of old faded restorations in an 18th century Gobelin tapestry. Her presentation raised several questions from the audience. She will present her work and ongoing research at the ICON
Textile Group symposium which will take place in Edinburgh in September 2012 (see the announcement elsewhere in this issue of the Newsletter).

Carola Holz, also a textile conservator at the Rijksmuseum Amsterdam, gave a lecture on the use of Evacon-R, a thermoplastic glue, in textile conservation. She clearly explained the research that was carried out and the results, as well as the advantages of this conservation technique.

An exhibition of women’s clothing dating from 1750 to 1950 is on display until the middle of August 2012 the ModeMuseum in Antwerp. It is part of a private collection the museum bought from Mrs. Jacoba de Jonge. Kim Verkens, costume conservator at the museum, showed a selection of conservation treatments that had to be carried out before the clothes were put on display.

Marjolein Homan Free and Joni Steinmann, master students in textile conservation at the University of Amsterdam, gave presentations about the conservation of 17th century dolls from doll houses. They have written about their research and conservation treatments in this issue of the ICOM-CC Textiles Working Group Newsletter.

René Lugtigheid presented a second lecture on how textile wall coverings that underwent conservation treatments ten or twenty years ago look today. She chose several historic interiors and looked at how well treatments involving gluing or stitching survived. The results turned out to be very good.

As last speaker of the day, Griet Kockelkoren, a consultant on preservation and conservation at Faro Flemish interface centre for cultural heritage in Brussels and a teacher at the Artesis Hogeschool Antwerpen gave an overview of her research on nylon net for conservation use.

The study day participants were given a guided tour of the KatoenNatie’s superb textile collection “3500 years of textile art”. The company built special galleries for the collection the focus of which lies on Egyptian tunics and Coptic fabrics. This is a collection definitely worth a visit! (see: http://www.headquarters-katoennatie.com).

“European Painted Cloths C14th-C21st: Pageantry, Ceremony, Theatre and the Domestic Interior”
Report by Elsje Janssen

As an art historian specializing in tapestries and textiles, I am sometimes contacted for information about ‘painted tapestries’ or asked to have a look at them. Unfortunately there isn’t much published about them. So I was keen to learn more about this subject at the conference in London, organized by Christina Young (The Courtauld Institute of Art) and Nicola Costaras (Victoria & Albert Museum).

The aim of the conference was (quote from the website): to ‘...explore the use of painted cloths in religious ceremony, pageantry, domestic interiors and scenic art. It will focus on
their change of context and significance from the fourteenth to the twenty-first century exploring their different function, materials, and method of creation. The potential for large sizes, portability, and versatility for religious objects including banners, hangings, altarpieces, and palls was the impetus for the emergence of fabrics as a painting support in Western art in the Middle Ages. The demand for elaborate altarpieces, church furnishings, and liturgical objects increased in the thirteenth and fourteenth centuries due to changes to liturgical practice and an upsurge of religious fervour. The functionality of the works explains the survival of relatively few examples. Were paintings on fabric envisaged as ephemeral objects? There is evidence to the contrary. One of the most common forms of interior decoration for centuries, painted cloths have received less attention from art historians and historians than they deserve in part due to their poor survival. Often regarded as cheap substitutes for those who could not afford tapestries, their function has been oversimplified and their importance in providing imagery as well as literary subjects has been underrated. Scenic backcloths were once commissioned for court functions, part of an elaborate display of royal power and magnificence, such as the Field of the Cloth of Gold. The same methods and materials continued to be used for theatrical cloths. The nineteenth and twentieth century saw a resurgence in interest in the art form, as established artists, among them Burne-Jones, Rossetti, Picasso and later Piper, Hockney and Caulfield, took up commissions for the theatre and ballet."

With presentations covering seven centuries, there was a lot of variety in the program. There were lectures about what we can learn from written sources like archival documents but also from Shakespeare’s plays and from paintings, drop curtains and painted cloths and their use. The peer reviewed papers presented at the conference will be published by Archetype Books. To give you an idea of the content, here are the names of the speakers and the title of their presentations:

Friday 15 June
SESSION 1: Religious and Secular
Roland Krischel (Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany)
*Cloths in and on Paintings - From Curtain to Shutter and Back Again*

Jim Harris (The Courtauld Institute of Art)
*Building a House for Repentance: The Monochrome Passion Cloths of San Nicolò Del Boschetto in Genoa*

Nicola Coldstream (independent researcher)
*The Use of Painted Cloths in London Civic Pageantry of the Fourteenth and Fifteenth Centuries*

Christina Young (The Courtauld Institute of Art)
*Scenic Painted Cloths: King’s Painter to Celebrity Painter*

Nicola Costaras (Victoria and Albert Museum): *The Ownership of Painted Cloths in Late Medieval England*

SESSION 2: Domestic Interiors
Sir Nicholas Mander (Owlpenn Manor, UK)
*The Painted Cloths at Owlpenn Manor, Gloucestershire*

Katherine French (University of Michigan)
Painted Cloths in Late Medieval London Houses

Jorien Jas (Gelderland Trust)
*A Chinese Room in Decay: History and Conservation*

Sylvia W. Houghteling (Yale University)
*From Foot-Cloth to Petticoat: the British Uses of Indian Chintz ca. 1700*

Saturday 16 June
SESSION 3: Pageantry and Ceremony
Jo Kirby Atkinson (Scientific Department, National Gallery, London)
*The Trade and Import of Painted Cloths in 15th/16th Century London*

Sarah Kleiner (Department of Paintings Conservation, The Metropolitan Museum of Art, New York)
*A technical study of a late fourteenth-century double-sided processional banner by Spinello Aretino*

Katja von Baum (WalraafRichartz Museum)
*The Legend of St. Bruno and the Painting Cycles on Canvas in Late Fifteenth-Century Cologne*

Sing d’Arcy (The University of New South Wales)
*Painted Cloth and the Transformation of Seville Cathedral for the 1671 Festivities of the Canonisation of Saint Ferdinand III*

SESSION 4 Scenic Art
Hilary Vernon Smith (Royal National Theatre, UK)
*The Changing Practice of Scenic Painters in England*

Rebecca Olson (Oregon State University)
*‘Shall by a Painted Cloth Be Kept in Awe’: Shakespeare’s Narrative Textiles*
Karen Thompson (independent researcher) and Frances Lennard (University of Glasgow)
*Normansfield Theatre Scenery: Materials and Construction Revealed Through Conservation*

Nikki Frater (Plymouth University)
*Rex Whistler’s Drop Curtain for ‘The Rake’s Progress’ – 1935 and 1942*

Jane Pritchard (Victoria and Albert Museum)
*Paintings for Performance: Theatre Cloths in the Collections of the Victoria and Albert Museum, London, and the Royal Pavilion, Art Gallery & Museum, Brighton*

All of the abstracts are available on the Courtauld website:
http://www.courtauld.ac.uk/researchforum/events/2012/summer/EuropeanPaintedClothsC14th-C21st.shtml
Here are those for the papers that were concerned with conservation or materials:

Sir Nicholas Mander (Owlpenn Manor, UK)
*The Painted Cloths at Owlpenn Manor, Gloucestershire*
The series of painted cloths at Owlpen Manor (listed Grade I), in Gloucestershire, is recognised as probably the most complete scheme of later painted cloths extant – and still in situ – in England. They relate to a workshop of cloths similar in style and technique discovered at various sites in the southern half of England. They illustrate Old Testament scenes from the life of Joseph and his brothers against a stylized background of conical hills, forest work, animals and exotic buildings representing the Holy Land. They are painted in a traditional glue tempera technique on 42-inch strips of coarse linen canvas. They were installed following the well-documented early Georgian reordering of the east wing of the manor house after it had been inherited by Thomas Daunt IV, where they are recorded in his account book in 1723. The manor was virtually unoccupied for 80 years to 1925, when they remained ‘sleeping’ in the same dry upper bedchamber where they were first hung, and begin to be described in the first antiquarian accounts. Finally, the painted cloths were cleaned and conserved by Elsie Matley Moore, an early authority on painted cloths, in 1964, when they were reduced in height by cutting off the bottom border and rehung in an adjacent Tudor bedroom, considered at the time more appropriate for their display to the public. Today their rare survival gives a privileged insight into ideas of interior decoration in the early modern period. Recently, a number of reproductions have been made to enhance the ‘authentic’ interpretation of historic interiors in museums and houses open to the public.

Jorien Jas (Gelderland Trust)  
*A Chinese Room in Decay: History and Conservation*

The Chinese room of HuisVerwolde in the east of The Netherlands still has its original decoration of 1777. The room is dominated by a painted cloth wall-hanging with Chinese and exotic subjects. Fortunately the building-period of the house is very well documented in 42 letters by the architect Philip Willem Schonck, who worked in those years mainly for the stadholder prince William V. The architect barely had time to come to Verwolde. Instead he wrote detailed instructions in his letters. It is therefore that we are well informed on where and how the only surviving wall-hanging from the building period of the house was produced. Its production in 1777-1778 took place when there was a strong rivalry with wallpaper. Was it because of this competition that this wall-hanging was produced on bad quality linen? We know from several documents that the producer, the Amsterdam factory of Troost van Groenendoelen, already was in decline. After the Second World war the wall hanging was in bad shape due to the use of the house as a sanatorium. The treatment given to the wall-hanging after the war turned out to be a big problem. Lots of fibreboard and painters filler where added to the back of the wall-hanging and several thousands of nails have been hammered through to keep the hanging on the wall. The wall hanging now gets new treatment to modern standards. The main goal is to give the wall hanging its flexibility back and to remove – as far as possible- all the 20th century additions.

Hilary Vernon Smith (Royal National Theatre, UK)  
*The Changing Practice of Scenic Painters in England*

My training in the early 1970s in scenic painting would have been similar to that of Designer/Scenic Artists who painted the scenery at Normansfield Theatre in the 1800s and probably not far removed from painting in Ancient Greece and Rome. I was taught to heat size, mix it with whiting to prime cloths and flats and when dry paint on top with thin layers of slaked coloured pigments mixed with hot size, to achieve a design. In the mid 1970’s PVA (white glue) became widely available and used by Scenic Artists instead of size. This saved time as no heating was required and paint could be applied successfully at lower temperatures.
Supersaturated Emulsions were developed for film, TV and theatre painting which then superseded dry pigments. In recent years digital printing has sometimes been used instead of hand painted cloths. However, Scenic Artists are not on the decline and have adapted many ancient techniques to modern use and now cope with using a vast range of products applied to many different substrates. This is probably one of the swiftest changes in painting materials to have happened in the history of Western Theatre.

Karen Thompson (independent researcher) and Frances Lennard (University of Glasgow)

How Conservation Added to the Body of Knowledge about the Materials and Construction of Painted Theatre Scenery

Described as one of the finest collections of stock scenery in the country, and a rare survival from the 19th century, the painted scenery from Normansfield Theatre is the focus of this paper. A team of conservators from the Textile Conservation Centre, University of Southampton, in collaboration with paintings conservators, conserved a representative selection of painted flats, a backdrop and a false proscenium for display on the stage as well as stabilising and storing the other items in a bespoke system so that they are accessible to researchers. Normansfield Theatre was a small private Victorian theatre and entertainment hall built in the grounds of a former hospital for people with learning difficulties. The theatre was used by the staff and patients for both therapeutic and recreational purposes between 1879 and 1909. The stage is a miniature version of a typical Georgian theatre, with grooves for scenic flats and mechanisms for hanging backdrops, set within a Victorian proscenium arch. Unusually over 100 pieces of stock scenery, created by established scene painters and dating from the 1870s, survived in its original setting. Although textile conservators are familiar with treating painted textiles, the Normansfield scenery with its large flexible canvases and water soluble, under-bound paint presented new conservation challenges. Research into the scenery’s materials and construction, collaboration with paintings conservators and the conservation treatment itself were able to shed more light on the scene painter’s art.

It was a really interesting conference with a lot of information, not especially on conservation but of all different kinds. Visiting this kind of study days broaden your horizon and make you realize how important it is to attend them to learn new things.

Please don’t hesitate to write about conferences you attended so we can publish it in the Textiles Working Group Newsletter. Your contribution can be interesting to all of us.

Forthcoming Conferences

31st Meeting of Dyes in History and Archaeology.
October 17-20 2012. Antwerp, Belgium.
Announcement by André Verhecken, Organizing Committee.
andre.verhecken@telenet.be

Dyes in History and Archaeology is an annual meeting at which papers on all aspects of dyes and organic pigments are presented. Most of the papers focus on dyes in textiles, paper and paintings. Subjects include the history, chemistry, application and characterization of these
colorants and the role they have played in art and culture worldwide throughout the ages. Papers of an interdisciplinary nature in which technical findings and analytical evidence are applied to cultural issues are especially encouraged, as are wider discussions of issues such as origin, trade, symbolism and aesthetic function. These topics are of interest to an international audience of conservators, curators, historians, art historians, ethnologists, crafts people, artists and scientists.

The first *Dyes in History and Archaeology* meeting took place in England in 1982 with only a handful of people in attendance. Over the years, the number of delegates grew and the meetings were organized in different European countries—Austria, Belgium, France, The Netherlands, Poland, Portugal, Switzerland, Romania, and Turkey. The most recent meetings have brought together over a hundred delegates from some 30 countries worldwide.

Some of the presentations from this meeting will be submitted for peer-review and publication in *e-Preservation Science*.

Further details about the meeting can be found at: http://www.chriscooksey.demon.co.uk/dha/dha31.html

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**Icon Textile Group Symposium: ‘A Woven Alliance: Tapestry Yesterday, Today and for Tomorrow’**

September 21, 2012, Dovecot Tapestry Studio, Edinburgh

A Woven Alliance: Tapestry yesterday, today and for tomorrow This is a one day symposium with a full programme of talks on all aspects of tapestry and its conservation. This event is to be held on 21st September 2012, at the Dovecot Tapestry Studios, Edinburgh, UK and coincides with the exhibition ‘Dovecot 1912 – 2012 : 100 years of contemporary Tapestry’.

The registration fee includes lunch, a visit to the exhibition ‘Weaving the Century: Tapestry from Dovecot Studios 1912 - 2012 and an introduction to the weaving studio by a weaver, followed by an evening reception.

In conjunction with this event there will be trips to Dumfries House, Stirling Castle and other suggestions for activities whilst in Scotland. Further information and the booking form are available on the Textile Group Events Page.

Here is a list of the papers to be presented at the Icon Textile Group Symposium:

  - Michael Bath, “Emblem and Icon: Sourcing the Seasons”
  - Susana Hunter, “A Future Plan for Tapestries: the re-display of a collection in the context of three major Gallery Projects”
  - Philippa Duffus, “Manufacture, Analysis and Modelling of Conservation Strategies for Historic Tapestries”
  - Maria Jordan, “‘Now You See It, Now You Don’t! Fading Dyes and the Impact on the Tapestry Image”
Julie Bonn and Sophie Younger, “Project and Innovation – Caring for a Set of 17th Century Verdure Tapestries at Falkland Palace”

Ksynia Marko and Elaine Owers, “Developing Skills Through Partnership: the Doddington Hall Tapestry Project “

Helen Hughes, Caroline Austin and Louise Treble, “The Public Programme and Conservation Aspects of the Burrell Tapestry Project”

Mieke Albers, “Colouring the Past for the Future: Retouching of Old Restorations in a Tapestry”


Registration fee: ICON members £95, Non-members £125, Students: £65. For registration information, see http://www.icon.org.uk/images/tapestry_booking_form.pdf


A Joint Conference of ICOM - DEMHIST and three ICOM - CC Working GroupsLos Angeles, California, USANovember 6 – 9, 2012

ICOM - DEMHIST, the international committee for historic house museums and three ICOM - CC working groups Sculpture, Polychromy, and Architectural Decoration; Textiles; and Wood, Furniture, and Lacquer are presenting a conference from November 6-9, 2012 in Los Angeles. This four day conference will be co-hosted by the Getty Conservation Institute, the Getty Research Institute, the University of Southern California School of Architecture/Heritage Conservation Programs, and The Gamble House.

Topics:

The theme of the conference will focus on managing the inevitable deterioration of structure and materials in historic house museums, while balancing the need for public access with current standards of practice in conservation. Historic houses remain in constant use throughout their lifespan and their interiors consist of diverse materials often altering dramatically due to change imposed by society, their environment and function. The proper care for historic houses and their interiors draws from many conservation specializations as well as from many other fields. Therefore it is essential to approach each project in a holistic manner using a multidisciplinary collaborative approach involving all stakeholders.

Papers selected for the upcoming symposium focus on the following key issues:

The House Museum as a Significant Historic Artifact: How to balance public access with current standards of practice in conservation.
The Artifact Within Its Context: The historic house museum as the setting for the presentation of a collection; meeting the conservation needs of individual objects in the context of an integrated collection and its setting.

Conservation and the “Narrative” of the Historic House: How the conservation process and its discoveries can play a role in engaging and educating the public, both in the narrative presented on public tours and by demonstration of conservation techniques to the public.

A complete list of all of the papers and their authors is available on the conference website. The language of the symposium and proceedings will be English. Spanish language translation will be available at the Getty Centre for the paper presentations.

Schedule (as of July 25, 2012):

The conference will feature both the presentation of papers and the opportunity to go behind the scenes at a unique variety of local historic house museums, from Pasadena to Malibu.

**Tuesday, Nov. 6 Opening plenary and paper presentations at the Getty Centre:**

Keynote Lecture: “Historical and Current Perspectives on the Care, Presentation, Interpretation and Use of Collections in Historic Houses”, Sarah Staniforth, National Trust UK

“Conservation for Access Redux: Narrative, Visitor Flow, and Conservation”, Katy Lithgow, Siobhan Barratt, Helen Lloyd, Emma Slocombe, and Matthew Tyler-Jones, National Trust UK

“Three Historic Houses, Three Conservation Approaches: Three Decades in the National Trust for Scotland”, Clare Meredith and Ian Gow, National Trust for Scotland

“In Private Between Consenting Adults? Conservation, Curatorship, and Creativity in Nine House Museums”, Kate Clark, Historic Houses Trust of New South Wales, Sydney


“Inspired by Knole”, Siobhan Barratt, National Trust UK

“Through the Roof:” Planning the Conservation of Attingham Park’s Largest Artifact in Front of the Public, Catriona Hughes and Sarah Kay, National Trust UK


“Balancing the Preservation Needs of Historic House Museums and Their Collections Through Risk Management”, Irene Karsten, Stefan Michalski, Maggie Case, and John Ward, Canadian Conservation Institute

“Environmental Management Challenges and Strategies in Historic Houses”, David Thickett, Naomi Luxford, and Paul Lankester, English Heritage


“Architecture as Artifact: Integrated Approach to Conservation of Finishes at the Gamble House”, John Griswold; Peyton Hall, Historic Resources Group, Pasadena; and Kelly Sutherlin McLeod

Evening welcome reception at the Getty Centre

Wednesday, Nov. 7 Tour Day 1 will include visits to:

Gamble House

Fenyes Mansion (now the Pasadena Museum of History)

Huntington Mansion (now the Huntington Art Gallery) and the Japanese House at The Huntington Library, Art Collections, and Botanical Gardens.

Thursday, Nov. 8 Paper presentations at the Getty Centre


“Keeping it Real: The Relationship Between Curator & Conservator In Furnishing a Historic Interior (Frank Lloyd Wright’s Darwin Martin House)”, Eric Jackson-Forsberg, Deborah Lee Trupin, David Bayne, Michele Phillips, New York State Office of Parks, Recreation and Preservation


“Lacquer in the Laundry: Behind the Scenes at ‘The Elms’”, Jeff Moore, Newport Mansions, Newport


“Conservation Problems of Some Objects in the House Museum Francisco de Paula Santander in Cúcuta”, Maria Fernandez, Universidad Externado, Bogota

“Mrs. Gardner’s Tapestry Room: A Floor to Ceiling Conservation Project”, Jessica Chloros, Valentine Talland, and Holly Salmon, Isabella Stewart Gardner Museum, Boston

Keynote Lecture: “House Museums Are Not All the Same: Understanding Motivation to Guide Conservation”, Linda Young, Deakin University, Burwood Campus, Melbourne

“Amerongen Castle: The House a Phoenix”, Nico H. van der Woude, Conservator, Stichting Restauratie Atelier Limburg (SRAL), Maastricht

“The Löwenburg---An Artificial Ruin Saved From Ruin: Redevelopment as a Chance—Possibilities—Limitations---Wishful Thinking”, Astrid Arnold and Anne Harmssen, Museumslandschaft Hessen Kassel (MHK), Kassel

“The Winterthur Museum and Gardens, From Inside to Outside: Interpretation and Conservation Challenges”, Stephanie Auffret, Conservator, Winterthur and University of Delaware; Gregory Landrey, Division Director, Winterthur, and Maggie Lidz, Curator, Winterthur

“Conservation and Environmental Monitoring Program of the Eames House (1949) by Charles and Raye Eames”, Kyle Normandin, Getty Conservation Institute, Los Angeles

Friday, Nov. 9 Tour Day 2 will offer a choice of visits:

Option A:

Eames House/Case Study House 8

Adamson House

The Getty Villa and Conservation laboratories

Option B:

Will Rogers Ranch (Will Rogers State Historic Park)

Villa Aurora

The Getty Villa and Conservation laboratories

Closing reception at the Marion Davies Guest House (now the Annenberg Community Beach Club)

Registration Fees:

Conference registration will be limited to 120 – register early to avoid disappointment. Full event registration will include conference materials, tours (site admission, transportation, and lunch), and the opening and closing receptions. Lunch will be on your own for the two days at the Getty Centre. Special thanks to ICOM for helping to defray the translation expenses.

Early Bird/ After Sept. 15

Invited Speakers, ICOM members: $ 300/ $ 400

Non-Members: $ 400/ $ 450

Students: $ 150/ $ 200

Single Day Registration
Invited Speakers, DEMHIST, or ICOM-CC-members $ 100/ $ 125

Non-members $ 150/ $ 200

Students $ 50/ $ 60

We encourage you to join ICOM to qualify for the lower members’ registration fee. For example, US nationals and residents may join ICOM-US at $125 and select ICOM-DEMHIST or ICOM-CC as your committee affiliation. For information about ICOM-US, visit http://network.icom.museum/icom-us/. For general information on ICOM membership see http://icom.museum/.

ACCOMMODATIONS:

We urge conference attendees arrange to stay in the recommended hotels in Westwood. Due to major construction on the 405 Freeway, access to the conference location at the Getty Centre can be challenging and unpredictable. The Getty Centre has graciously agreed to provide shuttle transportation for conference attendees from the Palomar Hotel, which is within walking distance of Hilgard House. Limited public transportation is available but is subject to change and delay by the freeway closures.

Westwood, which is home to the University of California, Los Angeles, has many restaurants and cafes within walking distance of the hotels, providing alternatives that are less expensive than hotel dining. Conference rate rooms are available at:

Hotel Palomar ($179/night + tax)

Hilgard House ($154/single or $159/double + tax)

Shuttle busses will transport attendees from these hotels to the Getty Centre and to the tour locations. Guests who choose to stay at alternate locations will be responsible for securing their own transportation to the Getty Centre (parking fee is $15/day) and for picking up the tour bus at the hotel on tour days.

To access the conference rate, please mention the DEMHIST event when you secure your room reservation.

To Register:

For more detailed information and to register online, visit https://www.uscarchitecture.com/demhist


The University of Glasgow is delighted to be hosting a two-day international conference on the topic of authenticity, with papers related to the three fields of textile conservation, dress and textile history and technical art history.

The role of curators, conservators, art historians, and conservation scientists has become increasingly complex with new approaches towards interpretation, display and use of collections by the cultural heritage sector. Advances in conservation science provide us with
increasing amounts of information about the tangible properties of objects, while the intangible and conceptual qualities, of contemporary and non-western artefacts in particular, also influence our work. The concept of authenticity is one of the core factors driving decision making.

An exciting programme is being arranged, with speakers from the Victoria and Albert Museum, The National Archives, West Dean Tapestry Studio, the National Portrait Gallery, the National Gallery, the British Museum, the Metropolitan Museum of Art, New York, and the Centre de Conservation, Québec.

Topics include the ethics and practicalities of replication, the impact of different interpretations of authenticity on conservation approaches, cultural heritage online, developing young peoples’ understanding of history and discussion of artefacts as varied as the sculptures of David Smith and the costumes from Gone with the Wind, fancy dress, Orthodox ecclesiastical embroidery and Canadian aboriginal figurines, Italian Renaissance paintings and Japanese scroll paintings.

The cost of registration includes lunches and other refreshments, a reception on the evening of December 6 and conference post prints. Registration fees:

Conference registration, early booking (until 1 October 2012) £ 100.00

Conference registration, late booking (1 October – 21 November 2012) £140.00

Conference registration, speaker £ 40.00

Conference registration, student early booking £ 25.00

Conference registration, student late booking £ 40.00

Registration will open at the beginning of July, and will close on 21 November 2012.

Details of accommodation in Glasgow will be provided through the University of Glasgow’s accommodation booking service. To register and for more information, see www.gla.ac.uk/cca/researchnetwork.

The research network and the conference are supported through a grant from the Getty Foundation.
Calls for Papers

“Conserving Modernity: the Articulation of Innovation”
9th North American Textile Conservation Conference
San Francisco, California November 12 – 15, 2013

The ninth biennial North American Textile Conservation Conference (NATCC) will focus on topics that concern modern materials. Topics include, but are not limited to: Technical descriptions, analyses, and conservation treatments involving modern materials, including new textile technologies applied to fibre-based objects such as contemporary dress, wearable art, fibre art and contemporary fabrics, either in total or in part; The ethics of using unstable modern materials in works of art and heritage artefacts and/or respect for the artist’s intention; Research into the impact of the environment on these materials and/or the artefacts created from them; The synergy between natural/synthetic materials when they coexist in an artefact; The use of modern materials, such as adhesives, consolidants and supports in conservation treatments; New approaches to “old” treatments and/or dilemmas in conservation.

Conservators, curators, conservation scientists, collection managers, archaeologists, anthropologists and others engaged with these topics are invited to submit proposals for presentations. Collaborations among any of the above professions or with others are encouraged.

Abstracts for papers and posters (300 words maximum), accompanied by a short biography (100 words maximum) of the author(s) may be submitted in English, French, or Spanish. Abstracts may not have image attachments. Projects already presented and/or published will not be considered. Contact information should include: name, postal and email addresses, telephone and facsimile numbers. NATCC will support one complimentary registration per accepted paper. A discounted rate will be offered for all accepted posters.

Please submit your abstract by September 1, 2012 to natcc2013@gmail.com.

Presentations will be 20 minutes long; there will be time for questions. All speakers will be required to submit the full publication-ready version of their paper in the language in which it will be presented (English, French or Spanish), by April 1, 2013. The papers will be published in CD format and distributed at the conference along with printed abstracts in English, French and Spanish. An advance copy of each presentation submission will be required by October 14, 2013 for purposes of simultaneous translation. Please email any questions to natcc2013@gmail.com and visit our website for continual updates at: http://natcconference.com.

Abstracts will be peer reviewed by the NATCC board. Authors of selected papers and posters will be notified by December 3, 2012. Authors are responsible for rights and permissions to publish photographs and/or graphics.
The conservation profession is in a unique position to create or facilitate connections within society, both on national and international scale, linking cultures across continents and across time. Conservators are engaged with colleagues internationally as well as members of allied professions; a conservator is capable of connecting to individuals and collections in many different ways. The interim meeting for the Theory & History Working Group (directly following the CiNC conference (www.natmus.dk/CiNC) will be an opportunity to present papers on issues of central importance to the working group.

Topics could include:

• The impact of cult on conservation
• Conservation treatments or personalities and their impact on cultural history
• Historical and contemporary approaches to ‘Artist’s intent’ and conservation
• A new understanding of cultural heritage encompassing both nature and 'man made legacies'
• The complexity of tangible and intangible cultural heritage
• Conservation priorities in western and non-western cultures

Authors interested in presenting a paper should submit an extended abstract (500 - 800 words) by 1 September 2012. The work must be original and not previously published. Contributions should be in English and include the contact information for the author(s) (affiliation, address, telephone, fax and e-mail). All abstracts will be reviewed by the Review Committee based on three criteria: originality, quality and contribution to the field of conservation. Abstracts will be reviewed and approved by 1 November 2012. Selected authors will be required to submit a complete paper by 1 February 2013 for publication of the conference proceedings on the working group’s website. Proposals for posters for this event are also being accepted. Please submit a 500 word abstract by 1 December 2012.

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Research Reports

The use of in situ blocks for the conservation of archaeological textiles

By Gabriele Zink, SchlossGottorf

In archaeology we owe the preservation of objects to a number of circumstances. One main reason is surely the physical and chemical equilibrium in the ground. It is not only fortuitous coincidences but pH (acidic/basic), oxygen (aerobic/anaerobic) and mineral and salt content (e.g. sulfur or tannate) that determine whether plant fibres, leathers, bones, bronze or iron survive or not - until we excavate them. At the moment of excavation, the object is in a state of imbalance: fragile fibre structures desiccate and lose their characteristics, oxygen causes colours to fade, and salts start to crystallize causing physical damage to all types of materials. Therefore conservation in archaeology must start at the moment of excavation. The more we
fail to provide care in the first moments, the less we will be able to reverse the destruction. This principle applies especially to archaeological textiles as what remains of them is sometimes just a discoloration in the soil or some single threads instead of warp and weft. A well-preserved textile buried one millimetre further away could be a completely decayed textile due to the inhomogeneous layers in the ground – as shown in the picture below.

Poprad-Matejovce. The dark brown textile fragment. Note the change of appearance at its left edge due to the archaeological situation. At the top the textile is just a group of loose threads (photo: G. Zink).

Finds like these can’t be excavated on site. So it is common to excavate the find and the ground in one piece as an in-situ block and bring it to the laboratory where, under the microscope, conservators are able to prepare and document even the smallest details. For a good result it is important that the dimensions are outlined precisely— the outmost remains shouldn’t be overlooked so the in-situ block must be cut as big as needed. But the in-situ block should not be unnecessarily large as overly large blocks cause problems with storage, preparation under the microscope, documentation and conservation. Preventive conservation is also essential for a good result. From the beginning, even the smallest detail must be fixed in place until it is documented in the laboratory as sometimes a single thread provides the connection between two pieces. The application of consolidants should be avoided as they usually complicate the preparation, analyses, and documentation. The complete in-situ block should be tightly wrapped so it will not lose shape and humidity. Until an in-situ block can be transported to the laboratory it should be kept as cool and dark and humid as possible.

If mould begins to grow, a gentle spraying of isopropanol (v/v 70% with demineralised water) can be helpful as a first step of conservation. However, one must be aware that fungicidal
substances can cause damages like loss of colour or structure (Dekker, C.; Petersen, K. Pilzbefall auf textilen Objekten – Folgen und Vermeidung; Mould contamination on textile objects – consequences and avoidance. In Schimmel, Gefahr für Mensch und Kulturgut durch Mikrosorganismen Conference, 21.-23. Juni 2001 in München, A. Rauch, S. Miklin-Kniefacz, A. Harmssen, eds.. Theiss, 135-138). If the laboratory preparation can not start immediately, freezing is the best way to avoid further decay desiccation, rewetting and mould growth-- the vicious cycle for wet, organic, archaeological materials.

Using in-situ blocks, we are able to conserve the most decayed remains of former cultures. This requires an accuracy in preparation and documentation which is very time-consuming. Because I have personal experience documenting finds using old fashioned drawing-grids, photogrammetry, and 3D-scanning I came up with the idea of mixing old and new techniques: the prepared surface is photographed, the photos are put together by overlapping edges in the computer, 1:1 print-outs are made. With this method, sharp-edged objects like the wooden pieces of furniture can be documented accurately in very short time. Small details like textile remains are not visible in photos and print-outs. When a drawing tube is added to the microscope, the details can be sketched in magnified scale to document every single thread. Those sketches can be added to the print-outs so even large surfaces can be documented with accuracy in short time.

By adding a drawing-tube to the microscope the left ocular is still focused on the original while the right ocular is deflected via mirrors on the paper. For the person in charge the two pictures overlay each other and seem to be one (photo: G. Zink).
“Doll’s house conservation: Two case studies “

An outbreak of mold called for the immediate treatment of the doll’s house owned by the Stichting Van Egmond Van de Nijenburgh which is currently on loan to Vereniging Hendrick de Keyser via the Gemeentemuseum Alkmaar. The house itself dates to the late eighteenth century, while its contents date to the sixteenth century. For the most part the dolls and furniture were brought together by Maria van Egmond van de Nijenburg (1684-1742) who inherited the collection from Adriana Christina Heidanus (1662-1699). In total, the dollhouse is home to 35 dolls, all with varying conservation problems.

The conservation of the textile objects from the doll’s house began in the spring of 2011 led by textile conservator Emmy de Groot. In undertaking this work, the textile conservator found herself confronted with more than textiles. The dolls themselves are constructed with a metal skeleton and are stuffed with paper, hay, or textiles, while the hands and heads are either polychromed wood or beeswax. The dolls’ clothing varies from silks and wools to linens and cotton and are sewn, glued or pinned onto the dolls. Two aspects of the dolls’ house conservation project will be elaborated upon in the following text.

“From textile to beeswax conservator” by Joni Steinmann

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Conservation issues

One of the problems encountered in this project was the broken and damaged beeswax limbs. Conservators who specialize in wax are rare, although in many disciplines in
conservation one may come upon objects containing beeswax. Finances did not allow for the hiring of an additional person to tackle the issue so it fell to the textile conservators to come with a solution. Because beeswax is not encountered every day by the textile conservator, some additional research was required. The missing parts of the wax were aesthetically unpleasing, and in some cases, interrupted the interpretation of the dolls. Additionally, the loose parts were at risk of being lost. For these reasons, immediate treatment of four dolls was deemed necessary: a seated man with a broken hand; a baby with broken hand and loose head; a woman with a broken and partly missing forehead; a woman with a missing hand.

Wax is a difficult material due to its non-polar characteristics, low Tg, and soft texture. These factors make the material prone to attract dirt which can become lodged into the sticky surface. In time, plasticizers migrate to the surface of the wax causing the wax to become brittle and easily broken. An added problem is the fact that wax is easily dissolved in many solvents. Its non-polar character makes it more difficult to find an adhesive with enough bonding strength. The surface area of the fractures was also limited, making a successful adhesive bond hard to achieve.

Research

Someresearch was conducted within the existing conservation literature to find suitable adhesives for beeswax. Isinglass and the polyvinyl acetate Mowilith 30 turned out to be the most suitable. Both adhesives hardly yellow and give decent bond strength. Mowilith 30 was determined to be less reversible and more difficult to remove (if there were excess glue) since it requires solvents that could harm the wax, while Isinglass is water-soluble. For these reasons, Isinglass was selected.

Archival research was conducted about the dollhouse, and in the course of it, photographs taken in 1909 were found. The photos reveal that the seated male doll once held a pipe, and that the female doll missing a hand once held two bouquets of flowers. These accessories and the other half of the man’s hand were found among the contents of the dollhouse, making it possible for them to be placed back.

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1 A. Fischer, M. Eska, Joining broken wax fragments: testing tensile strength of adhesives for fragile and non-polar substrates, ICOM-CC 16th Triennial Conference, Papers Ethnographic Session Lisbon, Sept. 19-13, 2011, pp 1
2 J. Lang, Adhesives for Wax Artifacts: Investigation of suitable materials and their adhesion properties via tensile and bending tests, CCI symposium Adhesives and consolidants for conservation: research and applications, Ottawa, Okt17-21 2011, pp 2
3 J. Lang, Adhesives for Wax Artifacts: Investigation of suitable materials and their adhesion properties via tensile and bending tests, CCI symposium Adhesives and consolidants for conservation: research and applications, Ottawa, Okt17-21 2011, pp 14
Further research was conducted to investigate the options for recreating some of the missing wax pieces. New beeswax coloured with loose pigments was found to be the most suitable material for doing so.

Carrying out the conservation treatment

Many of the wax limbs were soiled. First they were cleaned using saliva and diluted ethanol on a cotton swab. Using a small brush, the lukewarm Isinglass was applied to the broken wax limbs and they were reattached. The missing parts were filled and recreated by kneading the beeswax with pigments (ochres, burnt umber, and sienna). In this fashion, a wrist and some missing fingers were sculpted. Using a small metal spatula which had been held against an electrically heated conservation spatula (50 °C) to heat up, the surface was smoothed out. After the adhesives had set completely, the bouquets of flowers and the pipe were placed back into the hands of the dolls.

Conclusion

A conservator is sometimes confronted with unfamiliar materials which require attention. Budgets do not always allow for the hiring of a specialist, so the work may fall to the textile conservator. A textile conservator can, for example, expect to encounter beeswax not only in dollhouses but also in silk flower arrangements or ethnographical objects. It is therefore useful to know a little about this material. After researching the conservation options, the chosen conservation treatment was found to be relatively straightforward. The dolls have regained some of their original charm and are now easier to understand.

Photo 1 female doll with broken forehead before treatment

5S.Glenn, Melting pot: Conserving wax objects in textile conservation, V&A Conservation Journal, nr. 59, spring, 2011, pp 11

6Ibid., p.11
Photo 2 female doll with broken forehead during treatment

Photo 3 female doll with broken forehead after treatment
“Conserving material or concept?
The restoration of a seventeenth century doll’s house doll”
By Marjolein Homan Free, Textile conservation traineeship at the University of Amsterdam
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The ‘Spinster’

At the beginning of the restoration of the textiles from the doll’s house, textile conservator Emmy de Groot made an inventory was made of all textiles in need of conservation. Due to budgetary limits, the possibility existed that not all of the objects could be treated, and therefore the objects were divided into categories of priority.

One of the objects with the highest priority was a seventeenth-century doll called the ‘Spinster’ (photo 1). She represents an elderly lady spinning wool. She is dressed in an early seventeenth-century Dutch costume. She wears a black vlieger, a sleeveless, loose fitting gown, which in its present condition comes down to her knees. The gown is embellished with velvet trimmings and has big shoulder rolls made out of black velvet. Showing at centre front, a part of a white satin bodice trimmed with silver thread and buttons made out of rolled-up gold thread. The sleeves are made of the same white satin and trimmings as the bodice. Underneath the vlieger the doll wears a black damask skirt trimmed with velvet. Underneath the skirt is another skirt made out of red woollen fabric with trimmings in goldthread. The doll wears a white linen apron with a trimming of small paper points that imitate lace. Around her neck she wears a millstone ruff. Her cuffs are similar to the ruff. Her cap is stiff and round and decorated with gold. In her hand she holds tools for spinning.

The ‘spinster’ was in a very bad condition. The black textile parts of her costume created the greatest and the most difficult problems. The black silk was very fragile; it was pulverizing (photo 2). The poor condition of the black silk is probably due to a dyeing process that utilized tannins and metal salts.

Research and documentation

The condition of the silk raised the question of what was more important to preserve: the material or the concept. The whole of the vlieger could be supported by silk crepeline attached with a thin layer of glue -- in this instance Evacon® (Ethylene Vinylacetate) - which would make the crumbling silk more coherent and prevent the loss of small fragments in the future. Unfortunately, a full disassembly of the garment was not possible due to construction of the garment and the fragile condition of the silk. At this point there were some very serious doubts as to whether it would be possible to treat the degrading silks at all. Even when the silk was supported, the process of degradation would continue.

In this case it was decided that it would be more realistic to preserve the concept of the garment. After that decision was made, the focus of the restoration was on documentation and research. To make it possible for people in the future to have an idea of the appearance of the doll in the seventeenth century and to enable future research, good and thorough documentation was necessary. The details of the costume were a major focus of the research. The research can be divided in four sections and included:

- research on the object itself
- a literature study of seventeenth-century Dutch costume (which also included a study of the 1940 inventory of the doll’s house)
- comparisons of the doll with the photos of the doll’s house and its inhabitants taken in 1909
- consultations with Irene Groeneweg and Geeske Kruseman, experts on seventeenth century clothing
One of the most important questions concerned the original length of the *vlieger*. This proved to be very difficult to determine. Normally a *vlieger* reaches the ankles, but it is known some *vliegers* were knee length. The poor condition of the silk made it impossible to determine the original length of the *vlieger* with any certainty. In the photos from 1909, the *vlieger* was at its current length.

Documentation also included the creation of a two-dimensional pattern of the *vlieger* which documents its current shape and dimensions and makes it possible to fabricate a replica in the future. All of the measurements were taken with a thin piece of thread and the pattern was drawn on millimetre paper. Making the pattern involved handling the object, which sadly caused more damage to the degraded silk. There was also a positive outcome from the handling of the doll, as it led to two methods of partly conserving the fragile silk. When forced to handle the doll for documentation purposes, a feeling for the material and the options for treatments emerged.

**Conservation treatment on the black silk**

Ultimately only the loose fragments of the *vlieger* were supported with black silk crepeline that was attached with a thin layer of Evacon R® and only the relatively large pieces of black silk on the front of the *vlieger* could be treated. The fragments on the back side were pleated and could not be treated because of their three-dimensional shape. The front of the *vlieger* consisted of three layers of silk, because the fabric was folded into large pleats. On the right side these had broken into three separate pieces which were treated individually. Silk crepeline was used to line every part. A finger covered with a piece of silicone rubber was used to align the fragments and slits. The slight stickiness of the silk crepeline with glue made it easier to align pieces because they could be temporarily fixed in place. The final fixing was achieved with a warm spatula. The pleat on the left side of the *vlieger* was still in one piece. Thus, the pleat was treated with one piece of silk crepeline. To prevent the treated parts of the *vlieger* from breaking off due to the difference in stiffness between treated and untreated silk, those parts were secured to the doll with insect pins (which seemed appropriate as the costume was pinned onto the doll in several places). The adhesion of the silk crepeline to the degraded silk was rather poor in some places due to the powdery state of the silk. Mechanical cleaning of the powdery surface was not undertaken as it would have resulted in even more original material being lost.

One downside of this treatment is that the treated parts of the *vlieger* are now exposed. However, the linen apron covers the treated parts, so the overall picture of the doll is not disturbed (photo 3).

A hole in the bodice part of the *vlieger* was very disturbing, because the white linen from which the body of the doll was made could be seen through it. A small piece of Japanese paper, dyed black with Deka Silk Paint, was placed behind the hole. The Japanese paper was glued into place with CMC (carboxymethylcellulose). The glue was applied with a small spatula to the Japanese paper and then the silk was gently pushed against the glue and paper. The same method was applied to a large hole in the black damask skirt. Not all of the holes were treated as not all were disturbing and the treatment had the potential to cause further damage to the textile.

**Conclusion**

The aforementioned treatments will hopefully extend the lifespan of the *vlieger*, but will not halt further degradation. Careful documentation of the existing material and the creation of a pattern of the (likely) model of the *vlieger* were means for preserving the concept of the garment. The documentation provided the basis for the conservation treatment, which illustrates the importance of good documentation.
Photo 1: The ‘Spinster’ before treatment

Photo 2: Pulverizing black silk on the right side of the vlieger.

Photo 3: The ‘Spinster’ after conservation treatment.
We would like to thank Emmy de Groot, Vereniging Hendrick de Keyser, and especially thank Marie-Rose Bogaers, Stichting Van Egmond Van de Nijenburg, Irene Groeneweg and Geeske Kruseman.

Photos by Emmy de Groot and Joni Steinmann

Publications

Camille Myers Breeze, Director and Chief Conservator at Museum Textile Services, announces the publication of the first issue of Museum Textile Services e-Magazine, a fully illustrated, 28-page digital publication featuring project updates, useful information, and fun textile tidbits, this new digital publication will help spread the word about the great world of textile conservation, including the museums that work so hard to preserve our cultural heritage. Subscriptions are available at: http://museumtextiles.us2.list-manage1.com/subscribe?u=b767c9a7fbae09c2c06fba863&id=a1d7ca47c9.

Museum Textile Services also published a blog http://www.museumtextiles.com/mts-blog.html

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