



**NEWSLETTER**  
**WORKING GROUP: TEXTILES**  
**GRUPE DE TRAVAIL: TEXTILES**  
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Dear Textile Working Group Members,

Greetings from a very cold and snowy  
 New York State! Thanks to our Assistant  
 Coordinators Rebecca Rushfield, serving  
 as editor, and Mika Takami and  
 Christine Mueller-Radloff, who have  
 gathered information on upcoming  
 conferences, we are able to bring you  
 this newsletter. In it you'll find at listing  
 of conferences, as well as our  
 biographies, pictures, and contact  
 information. You will also read a report  
 on textile conservation in Australia and

New Zealand written by Anne Peranteau  
 and Rachael Collinge.

The ICOM-CC Directory Board has  
 approved our plan for this Triennial. As  
 I mentioned in my email in January, it  
 includes continuing our twice yearly  
 newsletter, preparing for the 2017  
 Triennial meeting in Copenhagen, and a  
 possible interim meeting on costume.  
 Stay tuned for more developments.

Along the lines of staying tuned, in  
 March I will attend one day of the three-  
 day meeting of the Directory Board and  
 Working Group Coordinators.  
 (Regretfully, I have a conflict that  
 prevents me attending the whole  
 meeting, but I will be sure to be in touch  
 with other coordinators to learn what  
 I've missed.) I'm sure that at that  
 meeting we will learn more about the  
 2017 Triennial, so I'm sure I will have a  
 lot to report to you in the next newsletter  
 and/or via email this spring.

I hope you will find the report on textile  
 conservation in Australia and New  
 Zealand of interest. If any of you would  
 like to prepare a report on textile  
 conservation in your country, please  
 contact me. Elsje started this series and  
 I'd like to continue it. In addition, to  
 keep our newsletters full, I'll reiterate  
 what I wrote to you in January:

Please send any news to Rebecca  
 Rushfield, our newsletter editor at  
[wittert@juno.com](mailto:wittert@juno.com). Have you been to a  
 conference? Send us a short review.  
 Have you just opened a new exhibit, or  
 are you working on one? Perhaps you  
 have published or are doing of interest  
 on topics of interest to the group? Send  
 Rebecca information.

Mika Takami collates listings of conferences and courses for the newsletter. If you are planning a conference, course, seminar, or workshop, please send that information to her at [Mika.Takami@hrp.org.uk](mailto:Mika.Takami@hrp.org.uk).

Truly, any “textilian” news should be shared! We look forward to hearing from you!

Deborah Trupin  
February 6, 2015  
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01-518 414-1414

### **Updates on textile conservation in Australia and New Zealand**

*From Museum of New Zealand Te Papa Tongarewa:*

The textile conservation team at Te Papa is busy preparing for two upcoming exhibitions including a display of 24 tivaevae for the *Nga Toi: Arts* gallery and commemorative exhibition for the 100th anniversary of the Australia New Zealand Army Corps engagement in World War I with the landing at Gallipoli, Turkey. This five year exhibition will be collaboration between Te Papa and Weta Workshop film studio. Recently New Zealand also celebrated the 175th anniversary of the signing of the Treaty of Waitangi. For this occasion a rare and important flag, gifted in 1833 by an early settler named James Busby to Pumuka, a chief from Ngapuhi iwi of the Bay of Islands area, was displayed. The flag has multiple campaigns of repair throughout with darning and a variety of patches present. An audiovisual piece detailing the rationale for minimally interventive conservation treatment is adjacent to the flag as part of the display. TV coverage

of the treatment and display can be seen here: <http://tvnz.co.nz/national-news/hidden-waitangi-treasure-unveiled-6231194>

Work is also underway on Hawai'ian featherwork being loaned for the exhibition Royal Hawaiian Featherwork: Nā Hulu Ali‘I opening in August at the de Young Museum in San Francisco and then travelling to the Bernice P. Bishop Museum in Honolulu .

Textile conservator Rangi Te Kanawa will be a presenting delegate to the NZ Flax (Harakeke) Forum, a conference organized by the Biopolymer Network to highlight research on innovative uses of harakeke in a number of applications.

*From National Gallery of Victoria, Melbourne:*

The textile conservation lab is busy preparing for two upcoming exhibitions: Exquisite threads: English embroidery 1600s-1900 which opens in early April and “Gods, heroes and clowns: Performance and Narratives in South and Southeast Asian Art” which opens in early May.

To prepare for the English embroidery exhibition, works are being condition checked and treated and display systems made. Kate Douglas and Kate Maclaren (textile conservation fellow) have also submitted a short article each for the exhibition publication and some of the raised needlework pieces in the exhibition are being studied using X-radiography and microscopy with the plan to use these to enhance the exhibition.

Work for “Gods, heroes and clowns” involves the preparation of narrative painted banners and the costume components of puppets. Many of these works, which have history of use, will

require treatment and will keep us busy for the next few months.

Textile conservators are also planning the de-installation of the large loan Gaultier exhibition which has been a big success as well as conserving works for Nordic Cool and Pre-Raphaelite exhibitions. We are also working on an ergonomic project with Dr Ruth Stuckey of LaTrobe University to improve methods used to handle mannequins within the NGV, which is likely to be a complex but rewarding project.

Contributed by Bronwyn Cosgrove

*From the Australian War Memorial, Canberra:*

The textile conservation team at the Australian War Memorial have spent the last couple of years preparing hundreds of items for the newly re-developed First World War Galleries, which officially open on 21 February. Some of these textiles include the tunics of famous Generals, Chauvel and Monash; Lawrence of Arabia's fragile Agal, the complete uniform of Matron Wilson; as well as many flags, medals, and even a horse and camel that have been favorites on display since the Memorial opened in Canberra in 1941. One of the challenges in preparing such a huge gallery space was the making of at least 40 mannequins. Some are beautifully carved, in-house Ethafoam torsos to exactly match the size and shape of the historical figure, while others are more generic figures that were a combination of conservation-made components integrated into a basic articulated frame which also included balsa wood heads and hands.

At the same time, textile conservators have been busily preparing items for loan. The ANZAC Centenary period has seen a huge rise in the number of

national and international institutions seeking items from the Memorial's Collection to include in their own Centenary exhibitions. Conserving First World War gas masks and related items have been a catalyst for the textile lab to research in detail the hazardous components of these items to ensure that they are not only safe for loan and display but that they comply with Work Health and Safety legislation in storage.

Our next immediate goal is the conservation of items for the Spirit of Anzac Centenary Experience touring exhibition which will get on the road in August this year and visit more than 20 locations around Australia, covering every state and territory.

Contributed by Cathy Challenor,  
Manager Conservation: Textiles, Art,  
Paper & Photographs

*From the National Gallery of Australia, Canberra:*

The textile conservation department has settled back into the regular gallery changeovers and loan schedule, after a busy last year preparing for travel and installing over 100 Ballet Russes costumes at the National Art Center Tokyo. Now we are well into the swing of conserving and manufacturing mannequins for some exquisite little costumes for children and babies for the exhibition Dress up: children's clothing in Asia. These costumes from India, Pakistan, Central Asia, China and Japan are highly decorated with embroidery and metallic embellishments and although small are taking as much time to prepare as their adult versions.

We are also getting ready a small selection of Australian quilts for loan as well as preparing for display new acquisitions of silk and cotton fabric lengths from the Aboriginal and Torres

Strait Islander collection. Major treatment continues with an Indian Patola from Gujarat having extensive hole repairs carried out with adhesive gauze and stitching.

Contributed by Micheline Ford,  
Hannah Barrett, Claudia Motolese,  
and Blaide Lallemand

## Recent Meetings

*5<sup>th</sup> ASEAN Traditional Textile Symposium*, Payap University, Chiang Mai, Thailand. January 18- 20, 2015

The ASEAN Traditional Textile Symposium takes place every two years and it offers researchers, industry experts, aficionados, and all those who are dedicated to the craft, to come together and share ideas and experiences. The previous four Symposiums were held in ASEAN countries, but this is the first time that it was held in Thailand.

More information about this Symposium can be found at:

<http://www.payap.ac.th/sites/fabric/>

## Forthcoming Meetings

*Critical Costume 2015: An international scientific conference and artistic research exhibition of costume design*, Aalto University, School of Arts, Design and Architecture, Helsinki, Finland. March 25 – 27, 2015

The emergence of costume design as a distinct research area is evident in the growing number of international scholarly publications on costume and the costumed body during the last decade, addressing the agency of costume in live performance as well as in film and media. *Critical Costume 2015* is the second event within the

Critical Costume research project, originally initiated at Edge Hill University, UK in 2013 (see [www.criticalcostume.com](http://www.criticalcostume.com)), and investigates costume practices as a means of critically interrogating the body in/as performance. *Critical Costume 2015* focuses sharply on two themes: a) research methodologies for researching costume design; and, b) the integration of new developing technologies in the practice and research of costume in live and mediated performance.

*Critical Costume 2015* will include a scientific conference, Flash Talk presentations by artists, screenings, and an exhibition of artistic research. It will take place at Aalto University, School of Arts, Design and Architecture on the 25th - 27th March 2015. The event is planned, curated and coordinated by Professor Sofia Pantouvaki and her research group, Costume in Focus, based at Aalto University.

For more information, please contact: Prof. Sofia Pantouvaki at [sofia.pantouvaki@aalto.fi](mailto:sofia.pantouvaki@aalto.fi)

Further information:  
[www.criticalcostume.com](http://www.criticalcostume.com)

*Bio-design in Textiles*, Textilecommissie.nl Spring Symposium 2015. Rijksmuseum Volkenkunde Leiden. May 18, 2015

Designers nowadays are increasingly making use of animal and vegetal materials in order to create radical new design concepts. (Microorganisms such as fungi, bacteria and algae, can be used to either make, improve or infect textiles, resulting in a 'living' textile which has not been produced mechanically, but has 'grown'.

During the Spring Symposium 2015 the Textielcommissie.nl will address new developments in the area of biotechnologically manufactured textiles. How will these textiles affect us? And are we able to control fungi and bacteria?

The program includes the following speakers:

- William Myers, curator/author/lecturer Biodesign at Design Academy Eindhoven, about development, possibilities and applications of biodesign in textiles;
- Bernhard Schipper, lecturer at Burg Giebichenstein, University of Art & Design Halle, about developing bacterial cellulose for textiles;
- Amy Congdon, biological designer, growing future textiles with tissue engineering;
- Natalia Zagorska-Thomas, textile conservator for Zenie Tinker Conservation Ltd, about the restoration of a 120 years old dress made of 1,000 beetle wings.

Furthermore, the Textielcommissie.nl aims at engaging other prominent speakers involved in experimenting with innovative textile materials created by various methods of biotechnology. The lectures will be alternated by pitches on relevant issues.

For more information visit the website: [www.textielcommissie.nl/htmldocs/symposia.html](http://www.textielcommissie.nl/htmldocs/symposia.html)

Registration for Textile Commissie subscribers begins March 1, 2015.

Registration for non-subscribers begins March 15, 2015.

*ICOM Costume Committee Annual Meeting*, Toronto, Canada. September 8-13, 2015.

The theme for the meeting is

“Exhibitions and Interpretation” and we are now inviting submissions for papers. Registration will open on April 1, 2015. To find details of the meeting, including the call for papers, visit the meeting website at <https://icomcostumetoronto2015.wordpress.com>. Further details about the Costume Committee can be found at <http://network.icom.museum/costume/>. To contact the meeting organizers please email [icomtoronto2015@outlook.com](mailto:icomtoronto2015@outlook.com)

*Costume Colloquium V: Restraint and Excess in Fashion and Dress*, Florence, Italy. November 17-20, 2016.

The Advisory Committee and organizers of the next Costume Colloquium dedicated to “Restraint and Excess in Fashion and Dress” are seeking new and unpublished papers for the 2016 conference. As with all the previous Costume Colloquium conferences, presentations can be made on material of a theoretical and/or practical nature. Not only informative, but also inventive and creative presentations are welcome.

Topics of interest include, but are not limited to, the following themes and subthemes:

- Fashionable restraint: Physical body distortion, health issues and wearing restrictive garments
- Unfashionable restraint: Sumptuary legislation, dress codes and regulations in religious, civil and military attire
- Fashion on show and display: On stage, at Court, on catwalks, in store fronts, in museums
- Embellishments and accessories: Opulent decorations, jewelry, handbags, shoes, etc.

- Too much or too little: Extravagant, exotic, erotic, modest, minimalistic
- Excess and restraint in the development of the fashion industry: Globalization and international trade, shopping and consumerism, emerging markets

Abstracts for 20 minute talks are due by June 15, 2015.

Send your proposal abstract to [info@costume-textiles.com](mailto:info@costume-textiles.com) with Abstract Submission CCV in the subject line, using the CCV Submission Form. Only abstracts using the form will be accepted. The form and more details about the conference can be found at: <http://www.costume-textiles.com/wp-content/uploads/2015/01/CCV-submission-form.doc>

## Exhibitions

*Traum & Realisation (Dream and Realisation)*, Textilmuseum St. Gallen, Switzerland; opened February 11, 2015, no closing date published.

From “white gold” linen to the world-famous “St.Gallen lace” to the high-tech textiles of today, the exhibition “Dream & Realisation” covers half a millennium of Eastern Switzerland’s textile history. Magnificent textiles from the Middle Ages to the present day demonstrate the master craftsmanship and innovative strength of this traditional industry, whose turbulent history has been driven by periods of great economic prosperity and global crises alike.

## Suppliers

Posamenten-Müller  
<http://www.posamenten-mueller.de/en/>  
 A Munich based manufacturer of passementeries which accepts

commissions to reconstruct passementeries from historical patterns.

Art-Detox

<http://www.art-detox.de/>

Decontamination of cultural assets from pesticides, heavy metal compounds, etc.

## Publications

The Schinkel’s Legacy Project at the Kupferstichkabinett Berlin: “Air Quality in Storage Cabinets – Cause and Effect” is the summary of a multi-annual investigation of Fabienne Meyer/Dagmar Hansen/Vladimir Knjasev/Gerhard Volland. [The publication appeared in *Restaurator. International Journal for the Preservation of Library and Archival Material*. Band 35, Heft 2, Seiten 81–112, ISSN (Online) 1865-8431, ISSN (Print) 0034-5806, DOI: [10.1515/rest-2014-1002](https://doi.org/10.1515/rest-2014-1002), June 2014. ]

In the Kupferstichkabinett (Museum of Prints and Drawings) of the Staatliche Museen zu Berlin (National Museums in Berlin), the collection of the drawings and prints of Karl Friedrich Schinkel (1781–1841) is stored in cabinets made of laminated chipboard panels. The works are enclosed in portfolios that sit inside the cabinets on shelves made of bonded beech wood. Oddy tests carried out on the various storage materials showed their high corrosive potential on lead. In particular, the two wood composite materials caused a corrosion rate that was even higher than that of 5 % acetic acid or 5 % formic acid. The analysis of the air composition inside the storage cabinets confirmed this showing a considerably high concentration of acetic acid (4.7 mg/m<sup>3</sup> on an average) and a slightly elevated concentration of formaldehyde. Filling the cabinet and



measuring its air composition in several steps allowed the determination of the main emission sources which were the shelves for acetic acid, and the cabinet walls for acetic acid as well as for formaldehyde. Further research on the organic acid content in the beech wood shelves together with a literature review led to the conclusion that formic acid is also expected to be present in elevated concentrations inside the cabinet. However, due to technical reasons it could not be detected in the air quality measurements.

In a next step, the ability of various historical and modern papers with and without alkaline reserve to adsorb acetic acid and formic acid was tested. It was shown that all papers adsorbed acidic VOCs in a relatively short period of time, whereas afterwards the adsorption proceeded more slowly. It was further shown that the sorption capacity of alkaline papers on acetic acid and on formic acid was five times as high as of neutral or acidic papers.

Finally, the effectiveness of various measures to reduce the emergence of volatile organic compounds in the objects' surroundings was tested. The removal of the beech wood shelves led to a significant decrease in the acetic acid concentration, while the addition of alkaline papers did not show any positive effect at all.

## ICOM-CC Textile Working Group Leadership



Suzan Meijer trained as a textile conservator at the State Training School for Conservators in Amsterdam (1988-1992) She started working as Textile and Upholstery conservator at the Rijksmuseum in 1993. Since 1997 she has been Head of Textile Conservation.

The Rijksmuseum has a very important collection of textiles, including costume, accessories, tapestries, oriental carpets and linen damasks. Suzan's main fields of interest are tapestry, upholstery and interior textiles. Besides working as a textile conservator, for many years she was involved in the training of textile conservators at the State Training School for Conservators and the University of Amsterdam. She is currently involved in both conservation and research projects on tapestries, costume and accessories. Further special interests include the history of textile conservation.



Anne Peranteau has been a textile conservator at the Museum of New Zealand Te Papa Tongarewa since 2008. She received her M.S. in conservation from the Winterthur University of Delaware Program in Art Conservation in 2004 and her B.S. in biochemistry from the University of Wisconsin-Madison in 1994. Prior to relocating in New Zealand she completed a one year post-graduate Mellon fellowship at the Philadelphia Museum of Art and worked as textile conservator at the North Carolina Museum of History. Anne enjoys learning about the materials and significance of textiles of the Pacific in her current role and also has a passion for Japanese and Indian textiles. She is a member of the New Zealand Conservators of Cultural Materials as well as ICOM-CC.



Christine Mueller-Radloff is a conservator of ethnographic textiles and composite objects at the Museum für Völkerkunde, Dresden (Ethnographic Museum of Dresden), where she has worked since 1982. She has been a member of the ICOM-CC Textiles Working Group since 1990 and Assistant Coordinator since 2005.



Rebecca Anne Rushfield, who has lived in New York City almost her entire life, earned an MA in art history and a Diploma in art conservation from the New York University- Institute of Fine Arts. Her field of specialization was textile conservation, but over the years her career evolved from hands-on treatments to conservation administration and research. She is a private consultant who has worked on projects for various institutions including the Intermuseum Conservation Association (Cleveland, OH), the Conservation Center of the Institute of Fine Arts (New York University), and the Getty Conservation Institute. Her special interests include the history of conservation—particularly the oral history, the transfer of conservation knowledge by both formal and informal means, and the public perception of conservation and conservators. In addition to being the editor of the ICOM-CC Textile Working Group Newsletter, she is Coordinator of the ICOM-CC Legal issues in Conservation Working Group.





Mika Takami, ACR, is Treatment Conservation Manager in Conservation and Collection Care at Historic Royal Palaces (HRP), based at Hampton Court Palace, UK. She moved to this management role in June 2014 heading up four teams of 17 conservators, so it's a big challenge. This has been a steep learning curve, but she is enjoying broadening her horizons and developing new skills, while maintaining her background as a hands-on conservator at heart. Mika originally began her conservation career as a technical assistant working on ethnographic collections in Japan, having studied Arabic language for her BA degree. In 2000 she was formally trained as a textile conservator at the Textile Conservation Centre in UK and spent the next two years in the USA as a Mellon fellow at the Metropolitan Museum of Art and the National Museum of the American Indian before returning to UK to join HRP in 2002.

She's been serving as Assistant Coordinator since 2011. She values ICOM-CC Textiles Working Group as a unique international community representing our profession, providing a platform on which textile conservators from around the world can meet, share views and learn from each other. This belief stems from her own personal experience, having been able to maintain contacts through Textiles Working

Group with fellow conservators whom she met at ICCROM's training courses led by Ágnes Timár-Balázsy and Dinah Eastop back in 1997.

Apart from work and textiles, Mika enjoys running marathons held in different cities, making jams and marmalade and growing vegetables in her allotment (still a beginner) and she would love to hear from those who may share the same passion!



Deborah Lee Trupin has worked as textile and upholstery conservator for New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites (Peebles Island) since 1986. She is responsible for the care and conservation of textiles and upholstery for 36 New York State-owned historic sites. During the 2000s, she was also the supervisor for the New York State Battle Flag Preservation Project, for which her colleague, Sarah C. Stevens, was and is the primary conservator. Since 2004, she has been the consulting American textile conservator for New York University's Villa La Pietra in Florence. Every four years since 1999, she has taught at Finland's national conservation program (Metropolia University).

Because of her work, her primary interests in the (textile) conservation field have been upholstery, historic

house museums, and flags. Having entered into the field as a (self-taught) weaver, she also has a deep appreciation for modern and contemporary fiber art. From her work with students in the last decade, she has become increasingly interested in conservation training.

Deborah obtained her training in conservation at the Conservation Center/Institute of Fine Arts/ New York University. As part of her studies, she had the privilege of doing internships at the Metropolitan Museum of Art in New York and IRPA/KIK in Brussels. Her passion for international collaboration (as well as great fondness for many things and people Belgian) stems from the year she spent in Brussels.

That passion led to her joining ICOM-CC for the Triennial in Copenhagen in 1984. From that first meeting, she has been a firm supporter of and believer in ICOM-CC's goals of building an international conservation community and strengthening conservation worldwide. She has attended about six Triennials and two interim meetings and is looking forward to attending the next Triennial in Copenhagen and working with you to create a good program for that meeting.