



TEXTILES WORKING GROUP NEWSLETTER No. 42

Newsletter editors: Sarah Scaturro & Sarah Benson

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From the Coordinator

Dear Textile Working Group members and colleagues, Here is the first Newsletter of the new triennial 2020-2023 and my first Newsletter as Coordinator. I hope everyone's year has started out in a positive way with hope for improvements and potential interesting projects! On the note of pushing forward with inspiring projects that bring us together regardless of location or job type, I think our group has come up with many exciting initiatives that we can do virtually. In this Newsletter, the triennial programme will be introduced along with our new Assistant Coordinators and several exciting projects. And, for the last time, we will give an update on the delayed 19th Triennial Conference in Beijing, though if anyone would like to volunteer to write a summary on the conference for the next Newsletter please do get in touch! In taking the positives out of the current world situation, I hope through the next three years we are able to become closer to our international colleagues and participate in creative initiatives where we can share experiences about conservation and more. Please enjoy reading our Newsletter!

Sarah Benson

Coordinator of the Textiles Working Group

Outgoing Coordinator Deborah Trupin



A very large thank you is due to our previous Textile Working Group Coordinator Deborah Trupin who served in this post for the maximum allowed time of 6 years, from 2014-2020. She has been a committed member of ICOM-CC since 1984 and has attended numerous conferences and activities, always doing her best to support our conservation community. Perhaps a highlight of her term as Textile Working Group coordinator is the interim meeting she set up with the Abegg-Stiftung in Switzerland 2019. The meeting was booked to full capacity and everyone that attended had a wonderful time and learned so much. The Post-Prints will be published on the ICOM-CC Publications Platform free to download for anyone later this year once all copyrights have been collected.

I must thank Deborah for her encouragement to me to stand for Coordinator and for being so supportive and encouraging. I look forward to our continued collaboration through our working group and also within her new role within the Directory Board.

She has now been elected to the ICOM-CC Directory Board and will be serving on the board for the next triennial.

Assistant Coordinators

Outgoing Assistant Coordinators *Written by Deborah Trupin*

THANK YOU TO MIKA TAKAMI, FORMER ASSISTANT COORDINATOR.

Mika Takami, Treatment Conservation Manager in Conservation and Collection Care at Historic Royal Palaces, based at Hampton Court Palace, UK, completed three terms – that’s nine years!—as an Assistant Coordinator for the ICOM-CC Textiles Working Group. Mika became an Assistant Coordinator for the 2011-2014 triennial. In that first term, she served as assistant editor of the Newsletter. In the 2014 – 2017 and 2017 – 2020 triennials, she was a thoughtful and diligent reviewer for the abstracts submitted for the 2017 and 2020 Triennial Conferences. In 2019, she was a key member of the organizing team for the ICOM-CC Textiles Working Group Interim Meeting at the Abegg-Stiftung. Her caring and careful approach to all of this work has helped the Textiles Working Group immensely. To get a sense of how important this work was to Mika, see her short piece in our September 2020 Newsletter (Number 41).



Mika at the ICOM-CC Textiles Working Group Interim Meeting at Abegg-Stiftung, June 2019

THANK YOU TO REBECCA RUSHFIELD, FORMER ASSISTANT COORDINATOR AND TEXTILE WORKING GROUP NEWSLETTER EDITOR

Rebecca Anne Rushfield, a private consultant with special interests in the history of conservation, from New York, NY, USA, served as Assistant Coordinator of the Textiles Working Group from 2008 to 2017. From at least 2011, she was also the sole editor of the ICOM-CC Textile Working Group Newsletter. After reaching the maximum number of years as an Assistant Coordinator, Rebecca graciously and generously agreed to continue as Newsletter editor for 2017 – 2020. Having Rebecca as editor was like having magic at our disposal. From a bunch of Word documents and a few pictures, Rebecca would create our Newsletter. While this must have taken a great deal of work, Rebecca never grumbled! In



2017, Rebecca also compiled a bibliography of all interim meeting papers that the Textiles Working Group has published; this information will help ICOM-CC to publish these papers on the ICOM-CC Publications Online website.

We are very happy and grateful that our previous assistant coordinators have agreed to continue for another triennial:

Third term Assistant Coordinator: Suzan Meijer, Rijksmuseum in Amsterdam, the Netherlands

Second term Assistant Coordinators: Ali Nasir, National Museum Institute in New Delhi, India and Sarah Scaturro, Cleveland Museum of Art in Ohio, USA

First term Assistant Coordinators:

I would like to introduce and welcome our three new Assistant Coordinators, thank you so much for accepting this role!

Deepshikha Kalsi, Textile Conservation Studio in New Delhi, India (founder)



Following her M.A. in Art Conservation from the National Museum Institute, New Delhi, India (2002), she began her career with Indian National Trust for Art and Cultural Heritage (INTACH), planning and implementing conservation procedures, and training programmes. She then worked with the Times of India Group, establishing and heading their Art Conservation Department. She specialised in textile conservation with internships at the Victoria and Albert Museum, The Abegg-Stiftung and the CIETA Course at Musée des Tissus in Lyon, France.

At her busy Textile Conservation Studio, they work with both private clients and museums such as the private collections of the Maharajas of Jaipur, and most recently the celebrated exhibition titled PRA-KASHI: Silk, Gold and Silver from the City of Light (2019), an exhibition of textiles from the collection of National Museum, New Delhi & Asha Workshop.

Deepshikha is also a member of the Indian Association for the study of Conservation of Cultural Property, (IASC) New Delhi, IIC and the Centre International D'etude Des Textiles Anciens (CIETA).

Elena Mukher, Moscow Kremlin Museum in Moscow, Russia



I'm Head of textile conservation (from 2016) at the Moscow Kremlin Museum. Currently I'm responsible for a new project, our museum is expanding its new exhibition space. Each new hall will have some textiles on display, including: dresses, tapestries, and armory.

I have restored a number of unique and difficult objects. For example, the ceremonial caftan of Emperor Peter II from the coronation outfit, caftan "polskiy" of Emperor Peter I, paramandyas of Fotius Mitropolitan. I have a degree in Russian history and have also studied historical embroidery techniques at the Orthodox Church Institute So-Deistvie. I participated in organizing displays at different exhibitions in Russia and in international projects, and took part in scientific conferences in Moscow. Also, I am interested

in learning from my peers about conservation practice in their countries. For me, it will be a very rewarding experience to take part in a ICOM-CC working group.

Bronwyn Cosgrove, University of Melbourne in Australia.



Bronwyn has worked as a conservator in museums and art galleries in Australia and the United States over the past 25 years. With expertise in organic objects, textiles and costume, she is currently undertaking a PhD at the University of Melbourne, focussing on the characterization and degradation of modern polymers in fashion collections. Bronwyn is a Professional Member of the Australian Institute for the Conservation of Cultural Materials (AICCM) and an IIC Fellow.

19th Triennial Beijing Virtual Conference 17-21 May 2021

The final programme is soon to publish on the official website <https://www.icom-cc2020.org>. This is indeed a unique opportunity for many more conservators, curators, collection care

managers and other museum professionals to take part of a triennial conference virtually for the first time. Also, access to the pre-recorded sessions is available for a month after the conference so if you would like to hear two talks happening at the same time, you don't have to choose or sprint between auditorium halls! The first three days are paper presentations with live Q&A sessions, the Textile Working Group papers will be presented on Tuesday, May 18th, and we will have business meetings during the last two days. Another huge benefit is for the technical visits, all will be available to see virtually and you can 'visit' sites around China easily with no tight bus schedules to worry about.

9 Papers: Final list published in the September Newsletter no. 41.

Posters as of publication:

Integrated approaches to the conservation of clothing: The case of Maria Augusta Rui Barbosa's kimonos. Gabriela Lúcio de Sousa, Márcia Ferreira, Manon Salles, Maria Luísa Soares, Anna Gabriela Faria

Technical analysis and conservation of Tutankhamun's headcloth (khat). Mohamed Ayad, Mohamed Yosri, Mohamed Ragab, Midori Yokoyama, Mie Ishii, Hussein Kamal, Mina Shibata

Conservation of Lenten painted textiles from Diamantina (Brazil) and its surroundings: Balancing use with preservation. Amanda Cordeiro, Luiz Souza, Maria Claudia Magnani, Rayssa da Costa, Alessandra Rosado

Enzymatic conservation treatment of a printed woollen dress (1850–1860) from the collection in the Fashion Museum Antwerp. Natalia Ortega

Treatment of textile costumes from a Neapolitan Nativity scene. Ricardo Reis Vieira

Morphology and investigation of damage to wool fibers in textiles from the Small River cemetery. Zheng HaiLing, Yang Zhou, Li

Wenyang, Wu Ziyang, Long Bo, Li Jing, Yang Rulin, Idelisi Abuduresule

Treatment and display solutions for an album of medieval Chinese textiles imported to Japan. Shiho Hashimoto, Satoshi Shiga, Iwataro Oka, Ayumi Harada

ICOM Costume Solidarity Project 2021

Clothing the pandemic:

Resiliency, Community & Unity Expressed Through an International Collaboration of the Covid-19 Facemask Project



This exciting project is being lead by ICOM Costume. The ICOM-CC Textile Working Group and Modern Materials and Contemporary Art Working Group will be collaborating on a virtual workshop focusing on facemasks. We are honoured and excited to be involved in this contemporary and very relevant project. Please stay tuned for more information through the ICOM Costume website and social media platforms and consider being involved in the upcoming events.

There will be three main project outcomes:

1. Workshop on “Documenting the Material Culture of the Pandemic: Strategies and Challenges”. The workshop will be conducted by the Costume Committee in collaboration with the international committee ICME (International Committee for Museums and Collections of Ethnography) and the two

coordinators of ICOM CC working groups “Textiles” and “Modern Material”.

A Free Online Workshop co-organized with ICOM ICME, ICOM CC: a forum of expert panelists that will 1) discuss museum strategies and challenges in collecting, displaying and conserving data and material culture to document the COVID-19 pandemic, and 2) present the research project to date.

2. A Collaborative Virtual Exhibition of COVID-19 facemasks collected by the Royal Ontario Museum (Canada); the MUCEM (France); National Museums Scotland (UK); Museum of New Zealand Te Papa Tongarewa (New Zealand); The Menswear Archive, University Museum of Westminster (UK); Modemuseum in Antwerp, and Central Museum Utrecht (The Netherlands), and The Budapest History Museum (Hungary), The Rose and Textiles Fashion Archives at Shenkar (Israel) and the Royal British Columbia Museum, Victoria, BC (Canada). To this end, ICOM Costume will work in close collaboration with ICOM Canada.

3. An Online Conference to present the work and results of the project. This will result in an online publication of the summary of conference papers and a set of online resources to assist others to make collections of their own and to provide pedagogical resources for educators in order to discuss the pandemic through these international collections. Working closely with Costume, ICOM Canada, ICOM CC and ICME will be involved in presenting and publishing the results and providing access to the main audience.

Please let the International Committee Costume know about ‘Covid-19 working group’ in your museum and/or your ‘Pandemic collect’: corinne.thepaut-cabasset@chateauversailles.fr

2021-2023 Textile Working Group programme

We have a very exciting programme set for the next three years and hopefully everyone has many things they can be involved in, especially since our focus was on doing most things virtually. Thank you to everyone that filled out the survey last autumn and gave your comments and ideas, they are always welcome and useful for coming up with a plan for the working group! The full programme will be posted on the ICOM-CC website shortly, and it is very exciting that there will be a new website starting up this year with the potential for more functionality in the future and with a wonderful new modern look!

Specific themes for investigation

- **Plastics and synthetic materials in textile conservation:** this theme will come as the focus for our planned **Joint Virtual Interim Meeting** with the Modern Materials and Contemporary Art Working Group planned for late 2022 or early 2023, stay tuned for the call for papers!
- **Cleaning methods:** developments and discussions within the area, specific themes such as gels, cleaning of mould and more will be addressed during one or more of our planned **virtual informal Zoom meetings** (approx. every 4 months)
- **Adhesive supports and consolidation methods:** potential for **informal joint Zoom meetings** between the Paintings and Graphic Documents Working groups.
- **Sustainable approaches within textile conservation:** Sustainability is a main theme chosen across ICOM as a whole for at least the next triennial and our Working Group has decided to focus on looking towards indigenous and traditional techniques within conservation, discuss creative approaches for budget and local challenges around the world, and the use of environmentally friendly materials in treatments. Contact for this project is Deepshikha Kalsi deepshikha.kalsi@gmail.com
 - There is also a new ICOM Working Group on Sustainability, Caitlin Southwick is the

secretary and do check out their website:
<https://icom.museum/en/news/get-to-know-icom-wgs/>

Other projects

- In addition to the themed informal Zoom meetings, we plan to try and have virtual tours/presentations of colleague's workplaces and insights into textile conservation within their country. If you are interested in sharing your workplace please email sjfashions@gmail.com to join in!
- ICOM-CC Publications Online Platform Project. The Working Group will assist with gathering information for the Publications Online Platform Project related to the Working Group's past publications, as well as any further work required to place publications generated in this triennium. Contact person for the project is Suzan Meijer: s.meijer@rijksmuseum.nl
- Developing more social media presence and working with updating our Working Group page when the new website is launched.

Announcements

New Facebook page!



We are just launching an official Facebook page for the Textile Working Group! Please follow us and submit any events, publications, conferences or anything else that would be of interest to our textile conservation group to: Ali Nasir ali.berlin87@gmail.com

Surveys to further research

Our group has been contacted recently for disseminating surveys or questionnaires for academic research purposes. We aim to do

everything we can within the group to help the progression of research within textile conservation and conservation as a whole. As surveys can become time consuming and quite frequent, the group will have some guidelines for using this forum to disseminate surveys, though it is understood that post-master degree research can require more in-depth questioning. Some general guidelines have been developed to aid in getting the most out of the surveys and hopefully the most responses possible.

- Keep surveys under approximately 15 minutes and under 15 questions
- Focus on original work. If it is a continuation of a previous study, please clearly specify this within the survey
- Include the correct contact information within the survey
- Include your research institution's information on GDPR (General Data Protection Regulation) and copyright
- Surveys will be collected and sent out no more than once every two weeks
- Send the survey to the coordinator no later than 1 month before closing the survey

I would like to encourage emerging researchers and conservators to submit their surveys through this group and to encourage our group to participate in the surveys as much as possible.

To submit a survey for dissemination to the Textile Working Group please email to: sjfashions@gmail.com

Below is a survey in conjunction with a PhD research project by Algerian conservator Aïda Menouer being undertaken at the University of Turin, within the Tech4Culture Programme (EU Horizon 2020 & Marie Skłodowska-Curie Action Funds). aida.menouer@unito.it

Aim:

1. To collect information about the current trends in using equipment and scientific instrumentation in diverse conservation workplaces.

2. To check with the professionals working in the field of Heritage Conservation their tendency to resort to instrumental analyses and developed technologies in their routine practice.
3. To set recommendations from the survey's conclusions, addressed to any emerging/newly established structure dedicated to conservation, with relevant feedback about the most essential and sustainable equipment to acquire.

Participants:

Conservators, conservation scientists, heritage architects or engineers, and other professionals working for the preservation of cultural heritage such as collection Curators or field Archaeologists, who are mostly the “users” of such equipment & instrumentation.

Questionnaire structure:

SECTION 1: Information about your Workplace

SECTION 2: Type of Activity

SECTION 3: Use of Scientific Instrumentation and Conservation Equipment

SECTION 4: Opinions

SECTION 5: Respondent's professional profile

SECTION 6: Consent Form

My research project is investigating the efficiency and relevance of scientific examination and analyses as it pertains to the needs of those working in the field of conservation-restoration. Therefore, I am gathering information and testimonials about the impact of scientific instrumentation in the practice of conservation, and particularly in the functioning of international conservation institutions.

I am also investigating international cooperation projects for conservation to learn about the opportunities for knowledge transfer and standardizing the technological access to analyses in the contexts of emerging countries. For these specific purposes, I am launching an online questionnaire reaching key informants who may be concerned with scientific and technological applications in their practice for

the conservation of cultural property. Answers from diverse origin will enable us to gather also quantitative data about current conservation infrastructure in the world and to provide a geographical mapping of them. In order to link answers and comments of respondents to their professional profile, and thus guarantee a rigorous interpretation of the data, some identifying and demographic information will be collected, among mainly quantitative data.

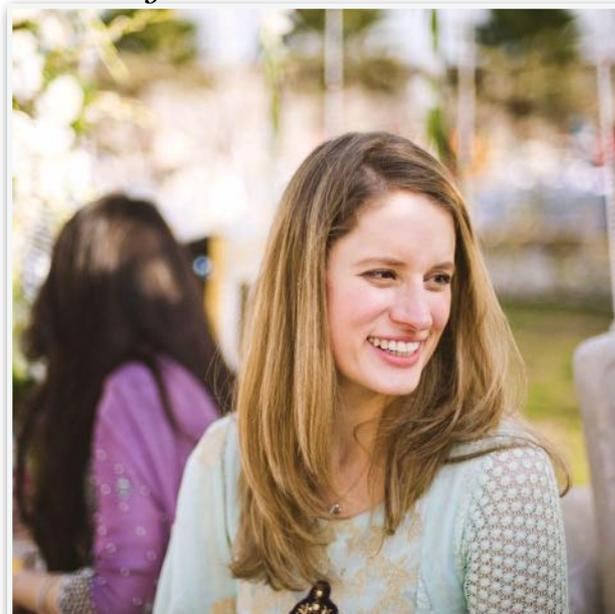
To enable the legal treatment of personal data in compliance with the GDPR (General Data Protection Regulation), the last section (Consent form) regards the disclosure preferences of participants. The project has been advised by the University's Ethical Committee and reviewed by a social scientist. Average time needed to complete this questionnaire is about 25 min for 5 sections with 33 questions in total.

<https://survey.alchemer.eu/s3/90320089/T4C-SURVEY>

In Memoriam

Dana Goodin

Written by Sarah Scaturro



Dana Goodin, an enrolled member of the Comanche Nation (Numunu) and an American, passed away in August 2020 in Ames, Iowa. Many who attended the 2019 Textile Working Group Interim Meeting, “A

Challenging Dimension: The Conservation and Research of Costume and Accessories,” at the Abegg-Stiftung, might recall the paper she presented, *Queer Bodies: A case study of mounting and conservation ethics in practice exhibiting queer and non-binary dress and fashion*. Dana’s groundbreaking paper, co-authored by Kelly Reddy-Best, discussed conservation ethics, critical gender theory, and the complexities of collecting and displaying LBGQTQA dress in a localized context. A PhD candidate at the University of Iowa, Dana was in the process of completing her dissertation, *Identity construction and dress of Comanche tribal members in the 20th and 21st centuries* and had won many awards for her research and exhibition work, including the 2018 Richard Martin Exhibition Award from the Costume Society of America for an exhibition she co-curated, *Queer Fashion & Style: Stories from the Heartland*.

Besides her robust research, which foregrounded marginalized people and the power of clothing, Dana was a trained textile conservator who worked at many important conservation labs in the United States, including at the National Museum of the American Indian, the Museum at the Fashion Institute of Technology, and the Cathedral at Saint John the Divine, and in leading fashion archives, including Calvin Klein and Thom Browne. In 2016, she graduated from Fashion Institute of Technology’s MA program in textile conservation with a thesis entitled, *Creating the support: An exploration of the methods used to infill losses in early twentieth-century shoes and the associated ethical implications*. She presented her research widely, including a paper on large-scale agarose application that she gave at the 2017 American Institute for Conservation 45th Annual Conference.

I personally met Dana when I was her professor in the conservation MA program at the Fashion Institute of Technology. Like many in our field, I was struck by her kindness, good humor, dedication, and intelligence. I was further inspired when, in 2015, she co-founded the first fashion podcast,

Unravel: a Fashion Podcast, which quickly established itself as a leader through its confronting of difficult and controversial issues, including fashion’s lack of diversity, cultural appropriation, and structural inequities. She was a rare and inspiring professional who seamlessly merged textile conservation with fashion history, politics, and the struggle for rights for marginalized peoples. Dana was a mentor and friend to many, and she is missed.

From the [obituary](#): *Dana is survived by her devoted husband, Stephen Smith; her parents, Doug and Mary Goodin; her brother, Scott Goodin; two great aunts, and numerous uncles, aunts, cousins, and many friends. A celebration of life service will be held in Rockville, MD when Covid-19 restrictions are lifted. Donations in Dana's memory may be made to: The American Indian Law Center, Inc. <https://www.aile-inc.org> or to the American Indian Education Fund (AIEF) <https://standwithnativestudents.org>.*

Susanne Bouret

Written by Ksynia Marko, Frances Lennard, Zenzie Tinker and Montaine Bongrand for ICON News UK Oct. 2020



Susanne (right) and Montaine Bongrand, with whom she often collaborated

It is with deep sadness that the news of Susanne Bouret's death was announced on the 23rd July 2020. Though Susanne spent most of her professional life in France, she was well known to conservators in the UK.

Susanne trained at the Textile Conservation Centre, graduating in 1989. She worked briefly with Ksynia Marko and her team in London and then undertook an internship at the Musée des Tissus in Lyon, following which she worked as the lead conservator at the Ateliers Chevalier Conservation in Aubusson between 1991 and 2002. It was during this time that she met her husband, local to the area and where they settled to restore a wonderful farmhouse and start a family. In 2009, after time out for her children, Susanne set up her own studio in a beautiful old tapestry weaver's workshop where she specialised in treating tapestries. During a busy career she worked for diverse institutions and was undaunted by the size of a project. At the 2006 Textile Group Spring Forum held at Clothworkers Hall, Susanne presented the work she had done on assessing the condition of Le Corbusier's monumental tapestry series designed for the High Court of Chandigarh, India. Her analysis of the techniques used to both create and hang the tapestries, as well as the precarious existence of the objects used in-situ, gave insight into the complexities involved in preserving cultural heritage within a working environment. Another challenge was the treatment and redisplay of fourteen 16th century Flemish tapestries belonging to the medieval Abbey of Chaise-Dieu, and she was also consulted on the care and display of the famous Apocalypse tapestries of Anger. Her final project, a race against time, was the conservation of the Tournament tapestry belonging to Valenciennes Museum which was loaned to the Metropolitan Museum in New York in 2019.

Susanne was a great communicator and completely bilingual. She taught at the National Heritage Institute, the Faculty of Clermont Ferrand and at the National Library and also used her talent to disseminate information and collaborate in international

research. Most recently, Susanne's particular interest in tapestry conservation and display led her to work with researchers at the University of Glasgow in developing the research questions investigated by the project: *From the Golden Age to the Digital Age: Modelling and Monitoring Historic Tapestries*. She was a valued member of the project's advisory panel.

Susanne will be remembered by her UK and French colleagues and friends as passionate and energetic and a wonderful raconteur, adept at reducing her audience to irrepressible laughter. She dealt with her illness with admirable courage, humour and dignity. She leaves behind her husband, Jean-Michel, and their two children, Lucie and Jacques.

Future contributions

If you would like to publish with our Newsletter or have ideas for the Newsletter please get in touch!

Please send contributions or inquiries to sjfashions@gmail.com

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