NEWSLETTER

WORKING GROUP OF

TEXTILES

ICOM Committee for Conservation

Number 2 *1992*

MESSAGES OF THE COORDINATOR

By Ágnes Timár-Balázsy
Hungarian National Museum, Hungary

While I am compiling this newsletter some of our fortunate colleagues take part in the ICOM General Meeting 'Rethinking of the Boundaries' in Québec City and in the meeting of the Costume Comittee within. The title "Costume: New Forums and New Themes" sounds promising and so do the promised visits to costume collections and conservation workshops. I am sure, the program will be most interesting and I am looking forward to get the report about the meeting from Michaela Keyserlink assistant coordinator of our Working Group who was so kind to offer one.

Although the time of the ***10th Triennial Meeting of the ICOM Committee for Conservation to be held in Washington DC, 22-27 August, 1993*** seems to be far away, contributions to the meeting and preprints have to be prepared already and we have to make decisions on our planned program.

The meeting will be held in the Sheraton Washington Hotel. The participation fee is planned (preliminarly) to be $375 for early-bird registrations and $425 for late registrations. Room rates have been fixed at $99 for a single and $125 for a double. A limited number of rooms will also be available at a student rate of $80. An information sheet on some other possibilities of accomodations is enclosed to the newsletter. The official air carrier, American airlines, will offer a special rates for those wishing to arrive early or stay on after the meeting.

Considering the experiences with the previous (Dresden) triennial meeting and the results of the questionaires distributed and collected there, the Directory Board decided to have individual Working Group Meetings and Plenary Sessions again. In Washington however, the number of Plenaries will be reduced and the emphasis will be on the appeal of the subject and quality of presentation.

The United Nations' capital has much to offer to the participants. In addition to many museums which make up the prestigious Smithsonian Institution, Washington is known for its impressive architecture and urban layout as well as for its numerous parks and green spaces. The local organizing committee is preparing an active social programme, which will include a special banquet plus a boat trip down the Potomac River as well as the usual variety of receptions.

As we have put 'Cleaning methods of textiles' into the centre of our three years program in Dresden, I think, we should report on the result of the states of the researches and works in this field at the Washington meeting. On the other hand, I do not think that we should concentrate too much on one subject ***at a "Triennial Meeting" which serves to provide a general overview on the Working Groups' activity for all members of the committee and other participants interested.*** To make my intention clear, everybody is welcome to give a paper or a report on cleaning projects, but every other fields of textile conservation should be represented at the meeting as well. The subject of the paper is not a criteria of acception.

The procedure of the Preprint production

1. Authors should ask for an ***INSTRUCTION TO AUTHORS, ICOM Committee for Conservation, 1993 Preprints*** from the ***Preprints Editor,*** c/o Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington D.C.20560, USA. (Tel: (301) 238-3700, Fax: (301) 238-3709).

2. Authors should submit ***an original manuscript with illustrations plus one photocopy and a computer diskette to Coordinators by DECEMBER 1, 1992.*** During the six-week period from December 1 to January 15, 1993 Coordinators review, edit, and rank papers, returning them to the authors where necessary for recommended changes.
3. By January 15, 1993 coordinators forward a ranked list of all Working Group submissions, including those they have rejected together with ***photocopies*** of the accepted manuscripts to the designated members of the Preprints Committee. The originals of the accepted manuscripts plus illustrations and computer diskettes are forwarded to the Editor of the Preprint.
4. From January 15 to February 5 the Preprints Committee members review the manuscripts individually. During the period from February 11-15, the Preprint Committee meets to finalize the contents.
5. The Preprints Committee returns papers to coordinators, with comments. By February 28, coordinators return papers requiring changes to their respective authors for final revisions.
6. Authors make any necessary changes and submit the resulting hard copy together with a new computer diskette to the Editor of the Preprint.

All corrected papers must be received by the Preprints Editor in their final form no later than March 21, 1993.

Offprints will be reinstituted for the Washington Preprints, with each first-named author receiving twenty copies free of charge.

Taking into consideration that I seem to be engaged with the manuscripts during winter months I do not hope to put together a Newsletter for March as usual. I rather compile one before the Washington meeting whith some prospects to the meeting. Naturally, I still expect reports and other contributions continuously.

The deadline for sending materials to the next newsletter: 1st April, 1993! (Corresponding address: Budapest, Damjanich u. 19., 1071-Hungary, Telephone: (36-1) 1137-220. Please, note the new faxnumber (Hungarian National Museum): (36-1) 1136-668.

– REPORTS – REPORTS – REPORTS –

Report on the "Leather & Textile & Related Objects" Interim Symposium of the ICOM Committee for Conservation Working Group of Leather and Related Objects, London, 24-25 June, 1992

By Mary M. Brooks, York Castle Museum, UK

This interim symposium attracted nearly one hundred conservators, curators and specialists from Europe and North America to address a specific problems of leather and related materials such as gut, vellum, parchment and hair in conjuction with textiles.

The first day consisted of presentations of scientists from the five international laboratories involved in the International Institute of Conservation's STEP (Science, Technology, Environment and Protection) Project. The particular aim of this co-ordinated research is to establish analitical procedures for examining aged historical leather and also to set up an agreed procedure for the artificial aging of modern leather as a standard when testing conservation treatments. It is hoped that information gained from this project will directly benefit leather conservators when deciding on treatment procedures and when selecting suitable modern leathers to use as supporting and patching material.

The STEP research lectures were, understandably, detailed accounts of scientific analysis. It was only with the later lectures, notably that of ***Dr. Jan Wouters*** (Koninklijk Institute Voor Het Kunstpatrimonium, Brussels) on "The evaluation of small leather samples following successive analytical steps" that immediate conservation applications were discussed". However, such laboratory work is vital in developing our understanding of leather's degradation processes and it is vital that conservators in the field have access to experimental results in order to develop and improve the treatment of leather artifacts in their care.

The second day concentrated on leather and textile artifacts and was more accessible to specialists who were not organic scientists. ***Roy Thompson*** (Leather Consultant, Peterborough) lectured on the historical development of tanning technology in order to produce leather suitablen for clothes. ***Marion Kite*** (Victoria & Albert Museum, London) provided an overview of the types of collagen and keratin materials that may be found in textiles and reviewed various treatment approaches. A particularly useful presentations by ***Jonan Hermans*** (Museum of London) focused on the problems of skin fans. He outlined various treatment case histories and suggested effective and economical storage methods. ***Dean Sully*** (British Museum) gave a thorough review of the problems involved in humidifying leather objects which succesfully united the earlier scientific analysis with the practical problems faced by the conservator. The following case history by ***Sarah White*** (British Museum) of the treatment of a Siberian gut parka was excellent example of the benefits of combining input from conservators in two disciplines, in this case textiles and ethnography. ***Mara Nimmo*** and ***Rosalia Varoli-Piazza*** presented a two part report on the painted leather elements and the silk elements of the Brandiera di S.Giorgo. Among the posters, the poster on "Use of ion exchange resins in cleaning objects made of leather and various other materials" contained interesting information on the research of ***Judit Bakay-Perjés*** and ***Márta Kiss-Bendefy*** (Hungarian National Museum, Budapest).

Overall, the meeting was useful and well organised. It is regrettable that more was done at the meeting to encourage active debate between the analytical and practicing brenches of conservation. However, the post-prints will become an essential resource of information on current techniques of identification, analysis and treatment of leather.

Seminar on the use of Suction in the Conservation of Textiles and Paintings, CAL/MSC, Smithsonian Institution, Washington DC, December 1991

By Allyson Rae, British Museum, UK
(From the Newsletter of the Textile Conservation Research Committee, UK)

"This seminar, held at the Conservation Analytical Laboratories (CAL) of the Smithsonian Institution, Washington DC in December 1991, provided a thorough background to the use of this specialist equipment. From the viewpoint of wet cleaning, suction offers several options for treating objects which may otherwise be considered unsuitable. This is particularly true where fugitive dyes are present.

The seminar built on from a previous course on the conservation of paper, highlighting the similarities and differences between the materials and the equipment developed to treat them. Suction tables have been in use for about 20 years for the treatment of paper, but their use for textiles is a relatively recent development. A large range of suction devices were discussed and demonstrated, ranging from large tables costing several thousand pounds, to very small, simple home made devices relying on adaptation of existing equipment such as dental aspirators and wet vacuum cleaners.

The treatments possible covered total wet cleaning, local stain removal, crease removal and relaxation, cold lining treatments and consolidation. Methods of treating paintings and painted textiles were also covered in detail, both through lectures and case studies, and by demonstrations using the extremely wide variety of equipment assembled at CAL.

Apart from the value of hearing others' experiences and experimenting with the equipment in the labs, the seminar raised some important issues for conservators working with suction devices. These covered the four principle areas:

1. Object contamination with atmospheric dust.
2. Localised solubilisation of degradation products or stain residues.
3. Differential relaxation and shrinkage during 'spot' treatments.
4. Effects of evaporative cooling, which can reduce temperatures to -3°C and below, and pressure.

Very little research has been carried out to ascertain the long term effect of any of these factors. It is conceivable that differential weakening or long term ageing of fibres may be caused.

It was an extremely useful and thought-provoking seminar."

UKIC Textile Section AGM - Mixed Media Forum, March 1992

By Mary M. Brooks, York Castle Museum, UK

The UKIC Textile Section held its first ***Annual General Meeting*** in London in March 1992. The constitution and aims of the Section were formally agreed and new committee members elected. Reports were given on the activities of the various Working Groups. The Directory of Textile Conservators in Great-Britain will be published shortly. Future activities were announced including visits to two silk museums, the Forum on Carpets and Rugs and a study visit to Paris.

The ***Mixed Media Working Group*** organised the Forum. The meeting aimed to look at the approaches to the treatment of objects combining textiles and other media; it was planned to be object-based and to encourage active debate amongst participants.

A series of short presentations on mixed media objects were given in the morning. ***Jennifer Gill*** (Context, Bristol) discussed the treatment of a group of small anatomical figures made from ivory, silk, wood, brass, vellum, silver and pigment. They had suffered poor restoration and labelling. The treatment included storage recommendations. ***Barbara Heiberger*** (Museum of London) reported on the conservation of the Blackett Baby House and dolls. This was undertaken as a joint project by conservators from different disciplines. ***Jacquie Hyman*** (Textile Restoration Studio, Manchester) outlined the ethical problems in restoring a privately owned fire-damaged Hopi head dress made with feathers, suede and bone. ***Diana O'Sullivan*** (Horniman Museum, London) described the approach to the conservation of a fragile Mongolian helmet made from cotton with steel plates so that the weight of the metal would be removed from the fabric. ***Siobhan Stevenson*** (University of Wales) described the research necessary to establish the degradation processes in a linoleum sample book with metal foil decorations. Treatment involved deacidification and buffering using an impovised vacuum table and storage with a carbon absorber.

The afternoon was designed to be interactive. A range of mixed media objects including two chairs, a small painted banner and various pieces of military uniform and equipment were displayed and issues arising from them were discussed in turn by a textile conservator and a conservator from the relevant discipline. Delegates were then able to view the objects in smaller groups and discuss certain issues before returning for the final discussion.

The conservation problems posed by a Trade Union banner were presented by ***Vivien Lochead*** (National Museum of Labour History, Manchester) while ***Harriet Owen Hughes*** (Liverpool) discussed the problems of paint layers on textile supports. ***Erica Arnold*** (National Army Museum, Sandhurst) presented the military items. ***Gillian Salmon*** (Plowden & Smith) exami-

ned chemical methods of cleaning metals in conjuction with textiles and discussed different after treatments such as lacquers and waxes. ***Lesley Wilson*** (London) provided the two contrasting chairs - one a 19th century wood and of pearl needlework upholstered chair in private hands and the other an Ernest Race Utilty aluminium chair with a plastic cover. ***Kate Gill*** (Textile Conservation Centre) kindly commented on these upholstered objects. They both raised interesting questions regarding treatment ethics in balancing the needs of conservation and restoration. The subsequent discussion produced useful information in both differing and similar approaches to such objects. Some of the points raised will be followed up in future issues of "Conservation News".

The main activities were complemented by a range of posters from delegates and Section members including ***Brigitta Anderton*** (Wisborough Green), ***Mary Brooks*** (York Castle Museum), ***Maria Hayward*** (Textile Conservation Centre), ***Rani te Kanawa*** (Textile Conservation Centre), ***Gill Owen*** (Victoria and Albert Museum), and ***Viorica Sladescu*** (Bucarest). The Textile Conservation Studio and "Operation Wet Clean" also sent infromation on their activities and research programmes.

The Forum was organised by ***Wendy Toulson, Siobhan Stevenson*** and ***Lesley Wilson*** who are to be warmly thanked for a stimulating and instructive day which set a high standard for future Textile Section events.

For further details on the Mixed Media Forum or other activities of the UKIC Textile Section, please contact Mary Brooks, York Castle Museum, Eye of York, York Y01 1RY, England. Fax: 0904 671078

Report from Canada's Textile Conservators

By Michaela Keyserlink, CCI, Canada

To help realize some of the aims set out in Dresden by our Working Group of Textiles, Canadian textile conservators have made a a special effort to strengthen contacts with curators and researchers of costumes and etnographic collections. We sometimes need greater historical and technical knowkledge in order to provide coservation treatments which do not limit the future researchers' scope. Textile coservators often do not have direct access to curators who are knowledgable in all the fields represented in a museum's collection. For this reason, this year the Canadian Conservation Insitute offered a course on ***Ancient Andean Textiles*** by ***Mary Frame,*** a renowned North American researcher in this field. Her special strength was the study of ancient South American textile techniques. She demonstrated how she collected and deciphered structural information from archaeological finds. Both conservators and curators profited greatly from this exchange.

In recent years, Canadian textile conservators working in museums have observed that their role has altered. There are less funds available and greater efforts are being made to put on large and quickly changing major exhibitions. These textile conservators find that much of their energy is now directed towards preventative conservation and much less to in-depth sophisticated treatments. As a result, they are seldom able to develop new conservation techniques or experiment with new conservation materials. To help alleviate some of these problems, CCI textile conservators have started to offer information sessions to their museum colleagues. The first meeting, about adhesives, was given by ***Jane Down***, a conservation scientist working at CCI's Environmental Deterioration Research Division (EDR). Jane spoke about her adhesive research and results. Scientific explanations were given why some adhesives in use are not longer recommended and and others with better long-term stability can be suggested as replacements. This talk was followed by a practical session given by textile conservators experienced with the working properties of these adhesives. The adhesives employed included those which are used to adhere backings to textiles and, more importantly, new and different adhesives for making various textile supports and display mounts.

The majority of Canadian textile conservators know each other well and the exchange of ideas is frequent and uncomplicated. For, example, we are well informed about the progress of the new textile conservation laboratory at the McCord Museum in Montreal, and the new, ingenious, earthquake-proof storage facilities at the Royal British Columbia Museum in Victoria. Our main problem is the vast geography which separates many of us, making frequent visits difficult. We maintain a lively exchange of ideas with many of our colleagues in the United States, and encourage textile conservation students to apply for internships in their many excellent conservation laboratories. We also try to keep up links with Europe by encouraging the exchange of students and professionals, this year mainly with textile laboratories in England and Germany.

Training of textile conservators in Sweden

By Stig Aleby, Göteborg University, Sweden

Since 1985 there exists in Sweden a training program in conservation of cultural objects run by the University of Göteborg. The program comprises three years and leads to the equivalent of a B.A.

The aim of the program is to train conservators with a broad knowledge of all relevant materials, ready to work in a small or medium-sized museum or conservation studio. However, as most conservation student have a preferred field within the profession and a specialization is needed to obtain a reasonable level of knowledge and working ability, there is also a demand for deeper studies in a chosen type of materials. This dilemma is solved by having the first three terms dedicated to an overview of the whole field of

conservation, including materials like metals, stone and inorganic materials, wood, paper, textiles and polymers, painting materials. Also included is a basic course in chemistry and microbiology, courses in climate measurement and control, microscopy and photography, art history, archaeology and museology.

The fourth term marks the beginning of the specialized part of the program and is used for practice in the profession in an external institution. The fifth term contains courses within the choosen field, e.g. textile conservation. The sixth (and last) term deals with some training in scientific work and writing a literature survey preparing for the examination thesis work. In the latter the student chooses a problem, often related to a specific object, and writes a thesis typically containing cultural background, material characterisation, description of present status, discussion of possible measures, suggesting and accomplishing treatment and documentation.

As all possible specialisations can not be run in parallel every year they periodized over a cycle of about five years. So has textile conservation been started in 1985 and 1987 and is planned for 1993.

The yearly intake of student is 10 and the admitted students usually represent two different specialisations. The first two batches contained four textile students each which now are graduated and are all working within the profession.

The Institute of Conservation of the University of Göteborg has recently started a program for postgraduate studies with possibility to earn a Ph.D. in conservation (taken in a broad sense and also including museology and conservation of built environment).

Within this framework advanced courses will be given during the academic year 1993-94.

Textile Conservation Course tought by a MMA conservator in Latin America

By Emilia Cortes, Bogota, Colombia/The Metropolitan Museum of Art, New York

Elena Phipps, Ph.D., associate conservator, Department of Textile Conservation, The Metropolitan Museum of Art, New York, tought a textile consevation course in Caracas, Venezuela, July 16-24, 1992. It was organized by Centro de Conservación del Patrimonio Cultural (CECOP) and sponsored by UNDP/UNESCO. The aim of the project was to hold a course that would provide a foundation for practices in museums and for establishment of a textile conservation laboratory within CECOP. The course was attended by 23 museum professionals and students from the cities of Caracas and salvador.

With her doctorate degree in Pre-Columbian art history and archaeology from Columbia University, and having worked sixteen years in textile conservation at the Metropolitan Museum of Art, Elena Phipps has participated in several projects in Latin America for the training of textile conservators and the establishment of conservation and storage facilities in various museums. She first assisted Nobuko Kajitani in teaching for UNDP/UNESCO in Lima, Perú, at the Museo Nacional de Antropología in 1984. Developing program for a three-month textile conservation program at the request of Organization of American States and Fundacào Nacional próMemoria (currently the Instituto Brasileiro do Patrimonio Cultural) in 1986, she worked in collaboration with National Service for Industrial Training/Center of Industrial Technology (SENAI/CETIQ). In 1989 she tought a seminar on textile conservation and acted as a consultant for the Museo Ixchel del Traje Indigena, Guetamala City, in the design of their new storage facilities and conservation laboratory, a United States Information Service's Project.

In her work in Latin America, Elena Phipps emphases the need for a strong foundation in the basic understanding of museum textiles' materials, techniques, and context, their environment and its effect on the textiles, long-range preservation goals and conservation practices, and the utilization of regionally-produced conservation products.

The videodisc on 17th century Genoese textiles is ready

By Rosalia Varoli-Piazza, Instituto Centrale, Rome, Italy

Design and implantation of an image database of Genoese textiles of the 17th century, by *Marzia Cataldi Gallo,* computer system designer, by CNR and Instituto di Fisica Cosmica e Technologie Relative has been compiled. The project was motivated by the desire to in same way compensate the lack of an adequate public collection of Genoese textiles for which the city was famous in past centuries. It seems important to develop a systematic survey both in Liguria and on the textiles attributed to Genoese manifacture that can be found in almost all Italian and foreign museums of the Genoese production (limited for the moment to seventeenth century examples).

Stain Removal in Textile Conservation: Results of questionnaire Survey 1991

By Pippa Cruickshank and Helen Morgan, British Museum, UK

The questionnaire statistics of reply

A questionnaire was compiled by the authors to survey approaches to the removal of stains of textiles. The aim was to gather information and advice on stain removal from the combined knowledge and experience of textile conservators with a view to purchasing

an appropriate new piece of equipment for the British Museum. The level of response was most encouraging and it was clear that many individuals and organisations would welcome of the results.

A total of 65 questionnaires was sent to leading textile conservation workrooms, both in Britain and abroad. These included members of the Working Group of Textiles ICOM Committee for Conservation and members of the UKIC Textile Group and covered 49 Museums, 11 private studios and five research institutes.

32 questionnaires were sent within Britain and 33 abroad (21 to Europe, five to North America and eight to other countries).

37 (57%) replies were received: 23 from British conservation organisations and 14 from overseas. As anticipated, of those questionnaires sent abroad, the response from English speaking recipients was highest, probably because the questionnaire was written in English.

Some organisations sent two replies where they had two separate workrooms, or two or more specialists in the field. These extra replies are not included in the above statistics.

Survey Replies

Below are summaries of the response to each question. Where numbers do not tally with the total number of replies, this is because some questions were left unanswered.

(1) Do you attempt to remove stains from textile routinely, very occasionally or never?

	Number of responses	(%)
Routinely	5	17
Occasionally	14	47
Very occasionaly	10	33
Never	1	3

(2) What type of stains would you attempt to remove from textiles? (biro, mould, blood, rust, etc.)

Most organisations said they would consider attempting to remove all the stains mentioned above. 18 replies cited the stains above and several other types of stain for routine or occasional removal. 18 replies cited the stains above and several other types of stain for routine or occasional removal. Other museums and workrooms were more selective stipulating "museum-caused stains only". Five answers took 'rust' as a priority for stain removal. However in Copenhagen: "If the rust marks were from original button shanks, hooks or pins (they) would not be inclined to leave them...". One studio would remove "waterborne stains only" due to the limitations of their equipment.

The following list of stains could be put together on the base of the replies: biro, mould, blood, rust, water marks, soil, ink, adhesives, dye stains, sweat, pencil, wine, wax, paint, fly spots, bird line, oil, make-up, body decomposition products. It is clear from the list that stain removal is an important and commonly occuring activity in textile conservation.

(3) To what extent is your decision whether to attempt to remove stains affected by the type of fabric involved (eg. cotton, silk, wool, linen) and its age and condition?

Answers to this question were largely governed by ethical considerations:

(a) The presence of etnographical or archaeological evidence in the form of soiling. A reply from Copenhagen cited the example of the linen garments of Christian IV and the blood stains caused by wounds in a sea battle of 1644 "The object was ...to remove the museum dirt without removing any of the treasured blood stains".
(b) The nature of the collections or work. One example was a collection of underwear which had been flood-damaged. The materials (i.e. elastics containing rubber) determined the methods of stain removal employed.
(c) The availability of equipment.
(d) Clients' request or curatorial decisions.

A general consensus avoided stain removal on very fragile textiles. Many conservators felt more confident in their treatment of cellulose than protein fibres. Others treated each stain as a separate and unique case. Some replies stipulated that stains should be removed if they were unsightly. Other replies stressed the need to be aware of long term consequences of removing the stains.

(4) What type of stain removal processes do you use, and what sort of equipment and techniques do you find most succesful?

The answers generated by this question were largely dependent on the answers to the following question No.(5). Where the workrooms had no specialized equipment, methods involved simple mechanical, poulticing or wet-cleaning procedures. The following general categories of treatment were cited:

	Museums	Private Workshops
Aqueous immersion	13	1
Solvents	15	4
Bleaching	6	0
Poulticing	6	3
Dry cleaning	4	1
Water-vapour and steam as part of the process	2	0
Pre-spotting/post spotting as part of a process	5	3
Enzymes	1	0
Specialized equipment	14	3

Treatments were not necessarily standard, the choice of treatment being dependent on the specific needs of each case. The methods above were used in a wide variety of combinations, including pre- or post-treatments together with, for example, aqueous immersion and dry-cleaning.

(5) Do you have any specialised stain removal equipment available for your use (eg. vacuum table, vacuum point, cold spotting table)? If you do, the name and address of the manufacturer/supplier, its age and rough cost when purchased would be helpful.

The response indicated that many forms of specialised spotting equipment are used in textile conservation.

	Britain	Abroad
Vacuum table	1	4
Vacuum point - commercial		6
- own design		6
Vacuum probe		4
Ultrasonic humidifier		2
Preservation pencil	1	
Ultrasonic gun	2	
None	13	

Below is given a brief summary of the price range and dates of purchase of particular types of equipment specified in the replies.

Vacuum tables	£3,000 (1990) - £35,000 (1987)
Commercial spotting tables	£1,500 (1985) - £2,040 (1986)
Vacuum probe	£425 (1990)
Customized spotting points	£300 (1990) - £1,000 (1990)

Little information was received on the specific vacuum pumps used and their power. Similarly, it was hard to ascertain, from the information received, details regarding pore size of the meshes used in suction points. However, a clear picture emerged of the types of equipment on the market and of the features most desired by textile conservators.

(6) Do you find the equipment useful and invaluable, or do you feel that the process could be carried out just as efficiently using more basic techniques (eg. drawing cleaning fluids through the fabric making use of capillary action etc)?

These answers were received from those who owned specialized equipment.

	Number of responses
Not necessary	1
Useful	11
Invaluable	6

In general the replies to this question indicated that specialized equipment was useful and more versatile and simple, improvised methods auch as poulticing. Some studios that owned more than one piece of specialized equipment had a preference for one piece over another. Some replies indicated that the use of purpose designed equipment needed practice to achieve satisfactory results.

Most conservators who owned vacuum tables found them useful, in Australia and America this piece of equipment was very highly regarded.

Suction points were felt to be very efficient and useful, particularly by those conservators who had made their own. The health and safety problems involved with designing equipment caused the most concern, particularly where wet/dry vacuum cleaners had been used.

Vacuum probes made from sintered glass and combined with mini vacuum motors were widely used but lacked adequate suction for most purposes. However, these simpler pieces of equipment were economic and also very easily trasportable.

The two organisations that owned ultrasonic spotting guns did not find them particularly useful.

(7) Can you think of ways in which the equipment you have could be better, or could be improved, i.e. features you would like to add or change if you were to replace the equipment?

The features listed below were mentioned as areas that could be improved:

	Number of responses
Health and safety	
- fume hood/better extraction	2
- solvent-proof vacuum pump	2
- dry ice trap for flammable solvents	1
Vacuum power increased	4
Variation in vacuum power possible	3
Cables coming from overhead	1
Noise of motor reduced	2
Greater source of light	2
Greater mobility	1
More variation in perforated screens	1
Modifications in size and shape of point/table	3

(8) What types of solvents/cleaning agents have you found most succesful on particular stains (biro, mould, blood, rust etc.) and particular types of fabric (cotton, linen, silk, wool)?

The table below lists the reagents from the replies used to remove specific stains. Where a particular

textile fibre is mentioned, this is included in the table.

It was clear that the majority of conservators who responded to the questionnaire felt that they only

STAINS	FABRIC	SOLVENTS/REAGENTS
General	General	water, washing solution +/- IMS, 1,1,2 trichloro - 1,2,2 trifluoroethane
Biro	General	IMS, glycerine, nonionic detergent, 1,1,2 trichloro - 1,2,2 trifluoroethane, water, acetone, dimethyl formamide, ethanol
Mould	Silk Cotton/Linen	ammonia+water onion juice+hot water 1,1,2 trichloro - 1,2,2 trifluoroethane, bleach, ethanol, white spirit
Blood	General	10% ammonia, water, saliva, enzymes, 20% hydrofluoric acid buffered with 5% ammonium fluoride, sodium hydrosulphite
Rust	General	citric acid+potassium chloride+water, oxalic acid, sodium hydrosulphite, potassium hydrogen oxalate solution, 20% hydrofluoric acid buffered with 5% ammonium fluoride, sodium hydrosulphite, sequestering/chelating agents, 5% hydrofluoric acid
	Protein	calcium hydrogen fluoride
Sweat	General	acetic acid+water, petroleum spirit
Body decomposition products	General	ethanol+water
Grease and wax	General	white spirit, potato fluor, 1,1,1 trichloroethane
Ink	General	water+non-ionic detergent, +/- IMS
Animal glue	General	steam, enzymes, water
Oil	General	morpholine, bleach
Masking tape	General	toluene
Magic tape	General	diethyl ether
Water stains	General	water, IMS
Adhesive	General	IMS, 1,1,1 trichloroethane, alcohols, acetone
Dyes	General	2% ammonia+water

* Note on Health and Safety: all the reagents mentioned above must be used with relevant safety precautions as specified under COSHH regulations. The safest method or reagent should be used.

(9) In general, how succesful would you say your stain removal techniques have been?

The statistics below give an indication of the extent to which current methods and approaches to stain removal are succesful:

	Number of responses	%
Poor	2	8
Fair	12	46
Good	7	27
Very good	3	12
Variable	2	8

achieved moderate succes. Some replies were more positive, quoting a 70% succes rate, for example, generally, there was a desire to learn more on the subject and to improve techniques.

Health and safety

In compiling this survey, we were well aware of the new COSHH regulations and the potential effect of these on methods and equipment. The following aspects of controlling hazards were mentioned in the replies: five museums and private practices would like motors and pumps installed which would be sol-

vent proof so that the solvents would not build up to flash point. Some treatments were water-based only due to the H&S limitations of the equipment. Where museums had solvent-proof equipment, some wished for better fume extraction. Training institutes emphasized the need for a full understanding of the chemistry and toxicity of solvents as some reagents are highly toxic. One museum cited hazardous treatments carried out in the past; for example, hydrofluoric acid buffered with ammonium fluoride to remove blood and rust. This treatment would require considerable safety precautions and safer method would be preferable.

Conclusions

The questionnaire has been a useful vehicle for addressing the problems of stain removal in textile conservation. The favourable response to the survey and the opinions voiced by many of the conservators indicated that people are uneasy in this area of conservation due to limited experience and knowledge. Many conservators were eager to know other methods and types of equipment in order to reassess their own. The Fabric Care Research Association, Harrogate, offers courses for textile conservators on this subject. Those who have attended one already are very positive in their recommendations. Internal courses on stain removal are currently being organised by the Smithsonian Institution, USA. The 10th Triennial Meeting of the ICOM Committee for Conservation in 1993 will cover this subject. There was a general call for more opportunities to train in this area of conservation.

The questionnaire was most helpful in bringing together information about diverse methods and equipment currently being used by the profession. Everyone was most generous in their response and it is hoped that the information received may be of use to everyone and lead to some positive developments in this field.

Bibliography

Hedly G. and *Villiers*, C.; "Lining in 1984: Questionnaire replies", Preprints 7th Triennial Meeting Copenhagen 10-14 September (1984) ICOM Committee for Conservation, Vol. 1. pp.84. 2.22-25.

RESEARCH IN PROGRESS

Operation wetclean!

By Jackie Clipson, TCC, UK

In 1988 a group of textile conservators, scientists and teachers met in London to consider the practicalities of carrying out research into the effects of wet cleaning historic textiles. After much discussion, the result is a system of collecting information - OPERATION WETCLEAN! This became the first project of the Textile Conservation Research Committee.

The difficulties of research projects involving historic textiles are many. It is rarely acceptable to cut up an object for controlled experimentation. Studies on artificially soiled, modern substrates cannot reproduce the complex problems associated with historic pieces. Most assessments of condition are made subjectively, for example whether a fabric has regained its original sheen of flexibility. Unfortunately, the results are rarely available to other practicioners.

The Textile Conservation Research Committee, UK felt that it would be useful to collect details of the methods of washing and detergent recipes currently employed by textile conservators, together with an assesment of efficiency form each process. Valuable information could be obtained by analysing and comparing the results. With this aim, a form of documentation has been designed for use by conservators from different backgrounds. Data is stored on a Masterfile Database.

Even within our small group, we found that some of the same words had a variety of interpretations, so a glossary of terms to describe the condition of a textile has been agreed. The glossary provides a step-by-step guide to completing the form.

We are now ready to gather information from as many conservators as possible, and to add to the database. Initially, our aim is to provide a framework for communication between textile conservators, but ultimately we hope to analyse the data contributed to evaluate the techniques and materials currently used in the cleaning process. The results will be shared with all participants, and we anticipate the project will highlight areas for more detailed research.

We are greatful to the Conservation Unit of the Museums and Galleries Commission for a small grant toward starting costs, but in order to meet the expenses of Operation Wetclean! a registration fee of £10 or $20 (USA) is requested.

If you would like further details of the Committee, or of OPERATION WETCLEAN! please contact Jackie Clipson, The Textile Conservation Centre, Apt. 22. Hampton Court Palace, East-Molesey, Surrey KT8 9AU.

Registered participants of OPERATION WETCLEAN!

Mary Ballard - CAL/MSC, Smithsonian Institution, Washington DC., USA
Jenny Band/David Howell - Textile Conservation Studios, Hampton Court Palace, UK
Mary Brooks - Castle Museum, York, UK
Eva Burnham - McCord Museum, Montreal, Canada
Jackie Clipson/Alison Lister - The Textile Conservation Centre, Hampton Court Palace, UK
Linda Eaton - Winterthur Museum, Delaware, USA
Ann French - The Burell Collection, Glasgow, UK

Lynda Hillyer - Victoria & Albert Museum, London, UK
Willemien t'Hooft - Centraal Research Laboratory, Amsterdam, The Netherlands
Sheila Landi - Textile Conservation Consultancy, Stamford, UK
Frances Lennard/Fiona Hutton - Textile Conservation, Avon, UK
Ksynia Marko - The National Trust, Norfolk, UK
Eva Möller - LSH Textilkonservering, Stockholm, Sweden
Doreen Rockliff - Provincial Museum of Alberta, Edmonton, Canada
Jane Robonson - Area Museums Service for the South West, Bath, UK
Yvonne Shashoua/Allyson Rae - British Museum, London, UK
Philip Sykas - Platt Hall, Manchester, UK
Jonathan Tetley - Carpet Conservation Workshop, Hampshire, UK
Fonda Thomsen - Textile Preservation Associates, Sharphburg, USA
Anike af Trolle - Swedish Folk Museum, Stockholm, Sweden
Nicola Yates - National Maritime Museum. London UK

Literature-study: De degradatie van fibroïne onder invloed van de verzwaring "A State of the Art" (The degradation of fibroin due to weighting)

By Thea B. van Ooosten, Central Research Laboratory for Objects of Art and Science, The Netherlands

It has been known for many years that not-weighted silks are degrading under normal conditions of light, humidity and temperature, and the phenomena of this degradation have been investigated for more than a century.
Many objects of art and science made of weighted silks such as banners, flags and costumes are degraded even more severely due to the influence of mineral weighting materials.
Ever since the "discovery" of the silk-weighting, investigators tried to establish the mechanism for the weighting process and the degradation process of the weighted silks under the influence of weighting materials, light and storage conditions.
It was seen that weighted silks degraded more seriously than not-weighted silks, and that silks weighted by tannins (vegetable weighting) degraded much less than mineral-weighted silks (e.g. tinphosphatesilicate weighted silks).
Knowledge of the nature of the minerals used for the weighting process will be necessary for establishing the possible degradation mechanisms and above all this knowledge will be necessary for the development of methods delaying the degradation process.
In this literature-study, investigations of the influence of light, temperature, humidity and weighting materials are described and conslusions of investigators are given. Many of these investigations, concerning the chemical properties of the fibroin and the weighting materials, have been performed in the period 1897–1940 and must therefore be looked at in the context of that time.
From the time (1880) that tin chloride was used for the silk-weighting but even more from the time (1893) when the tinphosphatesilicate weighting-proces was used, not only the users of weighted silks noticed the fall in strength and elasticity, but especially the dyers and the weavers in the factories.
A remarkable phenomenon of the degradation of weighted silks is that there is nothing to be seen on the outside of the fibres, but by touching the fibres they will break like "matchsticks".
In 1897 some weighted silks were investigated and it was found that the elasticity decreased by increasing weighting while the strength had remained the same.
The opinion of the scientists of the time then is, that the weighting materials are not equally distributed over the whole fibre and that on the outside of the fibre there is piling up of weighting materials.
Some of them made researches into weighted and not-weighted silks with X-ray diffraction. They found that there was no difference in pattern. Their conclusion is that the weighting material is not crystalline and there is no chemical bonding between the fibroin and the tinphosphatesilicate.
It was claimed that the transition of colloidal tin trisilicate to crystalline tin trisilicate damaged the fibres. In Italy this was called *"mineralizzazione"*.
Also some authors made researches into weighted silk-fibres by using electronmicroscopy. This method made the degraded fibres visible.
From the recent times investigators made researches into the degradation of the fibroin by looking at the chemical changes as well as the physical changes. Loss of strength by exposure to light is proportional to the increase in ammonia and amino group contents. The effect of humidity on the rate of the photodegradation is small.
In 1989 en 1990 researches were made into weighted silk by EDS (Energy Dispersive Schanning X-Ray Fluorescence) and NAA (Neutron Activation Analysis) and proved the usefulness of EDS and NAA to detect the used minerals.
The influence of light upon the deterioration of silk is large. Investigations proved that weighted silks exposed to light lost their strength even more rapidly when the weighting was high. It was concluded that the degradation was an oxidation of the fibroin and that tin and other metals like iron acted as a catalyst.

On the other hand the silks dyed with logwood are more resistive against light and air because of the stabile structure caused by cross-linking of the dyestuff. It was already known that vegetable-weighted silks were more stable than mineral-weighted silks.
It was shown that silks aged by heat the decrease in strength is less than silks aged by light, but the discoloration of the silk is more severe in the case of light. The increase in aminogroup content is higher for tin-weighted silks than for unweighted fabric.

It is claimed that the degradation of fibroin by alkali appears faster than by acids. Not only the appearance of acids or alkalis is of interest but also the space of time is important for the degradation of the fibroin. That is why so many investigators suggested that the acids and alkalis present during the weighting-proces, should be removed totally by thoroughly rinsing the silk in water after each weighting-step.
Researchers nowadays do not have a satisfactory explanation for the rapid degradaton of the tinphosphatesilicate weighted silks. It seems very useful to investigate the physical degradation of weighted silk along with the investigation of the chemical degradation.

This literature-study is a part of a larger research program. In this program there are three lines of research.

I. History of technology of silk weighting. a) the technology untill the 19th century, b) the 19th century. Both studies are finished.
II. Research into the influence of 19th century silk weighting on the accelerated aging of silk. Causes and remedies.
The above mentioned literature study was the first step in this research. Next are the research into possibilities of aminoacid analysis with HPLC (almost finished) to be able to follow degradation processes. The next part will investigate selve made weighted silk material (after the literature in part I) after accelerated ageing and the analysis of the degradation products.
III. Research into the possibilities of conservation of weighted silk on the basis of knowledge collect in part II.

– NEWS – NEWS – NEWS – NEWS –

First Newsletter of the Textile Conservation Research Committee, UK

The committee for textile conservation research has been established in the United Kingdom with ***David Howell*** as chairman, ***Sheila Landi*** as secretary, ***Jackie Clipson*** as treasurer and ***Yvonne Shashoua, Ann French, Allyson Rae, Nicola Gentle, Jenny Sarginson*** and ***Alison Lister***, as members some years ago. Their first research project has been the OPERATION WETCLEAN! project and since then many others reflect the activity of the committee.

In the first Newsletter, edited by Alison Lister, besides reports on seminars and study tours they provide reports on the following researches of committee members:

"Research into the Cleaning Procedures for Textiles at the British Museum", by Yvonne Shoushoua, conservation scientist, Department of Conservation, British Museum, "Conservation and Research at the Textile Conservation Studio of the Historic Royal Places Agency", by David Howell, and "Research at the Textile Conservation Centre", by Jackie Clipson.

Diana Drummond, a student of the Royal College of Art/Victoria and Albert Museum program, has been awarded an Andrew W. Mellon Fellowship for Conservation 1992-1993 at the Department of Textile Conservation, The Metropolitan Museum of Art, New York.

Claudia Regina Nunes, textile conservator of the Imperial Museum Instituto Brasileiro do Patrimonio Cultural, RJ, Brazil - has been awarded the 92-93 Polaire Weissman Fellowship in Conservation, which enables her to do resarch in The Costume Institute at The Metropolitan Museum of Art, New York.

Emilia Cortes M. Santa Fé de Bogotá, Colombia, has been awarded the renewal of the Andrew W. Mellon Fellowship for Cosnervation for 192-1993 at the Department of Textile Conservation, The Metropolitan Museum of Art, New York.

NEW MEMBERS OF THE WORKING GROUP

Claudia R. Nunes
Museu imperial, Instituto Brasileiro do Patrimonio Cultural, Rua da Imperatritz, 220, Petropolis - RJ 25.610 Brasil;
1992-93: The Costume Institute, The Metropolitan Museum of Art, 1000 Fifth Avenue New York, NY 10026-0198, USA

ARE YOU A MEMBER OF ICOM ?

(From the Newsletter of the ICOM Committee for Conservation)

While membership in the ICOM Conservation Committee's Working Groups is open to all interested individuals, we urge those of you who are not already members of ICOM to join and become a voting member of this Committee. The advantages of joining the ICOM include:

* a membership card granting free or reduced entry to many museums worldwide;
* a free subscription to the quaterly *ICOM News;*
* reduced subscription rates to the Unesco quaterly ***Museum*** and reduced prices on ICOM publications;
* the right to vote in your National Committee and in one International Committee;
* free access to the Unesco-ICOM Museum Information Centre in Paris;
* participation in ICOM's Triennial General Conference and its meetings of its International Committees and Affiliated Organisations.

By becoming a voting member of the Conservation Committeee, you contribute your support to activities such as Newsletters and interim meetings of your Working Group. ICOM's yearly subvention to International Committees is based on the number of voting members.

Join ICOM now if you are not already a member and excercise your vote at the Triennial Meeting in Washington. Contact your National Committee (listed in the ICOM News) or, in case of difficulty, write to: ICOM Maison de l'Unesco, 1, rue Miollis, 75732 Paris Cedex 15, France. Tel: 33 (1) 47.34.05.00 Fax: 33 (1) 43.06.78.62

REQUEST FOR HELP

Bettina Beisenkötter, experienced textile conservator is looking for a job, willing to take responsibility. She has been trained for teaching Textiles and Art in secondary grammar schools, as textile conservator in the Abegg Stiftung, Bern, she has an experience as a head of a textile conservation laboratory in the USA, and speaks fluently in German and English. For or with information please, contact: Bettina Beisenkötter, Wolfgang-Wilhem Platz 90b, 8858 Neuburg a.d. Donau. Phone (private): 08431-500-129

Elena Christova, restorer of textiles and leather in the National Institute for Cultural Propertyies in Sofia, Bulgaria is looking for a job due to the lack of finantial sources of the museum which makes conservation work almost impossible. She would be pleased to work somewhere abroad. If you can help, please, contact the coordinator.

UP COMING EVENTS

Annual Meeting of the American Association of Science & Technology Centers

The next annual meeting of ASTC will be held *2-6 October* in Toronto, Canada. Contact: ASTC, 1025 Vermont Avenue NW, Suite 5OO, Washington DC 20005-3516, USA, Fax: 202 783 7207

"Le trame della moda, Vestirsi a Corte tra Cinquecento e Seicento"

The conference will be held *7-9 October* in Urbino, Italy. Organized by the Centro Study Europa delle Corti and CISST.

ARAAFU 3rd International Symposium on "Preventive Conservation"

The ARAAFU Symposium will be held *8-10 October* in Paris, France. Contact person: P.E.Nyeborg, 2 rue Guenot, 75011 Paris, France

3rd International conference on Non-Destructive Testing, Microanalytical methods and Environmental Evaluation for Study and Conservation of Works of Art

The AIPND conference will be held *18-22 October,* in Sienna, Italy. Contact Person: Mrs.M.T. Bazzani, Via A. Foresti 5, 25126 Brescia, Italy. Tel: (343) 3)1)) 66. Fax: (34 3) 317 45 47

Restoration '92, International Fair of Restoration and Conservation Techniques with a Conference on the Management of Cultural Property

The Fair and Conference will be held *20-22 October* in Amsterdam, The Netherlands. Contact: Conference Secretariat, Restoration '92, c/o RAI Organisatie Bureau Amsterdam by, Europaplein 12, 1078 GZ Amsterdam, The Netherlands. Tel: 31 (0) 549 12 12, ext.1744 Fax: 31(0) 20 646 44 69.

Conference on "Disaster Prevention, Response and Recovery: Principles & Procedures for Protecting & Preserving Historic/Cultural Properties and Collections"

The conference will be held *24-25 October* in Cambridge, Massachusetts, USA. Contact: Technology & Conservation, One Emerson Place, 16M, Boston, MA 02114, USA, Tel: 617 227 8581

Meeting of the Gesellschaft für Historische Waffen- und Kostümkunde

The next meeting of the Gesellschaft für Historische Waffen- und Kostümkunde will take place in the Zentralinstitut für Kunstgeschichte Meisterstr. 10. 8000 München 2. on *30-31, October.* Contact person: Dr. Adelheidis v. Rohr, Historisches Museum, Pferdestr. 6. 3000 Hannover 1.

"Silk". 11th Conference of Harpers Ferry Regional Textile Group

The conference will be held *12-13 November,* Washington DC, USA, Contact Person: Fonda Thomsen, Textile Preservation Associates P.O. Box 606, Sharpsburg, MD 21782, USA

(Program and registration form has been kindly sent by Mary Ballard and is enclosed to the Newsletter.)

Museum of London Conference on "The Conservation of Complex Mixed Media Objects"

The conference will be held on the *7th of December* in London, UK. Contact person: Johan Hermans/Sheila Fairbrass, Paperconservation Section The Museum of London, London Wall, London EC2Y 5HN, UK

Costume Committee Meeting 1993

The next meeting of the ***Costume Committee*** is planned to be held in Edinborough, UK ***11-17 July 1993.*** Contact person: Naomi Tarrant, Royal Museum of Scotland, Chambers Street, Edinburgh EH1 1JF, UK, Tel:(44-31) 225 7534

EXHIBITIONS

Musée International de la Chaussure Romans sur Isère, France opened a new permanent exhibition including the exceptional shoe collection of Musée National du Moyen-Age, Thermes de Cluny, Paris.

National Museum of Finland, Helsinki, Finland, displayed again a permanent exhinbition of ***Fashionable Costumes and Folk Costumes.*** The Fashionable costumes are displayed chronologically from the 1750's to the end of the 19th century. The folk costumes are displayed simultaneously in the same exhibition rooms. The public has a splendid opportunity to make comparisons and see the origin of some features in folk costumes. The new elegant mannequens of Finnish design and production are presented for the first time.

BOOKS - NEWSLETTERS

Gion Matsuri 'Yama' 'Hoko' Kensohin Chosa Hokokusho: Torai Senshojuhin no Bu (A survey of the Gion Festival Float Hangings: Imported Textiles, Rugs, Tapestries and Costumes)

Author: ***Nobuko Kajitani,*** Conservator, Textile Conservation, The Metropolitan Museum of Art, New York
Kojiro Yoshida, Gion Festival Committee

A survey report on 297 textiles, rugs, tapestries, and costumes which were imported into Japan in the 17th-19th century during the period of Seclusionism, and the owners' associated documentation. Made into decorative coverings for floats used in the Gion Festival processions held annualy in July, in Kyoto, the survey provides a source of study reference.

Published by: Gion Matsuri Yamahoko Rengokai, Kyoto, 1992
In Japanese, pp.208, 43 colour plates, 302 monochromes. Hardbound, 15,000 yen (ca. $120)

Basketmakers: meaning and form in native American baskets

Edited by: ***Linda Mowatt, Howard Morphy*** and ***Penny Dranssart***

On basketry on Southern, Central Colombia and other regions: The Chocó, Urabá and thee Itsthmus of Panama, The cCostal Lowlands, The Sierra Nevada de Santa Marta, The Guajiro, The Sierra de Prija, The Yuko, The Bari.

Published by: Pitt Rivers Museum, University of Oxford,
Monograph No.5., 1992

Restauratorenblätter. Textile Objekte
Österreichische Sektion des IIC - Mayer & Comp., 1991

Editors: ***Manfred Koller*** and ***Rainer Prandstetten***
Language: German
Publisher: Austrian IIC

The periodical "***Restauratorenblätter***" of the Austrian IIC (International Institute for Conservation of Historic and Artistic Works) has a new publisher. The change is going to provide an opportunity for the editors to address a wider group of readers and to enlarge the amount of information on the experiences of conservators in Middle Europe.

The subject of the 12th volume has been choosen deliberately "Textile Objecte" because the editors found this field rather neglected in this area of Europe. Both by the contributions and the interest raised, they hoped to promote the level of textile conservation in Austria and the neighbouring countries.

In the first article ***Hannelore Herrmann*** provides an overview on ***the training program in conservation of textile and leather objects*** within the Special Academy for Conservation in Cologne started in 1990.

Margot Schindler in her article on ***textiles as museum objects: the Etnographical Museum*** describes the collection of the Austrian Etnographical Museum in Vienna incuding its establishment, composition, registration, storages, computer database and exhibitions.

Ursula Hamm focuses on conservation problems of ethographical textiles in her article on ***etnographical textiles - case histories illustrating the multifold character of conservation.*** Case histories on conservation of a 19th century Chinese wedding costume, a doll from Yemen and a tapa from Congo serve to introduce her attitude towards conservation.

Ingeborg Petraschek-Heim dedicated her article on ***basic problems relating archaeological textiles*** to the causes of survival of archaeological textile fragments, investigation of materials and weaving structure, sampling, identification of age and origin, including trade, witnesses of wearing and use. Her own experience in conservation of archaeological textiles close the study.

Gisela Ilek reports on ***the conservation-restoration and documentation of two Roman mantles of the St.Paul benedictine cloister in Lavantal*** and ***Gabriela Klein*** gives a report on ***the restoration and documentation of a Gothic***

chasuble of the chuch in Friesach including an overview on the history and types of chasubles.

Rothaud Bauer provides an insight into ***the care of the tapestry collection of the Kunsthistorisches Museum in Vienna*** extending the subject to ethical and practical questions of tapestry conservation.

Two other articles deal with tapestry conservation: *Hildegrand Neugeauer* "***Restoration of Gobelins: de Adalbero-gobelin from Stift Lambach***" and *Erika Nouak* "***The conservation of six gobelin chairs form the Schönbrunn Palace***" provide detailed description of the objects and documentation of conservation.

Hildegard Neugebauer is the author of the article "***Banners combined with paintings in the care of monuments***" on the humidification treatment and restoration of three banners containing paintings.

Roswitha Zobl describes ***the conservation of a lovely Chinese silk picture from the Ming dinastry (A.D.1600)*** including the technology and the conservation of the object as well as the special table designed to the work.

Ágnes Tímár-Balázsy gives a historical overview and characterisation of ***adhesives applied in textile conservation.***

News, reports on conferences, review on literature closes the volume.

The Art of the Conservator

Editor: Andrew Oddy

A 192 pages, well illustrated book about the profession of conservation and preservation of the 'historic' heritage written for the public. Naturally it is also a valuable source book for professionals not only for the exciting case histories of conservation but for the overview on the history of conservation and the easily understandable description of the causes of decay and its prevention. (pp. 7-27)

One chapter of the eleven deals with textile conservation written by ***Norma Borg Clyde*** with the title "***The 'Roman de la Rose' Tapestry*** about a fine example of fiftheen century tapestries. Apart from characterising the tapestry and its condition, the author leads the reader into the steps and beauty of textile conservation. (pp. 151-162)

Publisher: The Trustees of the British Museum by British Museum Press, 1992
Price: £19.5

Sotheby's Caring for Antiquities, A Guide to handling, Display and restoration

General Editors: ***Mette Tang Simpson*** and *Michael* ***Huntley***

A reachly illustrated 192 pages book on the subject.

The chapter on ***Carpets and Rugs***, compiled by ***Richard Lannowe Hall*** gives very important and useful advices to collectors on use and display, handling, cleaning, avoiding damage and deterioration, storage and transport and conservation restoration of oriental carpets and rugs. pp.148-153

The chapter on *Textiles* has been written by ***Marion Kite***, providing a very good general description on textile artifacts, causes of damage, handling and storage, display of embroidered Boxes and Caskets, beadwork, 17th century embroidered pictures, and silk pictures. She closes the chapter with introducing the conservation of samplers, flat textiles, laces, fans, hats shoes, plastics, historic costumes and large textiles with emphases on preventative conservation (pp. 154-167).

Publisher: Conran Octopus
Price: £19.99

V&A Conservation Journal

Editorial Board: ***Jonathan Ashley Smith***, Head of Conservation Department, ***Alan Cummings***, Course Leader, RCA/V&A Conservation Course, ***Helen Shenton***, Senior Conservator, Books Section, Conservation Department.
Enquires: ***Erica Grohmann***, Conservation Department, Victoria & Albert Museum, London SW7 2RL, Great-Britain, Telephone: (44) 71 938 8573 Fax: (44) 71 938 8661

The Journal has been going for a year with the fourth volume published recently. Its main aim is to reflect the conservation work within the Victoria and Albert Museum. It is a valuable and enjoyable periodical, providing sophisticated documentations of conservation works and progress reports as well as an insight behind the scenes.
Among other articles, the following ones are especially addressed to textile conservators:

Number 1, October 1991

"***A Review of Evaluation of Cellulose Ethers for Conservation***" (Alan Derbyshire)
"***Not Quite Come of age***" (Alan Cummings)

Number 2, January 1992

"***Conservation of an Unicorn Tapestry***" (Val Blyth)
"***Swedish Textile Conservation Studios***" (Nicola Gentle)
"***Fibre Optic Video Misroscope***" (Graham Martin & Josephide Darrah)
"***Upholstery Conservation***" (Derek Balfour)
"***A Review of Paper and Textiles - The Common Ground***" (Anne Amos)

Number 3, April 1992

"The Mounting and Framing of a Large Work of Art on Paper" (Nicki Edwards Smith)

The Textile Conservation Research Committee Newsletter

Number 1, June 1992

The first newsletter of the committee has been introduced in the NEWS Section, Editor of the Newsletter: ***Alison Lister***, The Textile Conservation Centre, Ap.22. Hampton Court Palace, East-Molesey KT8 9AU, UK.

HARPERS FERRY REGIONAL TEXTILE GROUP 11TH PRESERVATION SYMPOSIUM ON "SILK"

NOVEMBER 12–13, 1992 AT THE NATIONAL MUSEUM OF AMERICAN HISTORY

Smithsonian Institution, 14th St. and Constitution Ave., NW Washington, DC

Conference Information

Harpers Ferry Regional Textile Group meetings are funded solely by the registration fees. Therefore, the planning committee regrets that we cannot accommodate one day registration, student rates or give refunds. Museum security does not permit onsite registration.
Fees the 2 day conference costs $95.00 if registration is received by October 10, 1992.
A fee of $125.00 is charged for all registrations received after that date.
This fee includes admission to all lectures, morning coffee, a conference packet containing schedule, attendee list, and Preprints, and a reception on Thursday evening.

Conference Site

The National Museum of American History is located on the Smithsonian Mall, between 12th and 14th Streets, NW. Please enter via the Constitution Avenue doors. After entering the building, the check-in desk will be set up to your left next to the Carmichael Auditorium.

Lcoal Transportation

No all day parking is available on the Mall. We recommend using METRO (subway system) as the American History Building is conveniently located near both the Federal Triangle and Smithsonian stops.
The Thursday evening reception will be held in the Museum shortly after the last speaker of the day.

Accomodations

The District of Columbia has an accommodation service. If you wish a hotel room, please call Ms. Nancy Riker at DC Accommodations, telephone number (800) 554-2220. Tell her you are attending the Harpers Ferry Regional Textile Group conference and give her your dates, and she will give you a selection of hotels with a range of prices and locations.
Tourist Information for Washington, DC may be obtained by calling (202)-798-7000.
With the speakers permission, the conference lectures will be professionally taped.
Unauthorized taping of the meeting is expressly prohibited by the organizing committee and the speakers.

This Meeting has been organized by:

Katheleen Betts – Anderson House Museum, Washington, DC.
Meg Craft – Art Conservation & Technical Services, Baltimore, MD.
Katherine Dirks – National Museum of American History, Washington, DC.
Margaret Fikioris – Textile Conservation Consultant, Kennett Square, PA.
Jane Merritt – Harpers Ferry Center, Harpers Ferry, WV.
Fonda Thomsen – Textile Preservation Associates, Sharpsburg, MD.

THE COORDINATOR IS EXPECTING MATERIALS FOR THE NEXT NEWSLETTER TILL – 1ST APRIL, 1993

Coordinator – editor's address: Ágnes Timár-Balázsy
1071. Budapest, Damjanich u. 19. Hungary

Harpers Ferry Regional Textile Group
11th Preservation Symposium

SILK

November 12–13, Washington DC
Details on Page 15

Printing Office of the Hungarian National Museum
Number of copies: 220