



**Textiles Working Group
Newsletter No. 33
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Dear members,

Here we are again, the beginning of 2013! I hope you all can look back at a successful, fruitful year. Hopefully you didn't experience too many problems from what all over the world is called 'the financial crisis'. Some countries, population groups, organizations and institutions have been hit more than others...

Looking back at the last six month certainly shows us a lot of activity within the ICOM- Conservation Committee and in the textile conservation world. In November the joint interim conference *The Artifact, Its Context and Their Narrative-Multidisciplinary conservation in Historic House Museums* (organized by ICOM-DEMIST, the international committee for historic house museums, and three ICOM-CC working groups: Sculpture, Polychromy, and Architectural Decoration, Textiles, and Wood, Furniture, and Lacquer) took place at the Getty Research Institute in Los Angeles. Unfortunately, due to last minute budget cuts, I wasn't able to attend the meeting in Los Angeles. I was told it was a big success. Deborah Trupin, one of the members of the Textiles Working Group who participated and gave a lecture, was so willing to write a report about the conference. You can read it in this Newsletter. In September there was an interesting conference in Edinburgh on tapestry conservation (organized by ICON-

Textile Group) and in October there was also the dye conference that took place in Antwerp. One of the organizers, André Verheeken, brings a short report about it, and assistant-coordinator of our Working Group, Mika Takami, who gave a lecture there, writes about her presentation.

Camille Breeze, director of Museum Textile Services, reports about Mary Frame's workshop *The Meaning of Structure/The Structure of Meaning* on Ancient Andean Textiles that took place at the Cleveland Museum of Art in the beginning of December, and about the accompanying exhibition *Wari: Lords of the Ancient Andes*. Rita Maltieira, also one of our assistant coordinators, wrote a contribution about textile conservation in Spain.

You will find announcements for future conferences. Christine Giuntini, conservator at the Metropolitan Museum, informs us about the program of the ninth biennial North American Textile Conservation Conference (NATCC) in San Francisco, November 12-15, 2013, that will focus on topics that concern modern materials.

April 13, 2013, after ten years of renovations, the Rijksmuseum in Amsterdam will reopen its doors to 80 galleries and about 8000 objects. The textile conservation studio of the museum is currently preparing the last items for display. Using a selection of photographs Suzan Meyer, head of textile conservation and another assistant-coordinator of the ICOM-CC Textiles Working Group, will give you in this Newsletter an idea of the kind of preparatory work that has been going on.

I am very happy to let you know we will have a textile symposium (in English) at the Rijksmuseum, October 7-8, 2013. Curators from the departments of Fine Arts, History and Printing Cabinet, and conservators will speak about the selection, the historical background and the conservation of tapestries, textiles, costumes, kimono's and accessories on display, as well as interior textiles in period rooms. Participants will have the opportunity to guided visits to the textile conservation studio and the conservation department, one of the textile storages, the research laboratories and the textile conservation training department of the University of Amsterdam. In the next TWG Newsletter you will find the full program. For now, you can already write the date on your calendar!

Don't forget the 17th ICOM-Conservation Committee Triennial Conference will be held in Melbourne in 2014. The conference theme, *Building Strong Culture through Conservation* will focus on how the conservation of cultural heritage can help build strong culture for the benefit of society (you already can have a look at <http://www.icom-cc.org/254/triennial-conferences/17th-triennial-conference,-melbourne,-australia/>) and in 2013 we will have out the call for papers. But before that the ICOM- Conservation Committee will participate in ICOM's 23rd General Conference that will be held from 10 to 17 August, 2013 in Rio de Janeiro (see <http://icom.museum/activities/general-conference/icom-rio-2013/>).

The end of October-beginning of September the directory board of ICOM-CC and the coordinators of the different working groups, came together in New York for a meeting to discuss the different programs and do preparatory work for the triennial meetings. Due to the hurricane Sandy only part of the coordinators were able to go to New York. Luckily assistant-coordinator Rebecca Rushfield, living in New York, was not affected by the hurricane other than being without public transportation for a number of days. She was able to go to the meeting one day and participate in the debate. As soon as we have

more concrete information about the call for papers for the Melbourne Conference, and about special items that need our attention, you will be informed. I hope you will enjoy reading this Newsletter- thank you Rebecca for editing it- and want to wish you all the best for a very happy and healthy 2013!

Elsje Janssen
Coordinator

Textile conservation in Spain

By Rita Malteira

Spain has an important cultural heritage. The immense artistic diversity is a consequence of its vast territory and of the influences that resulted from the unification of the kingdom, the Muslim occupation and Spain's overseas empire. Textiles are a very important part of Spain's cultural heritage. Spain's artistic past is revealed through objects such as flags, banners, rugs, clothing, embroidery, and furniture with religious, civil and popular features.

Textile production has a long history in Spain. The *Real Fábrica de Tapices* in Madrid is one of the longest-surviving tapestry factories. It was founded in 1721 by Felipe V and modeled on the royal factories of France. The Spanish monarchy became the promoter of a strong national textile industry so that Spain would not have to depend on imports of French or Flemish products. Another important Spanish center of textile production is Valencia, considered for centuries as one of the most important centers of silk production in Europe.

Nevertheless, recognition of the importance of Spanish textiles as part of the Spanish heritage was slow to develop. Until recently and despite the fact that there is a costume museum in the capital, textiles did not occupy the prominent place they deserve and were considered to be only of minor importance within the historic cultural heritage.

This attitude was reflected in the minimal exposure given to textiles in museums and in academic programs, where textile conservation was less studied than other areas like paintings or sculpture.

However, during the last decade there has been a great effort on the part of public institutions and professionals to promote textile conservation. The integration of the Spanish education system into the European higher education program and the new Organic Law of Education (*Ley Orgánica de Educación*) created challenges for conservation studies and hence for the conservation of textiles in Spain. The conservation course acquired an official curriculum and became independent from fine arts, necessitating a different approach and raising the value of the profession.

This new approach is reflected in the *Textile Heritage in Spain Meeting* held on November 29 - 30, 2012, which was a meeting of conservation professionals, heritage restoration professionals and textiles researchers working for institutions, organizations, companies and museums throughout Spain. At this meeting, representatives of institutions including the Institute of Cultural Heritage of Spain (IPCE), the Andaluz Historical Heritage Institute (IAPH), the Valencia Heritage Conservation Institute (IVCI-R), the Heritage Conservation Centre of Castilla y León (CCRBC), the Textile Museum and Documentation Centre of Tarrassa (CDMT), the National Heritage Institute, the *Real*

Fabrica de Tapices; the Arts & Crafts Museum; the Museum of Costume, and the *Cristóbal Balenciaga* Museum came together to promote the preservation of textiles.

The participants exchanged experiences, undertook interdisciplinary dialogues, discussed collaborative projects, and considered future proposals. They were able to discuss the state of textile conservation in Spain and talk about collaborations between institutions, universities and conservators to promote the preservation of textiles.

Today, professionals and institutions are making an effort to promote within the general public knowledge of the importance of textiles to Spanish cultural identity and the importance of preserving them.

Rita Malteira, an Assistant Coordinator of the ICOM-CC Textile Working Group is a Phd Conservation student at the Universidade Católica Portuguesa, Portugal. She has studied canvas supports in Portuguese paintings from the XVI century until the industrial revolution /XIX century, linking textile and easel painting conservation. She conducts workshops on textile conservation showing students the diversity of textiles and their decisive presence in painting on canvas

CONFERENCE REPORTS

Dyes in History and Archaeology, DHA 31

By André Verhecken

The 31st annual meeting of Dyes in History and Archaeology was held in Antwerp, Belgium from October 17-20, 2012. Just over a hundred delegates from twenty-five countries assembled at the Katoen Natie HeadquARTers, known to many textile experts for its remarkable collection of Coptic, Islamic and Silk Route textiles.

The activities started on Wednesday evening (October 17th), with a guided tour through the collections, a reception, and a walking dinner. The meeting itself on Thursday and Friday, featured eight lecture sessions on diverse aspects of the subject. Talks on physical approaches were given by Margareta Bergstrand (“Light fastness of natural dyes”), Jing Han (“Optical reflectance spectra with principal component analysis”) and Annette Paetz gen. Schieck (“Non-destructive VIS-spectrometry”). A session on Mollusk Purple presented the views of Ionannis Karapanagiotis (“Improved analysis method”), Zvi Koren and Chris Verhecken-Lammens (“Analyses of mixed-spun yarn”), and Jan Wouters and Chris Verhecken-Lammens (“Analytical results combined with weave-technical features”) on this ever-fascinating subject. Analyses of dyes on textiles and wood were presented by Chika Mouri (“Distinction between *Rubia* species”), Mika Takami (“A mysterious once-black dress of Queen Victoria”), and Maarten van Bommel (“Synthetic dyes used a wood stains”). Written documents about dyes and pigments were studied by Ambra Idone (“Persian manuscripts”) and Irina Petrovicu (“Romanian historical parchments”).

The visit by a group of interested delegates to the Textile Conservation Studio, of Conservation Studies, Antwerp University Association that was organized by Natalie Ortega was widely appreciated. The Conference Dinner was held in a charming historical building in the centre of Old Antwerp.

In the session on historical dye recipes, new insights on the well-known Stockholm and Leyden papyri were brought by Christina Kreuzner (“*Alkanna tinctoria* as a purple dye”) and Julia Martinez Garcia (“Identification of enigmatic dyestuff $\kappa\omicron\mu\alpha\rho\iota$ ”). A practically unknown early 17th century manuscript dye house manual written in Flemish was introduced by André Verhecken. A session on dyes in Far-

Eastern Asiatic textiles consisted of lectures by Ilaria Degano and Licia Triolo (“The puzzle of a Japanese manchira”), Yoshiko and Ken Sasaki (“Provenance of Amur Cork tree protoberberines”), and Jan Wouters (“HPLC-PDA analysis of safflower, cape jasmine and gromwell in mild-acid hydrolyzed samples of historic textiles”). Textiles in museum collections were studied by Irina Petroviciu (“Dye sources of kilims and carpets belonging to National Art Museum, Romania”), Recep Karadag (“Analyses on historical silks from Topkapi Palace Museum”), and Lore Troalen (“Dyed Athapaskan porcupine quills from National Museums Scotland”). The session on archaeological materials contained presentations by Riikka Alvik (“Dyes and textiles from shipwrecks Vrouw Maria and St. Michel”), Thibaut Devière (“Central Coastal textiles from Chancay culture, Peru”), and Regina Hofmann-De Keijzer (“Dyes and dye plants from Bronze and Iron Age Europe”).

On Saturday, Oct 20th, an excursion brought us to the nearby town of Mechelen, for a guided visit of Manufacture De Wit, known widely for weaving, cleaning and conserving tapestries. In the afternoon, we visited the Fashion Museum in Antwerp, where Frieda Sorber had prepared an interesting exhibition of historical dye-related books, and we visited the exhibition on the work of the fashion designer Madame Grès.

This Meeting ended with the announcement that DHA32 will be held in La Rochelle, France, and organized by Dominique Cardon and Anne de la Sayette.

Postscript by Mika Takami, Historic Royal Palaces, UK:

I attended only one DHA meeting in the past—the one held in 2003 at Abegg-Stiftung, Switzerland (DHA22). I particularly remember that the conference had a very friendly and open atmosphere and despite the highly science-focused and specialist content there was much for a textile conservator to learn. It was also a great place to meet and develop networks with both scientific researchers and textile experts, all of whom share the same enthusiasm about dyes and pigments. This year’s annual meeting was no exception. Most delegates are regulars at DHA meetings over three decades and this close community offers an exceptionally friendly atmosphere which is also very welcoming to the occasional participant and/or newcomer like me, making the meeting useful and enjoyable to attend.

Around 100 delegates from all over the world and with a mixture of different backgrounds such as scientist, researcher, historian, textile curator and textile conservator/restorer were in attendance. The conference venue, Katoen Natie HeadquARTers, was unique. As mentioned above by André Verhecken, parallel to the intelligent mixture of historic and contemporary character in the building's architecture, this headquarters of an international logistics company creatively accommodates both busy working offices and outstanding calm exhibition galleries for the renowned textile collections. During the conference guided tours of the galleries were given a few times and the highly praised publications on the collections were made available for browsing.

This year, 23 oral presentations and 18 posters on a variety of subjects including composition, production techniques, historical geographical evidence for use in cultural and/or historical context as well as ageing and degradation processes were presented. As a textile conservator, it was not only very interesting to learn about these recent discoveries and developments in the studies of dyes and pigments, but also useful and informative to grasp the development of analytical techniques. Since my previous

participation, it seems that HPLC-PDA has become the dominant technique for dye analysis. I also learned about the micro-fade tester for the first time through the paper presented by Margareta Bergstrand. This device performs in-situ a fast, non-destructive accelerated light-ageing test on an object. The Q&A session following the presentation promoted a stimulating and interesting discussion facilitated by questions from the delegates from ICN, Netherlands, who have also been developing this technique. It would be interesting and useful for us textile conservators to develop and share with each other our experience using this device.

I had a valuable opportunity to present a paper on the puzzling and unexplained discoloration of Queen Victoria's First Privy Council Dress c.1837. The paper was co-authored and co-presented by Ina Vanden Berghe from KIK-IRPA, Brussels, who conducted the dye analyses for the dress. The dress was a black mourning dress, made of silk, which has discolored to a distinctive blotchy brown. This discoloration is uniform throughout the dress-- even under the seam allowance on the inside of the dress where light exposure would have been minimal. The main dress silk fabric was weighted and black dyed with tannin derived from sources such as sumac, galls and alder bark together with logwood and metal salts-- mainly iron salts but also copper and chromium salts. The SEM images revealed the rather unusual appearance of degradation of the fibers with many small crater-like holes on the surface. However, surprisingly and also in contradiction to the usual experience of logwood-dyed black silk, the silk dress fabric still remains flexible in handling and the dress was able to be mounted onto a mannequin for display in our new exhibition. Our joint paper focused on conservation concerns with this dress. We sought some input from the dye experts and textile researchers present as to the possible cause of this discoloration, the probable course of future degradation and how best it could be slowed down for long-term preservation of the dress.



Queen Victoria Privy Council dress (front)

Credit: Royal Collection Trust/© Her Majesty Queen Elizabeth II 2012

The responses of the dye experts during the session confirmed that this unique discoloration still remains a mystery and that it requires more investigation to further unravel the puzzle. Further discussion with textile conservators and researchers continued during breaks and after the sessions and I gained some valuable suggestions for further research into the degradation process in the silk fibers, previous storage conditions, other

black mourning dresses contemporary to this dress's period, traditional techniques of black-dyeing silk, and 19th century finishing treatments.

To add to André's comments, the additional activities after the presentation sessions made this 31st meeting particularly valuable and enjoyable for textile conservators like myself. The visit to the textile conservation studios of Artesis University College Antwerp, offered us the useful opportunity to see the studio space, facilities and equipment and to discuss the training courses and current projects with the textile conservation students. The visit to the Royal Manufacturers De Wit was also a wonderful delight. Following André's informative guided tour of the city of Mechelen given in a coach and during a short morning walk in the town center, the De Wit opened specially for this Saturday morning visit. Yvan Maes De Wit and his staff gave us a full and detailed tour of the company, covering all floors of the building including the galleries, tapestry weaving and conservation/ restoration workrooms, and the room and facility where textiles are cleaned by aerosol suction.

Another highlight of the activities was the visit to MoMu- The Fashion Museum in Antwerp, hosted by Frieda Sorber. In its library we were spoiled by the rare and wonderful opportunity to browse freely (wearing gloves) a range of historic manuscripts and books on dyes, inks and paints and printing dating from the 17th century to the 20th century. We were also treated to a guided tour of the fascinating costume exhibition of Madame Grès' (1903-1993) work.

The conference was overall very interesting and informative. The abstracts are now available on-line at:

<http://www.chriscooksey.demon.co.uk/dha/DHA31abstracts.doc>

and the postprints will soon be published on in the on-line journal 'e-Preservation Science' (or e-PS) at <http://www.e-preservation-science.org>.

A review of this meeting by Jill Davies will also be published in the spring issue of the Journal for Weavers, Spinners and Dyers at <http://www.thejournalforwsd.org.uk>.

As André mentioned, the next annual meeting of DHA will be held in October 2013 in La Rochelle, France, with friendly greetings from the affable local purple molluscs!

“The Artifact, Its Context and Their Narrative”

Getty Center, Los Angeles, CA, USA

6 – 9 November 2012

By Deborah Trupin, Textile Conservator, New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites (Pebbles Island), Waterford, NY.

In early November, conservators, historic house museum staff and historic house museum supporters gathered in Los Angeles for two days of lectures on the issues of conservation in historic house museums, as well as two days of guided tours of historic house museums in the Los Angeles area. The conference, with about 120 attendees, was organized by ICOM-DEM HIST (ICOM Historic House Museums Committee) and ICOM-CC working groups Sculpture, Polychromy, and Architectural Decoration/ Textiles/Wood, Furniture, and Lacquer with support from University of Southern California School of Architecture and The Getty.

Because there had been many submissions to the conference, the organizers decided to have a 30-minute keynote lecture open each of the four lecture sessions with other lectures limited to 15 minutes. Many people were concerned that these short talks would be meaningless. In fact, many later agreed that this was a brilliant idea. I found that when lecturers kept to the time limit, they were able to address the truly significant aspects of their projects or issues. Others expressed some frustration that the conference, both talks and visits, seemed rushed.

LECTURES: Leading off the conference was Sarah Staniforth, of the National Trust, UK. In her keynote lecture she took a broad approach to the conference topic, surveying the ways that different historic houses, primarily in the UK, have been presented and cared for over many decades. Staniforth ended her talk by describing how the National Trust is reexamining its approach to how visitors interact with the National Trust properties. In some houses, visitors are being allowed to use (handle, or sit on) certain pieces in the collection. This idea, shocking to many conservators, is based on the Trust's desire to help visitors understand and experience the houses more fully, and is built on ideas expressed by Ruskin and William Morris. This approach also comes from the Trust's 2002 definition of conservation: "Conservation is the careful management of change. It is about revealing and sharing the significance of places and ensuring that their special qualities are protected, enhanced, understood and enjoyed by present and future generations."

That definition and Staniforth's talk set the theme for the conference. Helen Lloyd, also of the National Trust, followed Staniforth. Her lecture was, in essence, a continuation of Staniforth's. Lloyd spoke about the Conservation for Access (C4A) tool developed by the Trust (and published by Staniforth et al in the IIC 2008 Preprints) and how Trust staff is using it to evaluate the number of visitors they can safely accommodate. She described how Trust staff are using C4A to work towards the Trust's current priority to "bring places to life" using a "storytelling" approach to give visitors a more coherent and deeper understanding and appreciation of the houses they are visiting.

The Tuesday afternoon keynote lecture was given by Julie Solz, Carl R. Nold, and Benjamin Haavik, all of Historic New England, based in Boston, Massachusetts. They described and gave examples of the planning approach that Historic New England has recently been using for its historic properties. Using what they call "Proactive Preservation Interpretation and Planning", Historic New England staff with expertise in all of the areas necessary to run a historic house, or a group of historic houses, work together to determine the period of significance and interpretive approach for houses as well as to develop and manage the projects needed to help these houses achieve their conservation and interpretive goals.

The other Tuesday lectures explored these themes of planning, access, and interpretation for many other historic house museums:

- Clare Meredith (National Trust for Scotland) talked about how the Scottish National Trust addresses conservation and interpretation at several of its properties, including one on an island with a tiny population. For that site, they have decided that for now the most important and effective form of access is to provide digital access to the collections.
- Kate Clark (Historic House Trust of New South Wales, Australia) addressed similar issues for the houses under her care. In her abstract, she said that the Historic

House Trust is using a “values-based approach... (that)...cuts across ... individual professional silos...and asks much bigger questions. It puts expertise second to understanding what matters and why.”

- Sioban Barratt (Knole, National Trust, UK) reviewed the major building conservation and reinterpretation work under way at that site. She emphasized that Knole is trying to give visitors as much access as possible to the house during the building works via a number of techniques, summed up as “Conservation in Action.” These include a conservation team blog, conservators working in public with time built into their work plans to talk with visitors, and hard-hat tours.
- Martin Allfrey (English Heritage) described how he and colleagues were reassessing the original presentation of Brodsworth Hall (shown as “conserved as found”), using a risk assessment approach.
- Bethan Stanley (English Heritage) talked about her work on the conservation of the JW Evans family silverware business in Birmingham, UK. As at Brodsworth Hall, English Heritage tried to preserve the building and collections of the JW Evans house and factory as close as possible to the way they were found, so as to preserve the entirety of the site, as well as the sense of it having been a work place.
- In contrast, Michele Phillips (New York State Office of Parks, Recreation and Historic Preservation) spoke about the reasoning and research behind the selected use of reproductions and replicas at Frank Lloyd Wright's newly restored Darwin Martin House (Buffalo, NY), which is interpreted to look as close as possible to the day Mr. Wright gave the keys to Mr. Martin.
- Irene Karsten (Canadian Conservation Institute) discussed a different approach to conservation planning that that institution has been exploring – risk management. She described the risk management assessment for two historic house museums in Ontario. The assessment identified and analyzed risks, and then reduced them as possible. Karsten emphasized the importance of doing a cost-effectiveness evaluation for each possible risk reduction step.
- David Thickett (English Heritage) discussed how English Heritage is now approaching environmental management. Rather than applying broad environmental (temperature and relative humidity) recommendations to all properties, Thickett and his colleagues are developing ways to monitor and measure the actual effects of the environment on specific collections. He showed some of the methods that English Heritage has used to mitigate the environment. Of particular note to textile conservators is their finding that silk is less vulnerable to damage from light (excluding fading) than it is to high humidity. These findings are the work of Naomi Luxford as part of her PhD research. (See: <http://eprints.soton.ac.uk/162153/>)
 - On behalf of my colleagues at New York University's Villa La Pietra in Florence, Italy, I presented the keynote lecture on Thursday morning. Our talk explored the challenges and synergies that come with conserving a house museum collection following two or more sets of guidelines or laws – those of the Italian government, those of the University, and those of the American and Italian conservator partners – and on how the development of a “conservation statement” has helped us to balance these various guidelines.
 - Linda Young, of Deakin University in Melbourne, Australia, gave the Thursday afternoon keynote lecture. She presented the typology of historic house museums that she

developed. This typology shows that houses are preserved as museums for distinctive reasons and that these reasons affect conservation and preservation choices. She said that to make appropriate conservation decisions for a historic house, we must consider its cultural significance.

Other talks on Thursday focused on conservation treatments and approaches at several different house museums:

- Nico H. van der Woude (Stichting Restauratie Atelier Limburg, The Netherlands) talked about the conservation decisions made for Amerongen Castle's building following its serious flooding in 1993 and 1995.
- Elsbeth Geldhof and Roos Keppler (architectural historians and conservators based in London and The Netherlands) discussed their research and work on wallpaper in Keukenhof Castle in the Netherlands.
- Eryk Bunsch (Wilanow Palace Museum, Poland) discussed the documentation, research, and analysis that preceded the treatment of lacquer pieces by Martin Schnell's Workshop in the Wilanow Palace Museum in Warsaw, Poland.
- Charles (Jeff) Moore (The Preservation Society of Newport County) spoke about how conservators treated the paneling from the Breakfast Room at The Elms. This project grew out of long-term planning and preparation by the Preservation Society. The treatments were done in the Laundry Drying Room, in the basement of the Elms. Visitors on Behind-the-Scenes" tours both learned about the original use of the space and were able to see the treatment in progress.
- Edwin Verweij (Norwegian Institute for Cultural Heritage Research) addressed the research and planning for restoration and reinterpretation of a fire-damaged, 18th-century Chinoiserie interior in the Johann de Witt Huis in The Hague, Netherlands. This room was not a typical room in a historic house museum. It had most recently been an office for an insurance office. Since its restoration, it serves as a rarely used meeting room for the Dutch ministries.
- Janis Mandrus (Metropolitan Museum of Art, New York) described a complex project that she and other Met conservators undertook to conserve historic lighting fixtures in the Museum's Wrightsman Collection. Many of the fixtures had had various modern additions cobbled onto them, so the conservators worked closely with electricians, and a lighting designer, to make the fixtures look more like their original selves and safely provide suitable light for the collection and galleries
- Maria Alejandra Garcia Fernandez (Universidad Externado, Bogota) analyzed the environmental conditions at Museum Francisco de Paula Santander, in Bogota, Colombia. Subsequently, Garcia Fernandez made recommendations for environmental improvements for the collections housed there.
- Jessica Chloros (Isabella Stewart Gardner Museum, Boston, Massachusetts) talked about conservation and re-interpretation work done in the Gardner's Tapestry Room. The new addition at the Gardner allowed this room to be fully reexamined and reinterpreted, as one of its earlier functions, serving as a concert hall for the museum, was taken over by a dedicated concert hall in the addition. Conservators treated many objects and room surfaces in the Tapestry Room in order to more closely return it to its appearance during Mrs. Gardner's lifetime. The project also included a significant re-lighting component. The tapestries in the room, however, were not part of the project, but are undergoing treatment thanks to an Institute for Museum and Library Services grant.

- Roger Beeston (RBA Architects, Australia) presented the research done to develop a conservation management plan for the Kamarajar Memorial House in Virdhungan, India home of the prominent political leader, K. Kamaraj. This project presented special challenges, as the house was small, had remained in the Kamaraj family, had had several additions since Kamaraj lived in it, and was located in a very crowded urban street. The conservation management plan called for removal of later additions and restoration of the house's appearance to Kamaraj's lifetime.
- Stephanie Auffret and Maggie Lidz (Winterthur Museum, Winterthur, Delaware) discussed how they have begun to document and treat the outdoor garden sculpture and objects/furniture collection at Winterthur. These objects pieces have only recently become “museum pieces;” for many years they were cared for by the garden staff. The goal is to restore the gardens, including the sculpture, objects, and furniture, to their appearance during Henry DuPont's time. For some objects, this will mean creating reproductions; for others, treatments will be done.

TOURS: On Wednesday and Friday, participants were treated to tours of some very interesting and important historic houses near Los Angeles. To give participants a preview of the sites on the tours, the last lectures on Tuesday and Thursday were given by staff from the houses that would be visited the next day. Most of these talks focused on conservation projects in process or recently completed at these houses.

Wednesday's visits included the Gamble House, by Greene and Greene, in Pasadena, an iconic house for many interested in early 20th-century architecture; The Fenyes House, at the Pasadena Museum of History; and the Huntington Library, Art Collections and Gardens:

- At the Gamble House, participants were given free rein to visit the house. Gamble House staff, docents, and architects and conservators who had worked on several building conservation projects were on hand to answer questions. (Kelly Sutherlin McLeod, John Griswold, and Peyton Hall had introduced the project on Tuesday.)
- The Fenyes House (a 1906 Beaux-Arts mansion by Robert D. Farquhar, with a 1911 addition by Sylvanus Marston) is still in the process of being conserved, and little work has been done on the collections. Staff and volunteers there sought opinions from conference participants as to how they should proceed on some issues, including window treatments and how to use or protect historic rugs.
- Catherine Hess, a curator for the Huntington, and Stephen Farneth, an architect working on the renovation of the Huntington's Art Gallery had introduced the work being done there on Tuesday. During the visit, they reviewed the important structural work that had been done to bring the building up to code and discussed how they are working to display the collections in a way that more closely reflects Henry and Arabella Huntington's life there. Finally, we had a presentation in the Japanese gardens on the restoration of the Japanese Tea House, which John Griswold and Kelly Sutherlin McLeod had discussed on Tuesday.



Tapestry at Huntington Art Gallery

Thursday took participants to a selection of houses in and near Malibu: The Eames House, Adamson House, Will Rogers Ranch House, and Villa Aurora. Because these houses are small, each participant visited two of the four. I can report on the two I visited:

- Adamson House, a small house with important built-in collections of Malibu tiles, is part of a state park on the ocean. Its' design and location had many participants ready to take up residence. On the other hand, its size and location present huge conservation challenges, giving participants a lot to discuss.
- The same can be said for the much better-known Eames House designed by the architect/designer couple Charles and Ray Eames in 1949 and also known as "Case Study House No. 8". This house is part of the Getty Conservation Institute's Conserving Modern Architecture Initiative.; Kyle Normandin talked about the project on Thursday. GCI has been monitoring and analyzing the house and making recommendations for its repair and conservation.



Eames House

The entire conference group reconvened at the Getty Villa for tours of the conservation labs and the Villa itself. Finally, to end the conference on a high note, the organizers arranged a closing reception at the Annenberg Community Beach House (designed in the 1920s by Julia Morgan as part of the estate that William Randolph Hearst built for Marion Davies and restored for continued public use after the 1994

Northridge earthquake). Watching the sunset over the Pacific was an idyllic way to end the conference.



Getty Villa

In summing up the conference, Peter Keller, Chair of ICOM-DEM HIST, noted that many speakers addressed the themes and challenges of sustainability – which houses can be maintained, which not – and of originality. Margaret Sawicki, Coordinator of the Wood, Furniture, and Lacquer Working Group, noted that the importance of conferences such as this is that they bring us together to help answer some of the difficult questions we face. Kate Seymour, Coordinator of the Sculpture, Polychromy, and Architectural Decoration Working Group, observed the way in which the speakers emphasized how the interpretation of the narrative of each museum related to its context. She called out the phrases that struck her as summing up the conference: “spirit of place,” “keeping it real,” and “synergy.” These are as good a summary as can be made for a conference with such a wide reach.

The conference, with papers selected by the coordinators of the three working groups sponsoring the meeting and the chair of ICOMDEM HIST and arrangements for the tours and hospitality by USC School of Architecture staff and Getty staff, was a most satisfying one. With the number of participants limited to 120 and the program organized with alternating days of lectures and touring, participants had time to meet one another and discuss the lectures, the sites visited, and one another's work. In short, the conference was a success on both the content and social levels.

The co-coordinators of the three ICOM-CC working groups will be editing the papers, which are to be published electronically on the ICOM-CC and ICOM-DEM HIST websites. Be sure to look for these and read them. All of the organizers and sponsors deserve thanks and appreciation from the participants as well as those who will read the papers.

WORKSHOP REPORT

“The Meaning of Structure / The Structure of Meaning: A Workshop on Ancient Andean Textile”

Taught by Mary Frame, Andean Textile Scholar, Vancouver, BC, Canada.

December 7-9, 2012

By Camille Myers Breeze

From December 7–9, 2012, twenty textile scholars, Andeanists, weavers, curators, and conservators were treated to a hands-on clinic in ancient Peruvian textile structures with preeminent pre-Columbian textile scholar Mary Frame. The workshop was held at the Cleveland Museum of Art, where the exhibit “Wari: Lords of the Ancient Andes” had opened to rave reviews.

On Friday morning, Susan Bergh, Curator of the Arts of the Ancient Americas and mastermind of the Wari exhibit, welcomed participants to the museum. She introduced Mary Frame, who is familiar to many of us as a colleague and an author of pivotal books and articles. I confess that this is not the first time I’ve taken this workshop with Mary, but I could not pass up the chance to learn from her and Sue Bergh while in the presence of the Wari masterworks on display.

After Mary’s introductory lecture about Andean concepts that illuminate textiles and their iconography, the class viewed textiles which were brought to our classroom and then began our first hands-on lesson in fibers and spinning. We spun yarn horizontally with nothing more than a pencil and wool roving, before trying our hands with drop-spindles and both cotton and camelid fibers. After lunch, Mary presented another slide lecture on Animated Images of Fiber Structures, including her groundbreaking insight into the relationship between fiber structures such as twisted strands and braids and visual patterns. We learned about different loom types and then wove our own body-tensioned, warp-faced bands.

Saturday began with Mary discussing the quipu, the ancient device used to record information on cords using knots and color. Although associated with the Inca, we learned that their Wari ancestors also used the quipu. The subtle differences between an Inca and a Wari quipu were evident when we viewed both in collections storage. Naturally we were eager to make our own after practicing different methods of plying single, double, and multi-colored cords. Lunch break for many of us was spent in the Wari exhibit exercising our new insights. The afternoon was given over to the topic of exotic textile techniques such as weaving with multiple wefts, discontinuous warps and wefts, shaped textiles, and featherwork. This led directly to the afternoon exercise making a sprang textile. I remember being unable to grasp this complex interlacing technique seventeen years ago when I took a Mary Frame workshop at the Harvard Peabody Museum. I managed to complete my textile this time but only by taking it with me and working on it for much of the evening.

Our final day focused on Wari textiles, beginning with experimentation with the techniques of pile cords and hat knotting. We were then treated to a guided tour of “Wari: Lords of the Andes” with curator Susan Bergh and Mary Frame. Ms Bergh is widely known for her scholarship on Wari tunics and it was a once-in-a-lifetime opportunity to hear from her while surrounded by the world’s finest examples. The afternoon’s lecture topic was on Wari garments and textile techniques as well as color patterning on Wari and other textiles. Many students practiced the techniques of braiding and wrapping while others tried to complete earlier projects.

The Meaning of Structure / The Structure of Meaning lived up to its name and provided three days of superb content in a top-notch environment. Mary Frame’s many years of teaching resulted in a balance of lectures and hands-on sessions, and we were given a thick binder of detailed notes and diagrams in which to store our hand-made samples. An extra treat for those who brought a thumb-drive was a digital folder of Mary

Frame's publications and many other helpful resources on Andean textiles. Needless to say, you should jump at any chance you get to study with Mary Frame.

"Wari: Lords of the Ancient Andes" is the first exhibit in North America about this ancient Peruvian culture. It is at the Cleveland Museum of Art through Sunday, Sunday, January 6, 2013, after which it will travel to the Museum of Art, Fort Lauderdale in Florida, and the Kimbell Art Museum in Fort Worth, Texas. The accompanying publication of the same title, featuring 145 objects from the U.S., Peru and Europe, is a must-have for any textile lover's library.

Canadian Conservation Institute / Institute Canadien de Conservation Light Damage Calculator

The Canadian Conservation Institute has just launched its interactive Light Damage Calculator on its website. To see the calculator go to the CCI website: www.cci-icc.gc.ca and click on Light Damage Calculator which is located under Tools and Guidelines on the Home Page.

The CCI light damage calculator provides an estimate of the fading of colors exposed to light, based on the best available data. There are several sources of uncertainty: ambiguity in the identification of the colorants in the object; imprecise fading data for that colorant; inaccuracy in the representation of colors on a computer screen.

Within these limitations, this calculator shows the surprisingly wide range of sensitivity of colored objects, and the influence of exhibition on the future appearance of collections. Original and faded colors are presented as patches on the computer screen. Because some computer screens, and many computer projectors, do not distinguish small changes in color, the height of the faded color patch also changes in proportion to the amount of fading.

There are three different pages:

1. Fading of a Single Colorant: This page provides an estimate of the fading of a single colorant under a single set of conditions. For those interested in the scientific measurement of the fade, the color difference, ΔE , is also provided.
2. Fading of a Single Colorant in Three Different Scenarios: This page provides a side-by-side comparison of the fading caused by three different exposure scenarios.
3. Fading of a Collection of Colored Objects: This page presents the fading of collections of colors. These may be collections in the conventional museum sense (such as a textile collection or a watercolor collection), or they may be collections of colors in a particular type of object (such as the three dyes used in a particular kind of color photograph)."

Forthcoming Meetings

- The Costume Society (UK) Symposium 2013 will be a three day symposium on 'Accessories', 5 - 7 July 2013, in Norwich, UK.
<http://costumesociety.org.uk/events/details/symposium-2013-in-norwich>
- The Costume Society of America National Symposium 2013 will be 'Mining the History of Costume: Fantasy and Fact', May 29 - June 1, 2013 in Las Vegas, Nevada, USA

- The 32nd meeting Dyes in History and Archaeology (DHA 32) will be held in La Rochelle, France, in October 2013.
- **Announcement & call for papers: 8th Conference “Textiles from the Nile Valley” October 4-6, 2013**

The 8th conference of the International research group "Textiles from the Nile Valley" will take place from Friday October 4 to Sunday October 6, 2013, following the CIETA conference in Lyons. It will be hosted by Karine and Fernand Huts at “HeadquARTers” in the heart of their business centre Katoen Natie, Van Aerdtstraat 33, 2060 Antwerp, Belgium. The Textile from the Nile Valley meetings will start with a reception and walking dinner on Friday evening.

“Textiles, tools and techniques” will be the main topic of the meeting. Contributions about looms, all kinds of weaving and spinning tools, their identification, purpose, use, literal evidence and their correlation to special techniques are most welcome. Paper about individual research project on textiles in general will also be accepted. Contributions – preferably in English, c. 20 minutes long with 10 minutes for discussion – should be based on material from Egypt of the 1st millennium (approximately). References and comparisons to neighboring countries of the Mediterranean and the Near East will be appreciated.

Those who wish to present a paper in Antwerp are kindly requested to contact Antoine De Moor or Cäcilia Fluck as soon as possible, preferably before the end of March 2013. There are no funds available to cover the travel expenses of presenters. Those who would like to participate without giving a paper, should inform them before June 30, 2013 as registration starts now.

During the conference participants will have the opportunity to visit the textile galleries in HeadquARTers.

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- **Textile Symposium at the Rijksmuseum
Monday and Tuesday October 7-8, 2013.**

Following after the CIETA conference in Lyon the first week in October and the conference “Textiles from the Nile Valley” in Antwerp, a Textile Symposium takes place at the Rijksmuseum in Amsterdam Monday 7 and Tuesday 8 October (see also Coordinator’s Message). Curators, conservators and people interested in textiles and costumes in museum collections are welcome. The full program will be published in the

Spring of 2013. The following contribution of Suzan Meijer gives a first impression of the variety of textiles that will be discussed.

For more information: dr. Elsje Janssen, Curator of Textiles, Rijksmuseum, Museumstraat 1, PO Box 74888, 1070 DN Amsterdam, The Netherlands, e.janssen@rijksmuseum.nl

Textile conservation projects for the reopening of the Rijksmuseum in 2013 **By Suzan Meijer, Head of Textile Conservation, Rijksmuseum**

The textile conservation department of the Rijksmuseum is still working hard to get ready for the reopening of the museum in April 2013. The new exhibition will include a wide variety of textiles, such as costume, accessories, tapestries, objects related to historical events or persons, textiles, kimonos, and a complete period room from the end of the 18th century.

During the conservation process a lot of research was done on objects, in order to get technical information on materials such as dyes. In some cases adaptations such as the use of Evacon as a thermoplastic adhesive and the use of pigments for retouching on a tapestry were made to treatments in order to get better results. Some of the objects (tapestries) will be on semi-permanent display, Others will be included in temporary exhibitions, such as costume and accessories.



An embroidered tunic that was worn at Frederic Henry's funeral in 1647. Its general condition was still quite good, due to a conservation treatment that was carried out in 1969. A new support was made for this object.



Detail of a kimono from the early 20th century. This kimono is part of a collection of 150, which was given to the Rijksmuseum by a private collector. Many of the gold threads in the embroidery needed to be reattached. This kimono will be exhibited along with six other examples, showing a variety of techniques.



An early 19th century silk lace dress during washing and during further conservation. Before treatment it was too dirty and fragile to be displayed. Now it will be part of the costume display. A total of 17 costumes and around 40 accessories will be shown at the reopening, and the exhibition will change twice a year.



One of the curtains from the Kopskamer, a complete period room from around 1790. After treatment all of the original textiles can be put on display again. Installation of the textiles will take place in February 2013. This room with all its textiles and furniture will be part of the permanent display.



A detail of the splitting silk of one of the curtains. Conservation was possible with the use of Evacon R as a thermoplastic adhesive. The silk was sandwiched between silk crepeline and nylon net.



Ernst Casimir's coat, dating from around 1732.
A new support was made for this coat. Furthermore it was studied carefully. This coat is one of the few examples of 18th century costume in the collection.



A copy (dating from around 1970) of the coat was used to construct a felt support. We are still working on this project.



This silk dress from 1820-182 was given a full support because of its fragility.



A knitted cap from the 18th century that was found in a Dutch whaler's grave on ZeeuwscheUytkyck, the cemetery on Spitsbergen. The caps were probably considered highly personal and therefore they were buried with their owners, whereas most of the



other clothing items were reused.

The same cap after conservation.



The embroidered inside of a bed tester from the 18th century.

Forthcoming Workshop

“New Methods of Cleaning Textiles with Richard Wolbers”

June 6-8, 2013

Staatliche Museen zu Berlin

Workshop Overview

The Textile Conservation Workshop of the Museum für Islamische Kunst – Staatliche Museen zu Berlin, invites Richard Wolbers for a 3-day intensive course aimed at textiles conservators interested in new cleaning methods for textiles. During the course of this 3-day workshop, participants will be presented with a general survey of the theoretical principles needed to evaluate, as well as formulate, for themselves, tailored aqueous and emulsion based cleaning systems for wet-cleaning textiles. The goal of the workshop will be to better empower the participants to formulate tailored aqueous and emulsion preparations for general wet cleaning problems (soil removal) as well as common ‘spot’ or local stain reduction. Common challenges/limitations in wet cleaning as adhesive removal, dye bleeding, etc. will be covered in this workshop.

Topics include:

- Theoretical Sessions
- Aqueous Systems
- Buffers
- Chelations
- Macro-/Micro-Emulsions
- Gelling Materials
- Enzyme Preparations
- Practical Sessions

The course will be ‘front loaded’ with theory for the first day and a half, and the final day and a half will be devoted entirely to ‘hands-on’ practical sessions aimed at mixing and applying solutions or preparations made by the participants. Expendable samples for trial washing will be provided for participants to work with during the practical sessions.

Participants are also encouraged to bring test or problematic materials to these sessions as well. The participants will be invited to share the results of their individual experiments in a final class presentation

Language: The language of instruction will be English

Number of participants: Maximum 15

Registration fee: 450 € (incl. CD)

Target group: Registration is open to textile conservators and restorers

Requirements: basic notions of chemistry are recommended

How to apply?

Please send an email (Subject matter: Wolbers Application) to Anna Beselin:

a.beselin@smb.spk-berlin.de with the following information:

- Name
- Contacts (e-mail and postal address)
- Area of specialization and experience
- Job and institution

- If a student, please give program, institution and year of graduation
Deadline for application: March 3, 2013
Deadline for payment: March 17, 2013

Online Resources

Costume Colloquium III Past Dress – Future Fashion which took place in 7th -11th November of 2012 - a summary of the conference is now available on-line
http://www.costume-textiles.com/?page_id=1607

Videos of the Costume Colloquium III: Past Dress – Future Fashion presentations are now on the www.costume-textiles.com website. Simply click on Online Presentations of CCIII and choose the presentation(s) you want to view.

Exhibitions of Interest

Cincinnati Art Museum (Cincinnati, OH)
“Behind the Seams: Exhibiting and Conserving Fashion and Textiles”
December 22, 2012 - March 31, 2013

Understand the complexity of storing, conserving, mounting, and exhibiting fashion arts and textiles from the Museum’s permanent collection in this behind-the-scenes style exhibition. Visitors will gain information about storing their own textile treasures as they explore the gallery and through related programming

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