

TEXTILE CONSERVATION NEWSLETTER

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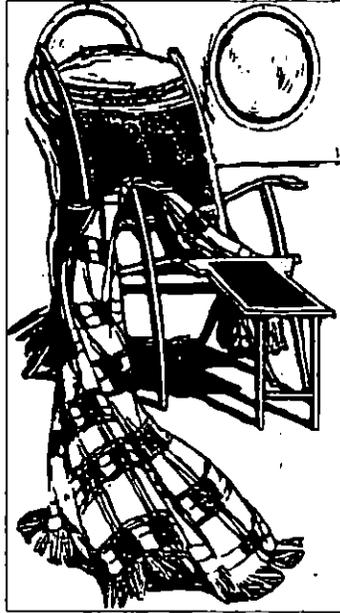
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Disclaimer

Articles in the Textile Conservation Newsletter are not intended as complete treatments of the subjects but rather notes published for the purpose of general interest. Affiliation with the Textile Conservation Newsletter does not imply professional endorsement.



Good - Bye!

We sincerely regret that this is the last issue of the
Textile Conservation Newsletter

Editing this newsletter has been a happy and enlightening experience, but
it is time for us to pursue other interests.

We thank you all for your encouragement and support and wish you joy
in your future conservation endeavors.

Sincerely,
Helen Holt and Lesley Wilson, co-editors

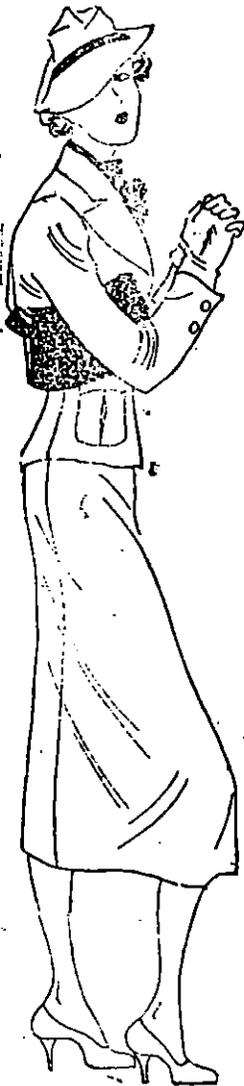
Helen Holt. Lesley Wilson

Back issues and supplements will continue to be available until September, 2000.
See last page for contact information

THE CANADIAN DEPARTMENT STORES

HOLIDAY AHEAD!

Get It



"Real Irish"
Linen Suits

*Tailored in a
Strikingly Smart
Masculine Manner*

3.98

So crisp and cool — you'll find many hours of comfortable enjoyment with a linen suit! They're cleverly tailored in single and double breasted models with wide lapels and new pleated backs—the skirts have trim straight lines. Sizes for misses 14 to 20.

and Wear a Jaunty
Wool Felt Hat
1.98

Such a diversity of styles—all in stunning sport types that are charming with linen suits and summer frocks! In pastels of buttercup yellow, pink, blue, green and, of course, plenty of white. The selection is far too varied for minute details! See them Saturday!

*They're So Cool
and Practical
for Summer*



KNEE LENGTH
Silk Hose
75c Pr.

Practical for Summer? . . . Yes, indeed! They're cool and ideal for sports' wear because runs are greatly reduced since there are no garter straps. Choice of light service or sheer chiffon—all are full-fashioned, slender panel heels and "LASTEX" tops. Sizes 8½ to 10½ in a range of seasonable shades.

Advertisement from the Recorder Times, May 22, 1936.

I wonder what the prices would be today!

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Analysis of Tapestry Techniques

This paper was originally presented in French by the author at the Biennial Meeting of the Centre International d'Etude des Textiles Anciens, Bern, Switzerland, September 1999. The main text is presented here in English and further information can be obtained from the author.

Technical analysis provides invaluable information in the dating and localizing of textiles. Unfortunately, this is not the case with tapestries, which all have a plain weave and are sensibly made of materials that are identical over many centuries. Despite this inherent similarity, the majority contains differing technical details. Very often these details are purely anecdotal. Their methodical notation, which is to say, a comparison between various objects, can provide, in my opinion, much information integral to the understanding of the tapestries. I have attempted over the course of these last years, to refine a system for the classification of these details in as complete and simple a manner as possible. It is this system that I wish to present here as well as question its usefulness to determine if certain chapters are lacking, and others unnecessary.

The basis of my work is the book by Mme. Nicole de Reynies entitled "Principes d'Analyse Scientifique des Tapisseries", in addition to numerous discussions with colleagues. I thank them all warmly for their help.

This classification system is composed of twelve chapters. Given the time constraints, I will pass briefly over those chapters, which do not require great explanation. My work in its entirety is available for those who are interested in further reading, either by photocopy or diskette. Versions in French and German are available.

Chapter One

The first chapter is dedicated to the measurement of the tapestry: width, height, length of the diagonals, and the weight of the tapestry. Previous liners (backings), if any are still present, are measured as well, as is their position and distance separating them (as in the case of a liner strips). In the case of the latter, certain indicators (such as cleaner sections, older stitches) can indicate their location even if the original liners have been removed. We also occasionally find small fragments that were left behind upon the removal of the lining strips.

Chapter Two

The second chapter concerns the materials of the tapestry. The analysis of warp and weft: fiber, color, thread count, fiber twist, and direction of twist.

A second part will examine certain details or exceptions of the warp and weft. I will spend some time explaining this as it has provided interesting information. First detail: the knots in the warp threads made while warping. There is nothing extraordinary in that there are knots. For a tapestry 6 meters wide by 4.20 meters high with 6 warp threads per centimeter, which is a size common during the 16th century, you need approximately 15 kilometers of warp thread, ergo the need for knots. These are troublesome during weaving. I have discovered three ways of categorizing knots. The first that we generally find during the 16th

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to the early 17th century sees the tapestry weaver cover the knots by varying the number of warp threads in each pass. The second variant, encountered more during the middle of the 17th century through to the 18th century has the weaver "ignoring" the knot during weaving. Consequently, there is a noticeable tightening around the knot. In the third variant, which I have rarely seen outside the "Planetes" series of the Musee National de Baviere (middle 16th century Brussels), the tapestry weaver proceeds as in the second variant but ties a bow on the reverse, which is the working side, to circumvent this tightening of the knots. This method is only found in certain pieces of this series of seven tapestries, and we find it in a piece adjacent to the first variant. It would naturally be very interesting to discover this third variant in other series. Other details include the addition or suppression of warp threads during weaving. The manner in which the threads are anchored (knots for example) or where they progressively disappear along the length of another warp thread can occasionally indicate the weave direction.

The differing partial tensions of the warp may reveal some important information. The warp threads lacking tension form "organ pipes". To avoid this prolonged inconvenience, the weaver changes the weaving rhythm. If for example they cover the odd warp threads by going from right to left and vice versa, by changing their weaving rhythm, that is to say, to cover the odd warp threads by going left to right, the weaver interrupts the "organ pipes" where a slit appears in the weaving. A tapestry weaver confided in me that this phenomenon of straight slits only occurs in low-warp weaving. A weaver working in high-warp and thereby creating tension on the threads with their hand cannot stretch the threads in such a way as to form such a straight line. A comparison of many tapestries of unknown provenance, such as the "Gobelins" tapestries for example, could confirm or deny this assertion.

On certain tapestries, when viewed backlit, we can observe differing tensions at regular intervals along the width. The comparison of a great number of tapestries could contribute to a better understanding of the methodology of tapestry weavers. One hypothesis is that the bolts that hold the chain rod in place are a little higher in relation to the roller on which is rolled the warp threads. The warp thread breaks during the process of weaving would probably indicate the weaving direction of the tapestry (generally from left to right when viewing the object right side on). It is the same when one end of the warp breaks. The broken end is larger at the beginning and then diminishes. There the weaving is also left to right.

The study of the weft details is also full of information. I will not address the differences in cut thread length on the reverse of the tapestry, which is the way that the weft threads are joined together (for example, by knots). This chapter also outlines the differences between the studio periods and locations. I will mention only the crossing of weft threads that may also indicate the direction of weave. I haven't the time to show you that these crossings can only occur in one direction. It may be possible to cross threads when weaving in the opposite direction, but it would require such gymnastics that one would wonder why the tapestry weaver would do it. In the two cases that follow, the weave direction is left to right.

The threads of the lining are also the objects of a technical study: material, color, tension, etc. There follows the study of the weave structure of the lining, its finish (for example with wax or with pitch) the width of the strips, as well as a study of sewing threads. One part is dedicated to the fragments of the lining when there are some remaining. Fi-

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nally, the chapter ends with a study of the hanging system when it is still present.

Chapter Three

The third chapter is concerned with dyes. I will not be lingering here. Dye analyses will be noted here.

Chapter Four

This chapter is dedicated to weaving techniques. We shall start with the joins between the sections of different colors in the tapestry. The simplest way to proceed is to not join these sections together by a weaving technique but to make sewn joins either during the weaving or after the tapestry's completion. The study of this stitching is very interesting.

We find stitches that we can affirm are original by their similar fiber and color, others that are a mixture of two neighboring colors. Certain stitching threads are identical in fiber to the original weft threads but of a different colour.

Did the weavers seek with this stitching to produce a supplementary decorative effect? Other threads have neither the color nor the material of the weft threads; it is nevertheless possible that they are originals. This is the case with numerous stitches of blue linen thread.

This thread was also used for the replacement of stitching on the reverse side that had come loose, however they may not all be restoration threads.

The stitches used in sewing have differed throughout the centuries: during the 16th century in Flanders, they indifferently used the overcast stitch and the festoon stitch. During the 18th century another stitch seems to predominate. I call it a buttonhole stitch. This is the one represented in the encyclopedia.

Certain joins were not stitched for decorative reasons. The other bindings are simple joins, dovetailed joins and the different interlocking joins. Is it useful to make a special study when we analyze the technique of a tapestry?

This is perhaps pushing the analysis too far. The tapestry weavers knew all these different techniques. We can nevertheless make certain observations. For example, during the restoration of two tapestries in the Otto Van Wittesbach series, (pieces woven in Munich at the beginning of the 17th century by weavers coming from Flanders, particularly Brussels), I noticed that the "dovetailed join" was not at all used, despite it being the most current binding in Flanders at that time. It would perhaps be instructional to seek out the reason for this choice.

I can actually only remark that the simple join, in this case, seems to render the weaving "flatter", in particular with the rendering of hair, costume, etc.... is this the intended effect?

Identical remarks can be made with regards to other weaving techniques. Would their systematic notation permit a better understanding of tapestry? I don't know. Perhaps that would permit discovering certain constants in the weaver's work.

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Chapter Five

This chapter is dedicated to the decorative effects produced by the differently colored weft threads. This effect can be on a single weft thread or the results of the mingling of threads of different colours and materials. The use of weft threads of differing colors or materials provide numerous opportunities to play with the colors. There are also the studio habits, regional placements and time periods to consider.

Chapter Six

Figured weaving

A special chapter is dedicated to this weaving technique for certain mills seem to have abundantly used them, others not at all. There exist several variants with an essentially decorative goal.

Chapter Seven

This chapter is dedicated to the length of the wedges visible most of the time in the selvedge and occasionally in the tapestry itself, when it is composed of monochromatic surfaces. After having documented this information in a certain number of pieces (generally 16th century Brussels, which forms a great part of our museum's collection) it appeared to me that this was fairly constant for the most part around 20cm, with variations that occasionally reach 10cm. In other pieces that I have had in hand, or viewed on exhibit, this wedge height difference is much more significant - an average of 50cm. This difference of heights naturally poses a problem.

I pose the following question fully conscious of its boldness: Could this not be a difference in working the united surfaces between the high and low-warps? The low-warp weaver who must press constantly on his pedals would tend to make short wedges which avoid contortions, whereas the high-warp permits a greater freedom of movement of the upper body and the subsequently longer wedges requires less manipulation of the spindle. To confirm this hypothesis, the Brussels tapestries that I have examined to date all had short wedge heights; similarly the "Gobelins" tapestries signed by Nelson were low-warp. Other "Gobelins" signed Lefebvre, De la tour, and Audran, are all high-warp. A series woven in Munich, which still had the original boards in the same direction as the tapestry, and also high-warp woven, provided a wedge height of approximately 50cm. Only an extended study of tapestry pieces of known provenance can provide an answer to this problem of varying lengths of wedges. The directional changes of the obliques in the wedges indicate most probably the number of weavers working on the piece.

Chapter Eight

This chapter is dedicated to the visible marks within the tapestries. Some are visible in the selvedges. These are not woven systematically, but their wedge heights are either 34cm or a multiple of this number. Thirty-four centimeters corresponds to a Flanders half-ell.

Other marks are found in the tapestry itself; certain follow the outline of a drawing, others I cannot interpret the function. A hypothesis to explain all these marks could possibly be that the weavers have indicated the completed surface area in order to receive their corre-

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sponding salary, in the measure that they were remunerated after the completed work.

Chapter Nine

The beginning and the end of a tapestry also provide information. The wefts of the beginning and the end have a different color than that of the selvedge, where comparisons would also be interesting. Others demonstrate not only the materials that could have been used at the commencement of a piece but confirms also that it is, in fact, the beginning.

Chapter Ten

I dedicate a special chapter to weaving with a single warp for I notice that there were a great enough number of possibilities in shaping these lines. Here are some examples: A comparative study of a great number of tapestry pieces would eventually discover certain traditions or habits in line with the time periods, the places and the studios involved.

Chapters Eleven and Twelve

Chapters eleven and twelve are concerned with patterning techniques (hatching, modeled curves, shading and outlining) and weaving errors. Are there traditions in the methods of patterning, and are certain weaving errors specific to high or low-warp? I cannot actually answer these questions. Only an inquiry on a grand scale would permit us to know if these questions have a sense and their answers would enrich the understanding of tapestries.

The purpose of such a classification system would be to provide a tool to aid in the commencement of such a study. This certainly would demand much time, but could be undertaken parallel to ongoing restoration projects, for example. The current means of communication would easily permit the grouping and comparison of information.

The possibility of viewing tapestries on their reverse is rare. It is important to collect the maximum amount of information when the opportunity presents itself. I hope to facilitate this search by this trial classification in which I have tried to compile a list of all the possible information that can be gleaned from a tapestry. It would be important to me to know if essential points have been overlooked and if such a study is realizable and useful.

Andre Bruttillot
Bayerisches National Museum
Prinzregentenstrade 3
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Germany

The TCN thanks Gabriel Jones and Judith Rygiel for their translation assistance and takes full responsibility for any errors/omissions.

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Professional Development Workshop

"Adhesives for Textile and Leather Conservation: Research and Application" *September 11-15, 2000, at the Canadian Conservation Institute, Ottawa, Canada*

Practical conservation techniques and science together in one workshop! Come learn about old, new, innovative, and historical adhesive treatments for backing and mounting textiles and backing skin/leather. At the same time, learn about the most recent adhesive research at CCI as it relates to textiles and leather, and the latest on CCI's textile and skin/leather research projects. This five-day workshop combines extensive hands-on sessions and demonstrations with informative interactive lectures and discussions.

Participants will be given the opportunity to explore a variety of adhesives, backing and mounting materials, and methods of applications. Each participant will take home a book of samples along with extensive information on the adhesives and materials they use during the workshop. Participants will experience the various adhesive treatments first-hand and be able to make personal decisions about their usefulness, which will be of great assistance when making future choices of adhesives for use with textiles and skin/leather in their own laboratories. The workshop will also provide a forum for the exchange of ideas and experiences among participants.

Participants should have practical experience in the conservation of textiles, and/or of leather and skin objects.

Registration fee (includes all lunches, materials, exclusive participant's manual with samples):

<i>Early bird registration (prior to June 30, 2000):</i>	CAN\$700 for Canadian participants (includes GST) US\$550 for International participants
<i>Registration on or after June 30, 2000:</i>	CAN\$750 for Canadian participants (includes GST) US\$600 for International participants

Enrollment is limited. This workshop will be presented in English.

For further information and registration forms please contact:

Christine Bradley

Canadian Conservation Institute
1030 Innes Road
Ottawa ON
K1A 0M5
Canada

Tel: (613) 998-3721 ext. 250
Fax: (613) 998-4721
E-mail" christine_bradley@pch.gc.ca
<http://www.cci-icc.gc.ca>

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Ancient Peruvian Textiles Course

at Museo de la Universidad Nacional de San Agustín
in the southern highland city of Arequipa, Peru;

and Museo Regional de Ica
in Ica, Peru, near the Pacific coast, 300 miles south of Lima..

June or July 2000

2-week course of study in conservation, weave structure, and cultural history of Peruvian archaeological textiles.

In Ica, stay at a lovely Spanish Hacienda. Dine on delicious Peruvian home-cooked meals at a private home near the museum.

The 2-week class in Arequipa will be followed by your choice of 1 or 2 weeks of advanced study with hands-on experience. Stay at a pretty hotel and have home-cooked meals at a private home.

Limited enrollment.

For information write:

Ancient Peruvian Textile Course
Nanette Skov, Director
P.O. Box 13465
Tucson, AZ 85732

Email: nanetteskov@hotmail.com

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Focus on Textile Conservation

13 to 17 November 2000

The Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland, ICN), The Dutch Textile Committee (Stichting Textielcommissie Nederland) and the Working group Textiles of the ICOM International Committee for Conservation will organise a whole week dedicated to the conservation of textiles, from **13 to 17 November 2000**.

Archaeological Textiles. *Conservation and research*

On 13 and 14 November the ICOM CC Working group Textiles and the ICN will organise an interim meeting for the working group. The topic of this international meeting will focus on the conservation of archaeological textiles. One day will be devoted to textiles from a wet archaeological context; the other day will be focused on textiles from a dry context. The preservation of the integrity of the textile object and its role as a carrier of information will be the central theme for these two days. The fee for the meeting will be f 100, -

Call for papers

Those who wish to present a paper for the above mentioned meeting are kindly invited to submit the title and summary to the organisers. Only the summaries will be published.

The training of textile conservators

The ICN department for conservation training in The Netherlands (Opleiding Restauratoren) will organise a meeting on 15 November for European Centres for textile conservation. The aim of this meeting is to investigate the possible means of co-operation in the field of textile conservation training and to discuss the content of training etc. The meeting is by invitation only, however, the results will be presented after the meeting in the planned publication.

The **Dutch Textile Committee** will hold one of their traditional "Textieldagen" on 16 November. This is a one-day meeting with the title "**Textile conservation, past – present – future**". The theme is a reaction to the concern of many textile conservators about the erosion of the technical and theoretical knowledge of historic textiles in the Netherlands. The papers will be given in English.

Fee for the meeting is f 50, for members, f 100 for non-members

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The last day, Friday 17 November, is intended for a broader public. In this meeting (or meetings) the organisers aim to stimulate the interest and appreciation of the public in the importance of *historic textiles as a part of the cultural heritage*. Topics for this meeting still have to be formulated. Ideas are welcome.

More Information

All meetings will be held in the Instituut Collectie Nederland in Amsterdam. There is a limit of 100 participants for each meeting. Requests for more information can be sent to:

Instituut Collectie Nederland
Symposium "Archaeological Textiles"
Postbus 76709
1070 KA Amsterdam

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