

**Publications by Karen Finch OBE  
TCC Founder & Principal 1975-1986**

1963 'Conservation of a dress worn by Mary Birch, 4 years old in 1812', Laboratory and Studio Notes. *Studies in Conservation* 8(3), 106-11. 4 b/w photographs; references.

*The conservation treatment of a silk underdress with a muslin overdress belonging to Mary Birch is described. The treatment included wet cleaning, bleaching and stain removal. The effect of an after treatment of polyvinyl-alcohol is also described.*

1965 'The education of textile restorers', in 1964 *Delft Conference on the Conservation of Textiles, Collected Preprints*, 2nd edn. London: International Institute for Conservation of Historic and Artistic Works, 48-52.

*A personal account of Karen Finch's evolution as a conservator and the knowledge and experience textile conservators require. The structure of a two-year course combining theoretical and practical teaching is outlined. The author stresses the need for such a course to work with educational authorities to ensure student funding and with museums to ensure access to historic textiles.*

1966/7 'Conservation of an early Victorian parasol belonging to the Royal Albert Memorial Museum, Exeter', *Costume* (Journal of the Costume Society) 1(3), 16-17. Illustration by G. Putnam.

*The pagoda-shaped parasol is described. The conservation treatment included cleaning and stabilisation using an adhesive impregnated net support. An inner tape was attached to the parasol spokes to reduce strain when the parasol was on open display.*

1969 'Note on the damaging effect of flameproofing on a tapestry hanging', *Studies in Conservation* 14(3), 132. References.

*A discussion of the degradation caused by flameproofing treatments applied to textiles hung in public spaces in order to conform to fire control regulations. The example of the damage caused to a wool and linen tapestry made by the Swedish Marta Maas-Fjetterstrom Company, Bastad, Sweden and treated with Flamex CLs No. 110 is given.*

1970 'Conservation of a Corps de Ballet costume designed by Diaghilev for the Firebird Ballet', *Costume* (Journal of the Costume Society) 4, 23-5. With J. Plesters.

*The unusual problems presented by this oil-painted silk costume decorated with glitter spangles are outlined. A technical report by Joyce Plesters analyses the fabrics and dyes as well as degradation due to perspiration. The conservation treatment included wet cleaning the metal braid and cotton lining. The painted silk was cleaned using bicarbonate of soda and supported using a heat-setting resin on a net ground and hand stitching. The glitter was restored.*

1970 'Conservation', in *The So-Called Age of Elegance - Costume 1785-1820*. Proceedings of the Fourth Annual Conference of the Costume Society, Spring Conference, 1970. London: Costume Society, 24-8.

*A discussion of conservation approaches stressing the importance of understanding manufacturing techniques and illustrated with several case studies. The treatment of the garments belonging to a Quaker doll is described and appropriate wet cleaning materials and techniques are outlined. The cleaning issues involved in the treatment of two silk dresses are discussed. Preventive conservation methods are described.*

1971 'Memorandum. Some observations and recommendations concerning the establishment of a national centre and training school for textile conservation', in *Abegg-Stiftung Conference Papers*. Working Week 27 September-2 October. (Riggisberg): Abegg-Stiftung, unpaginated.

*The memorandum outlines the need for textile conservation and reviews the development of Karen Finch's private practice. The need for a training course is discussed and proposals for a centre and a course outlined. A list of work carried out by Karen Finch at the Western Gardens, Ealing workrooms, London in 1970 is included.*

1972 'Beadwork' in J. E. Leene (ed.) *Textile Conservation*. London: International Institute for Conservation of Historic and Artistic Works/Butterworths, 210-15. 4 diagrams; 1 b/w photograph; 2 colour photographs; references. A book published following the 1964 IIC Delft Conference.

*Bead types and techniques are outlined. Cleaning methods including washing and surface cleaning techniques are described. Stabilisation methods are outlined together with a case history of the treatment of a seventeenth-century beadwork mirror frame using soluble nylon.*

1972 'Gloves', in J. E. Leene (ed.) *Textile Conservation*. London: International Institute for Conservation of Historic and Artistic Works/Butterworths, 216-24. With J. Waterer. 4 b/w photographs; references. A book published following the 1964 IIC Delft Conference.

*Fashions in gloves are briefly reviewed. Materials used for gloves, including metal threads and different types of gloving leathers, are reviewed with an emphasis on their specific conservation problems and approaches to treatment. The conservation of two different types of gloves - a pair of Elizabethan alum tawed leather gloves and a pair of knitted silk mittens from c.1490 - is outlined.*

1973 'Dress and fashion in a rural community', *Costume* (Journal of the Costume Society) 7, 80. A book review of Lonnqvist, B. 1972. *Drakt och Mode i ett Landsbygdsamhälle 1870-1920* (Dress and Fashion in a Rural Community). Helsingfors: Helsingfors University Press.

*The review stresses the emphasis which Lonnqvist places on the links between dress and economic and social status in rural Finland. Lonnqvist's concern that the museum practice of storing different elements of costume separately could destroy the significance of the individual wearer's choices within the traditional*

*costume is highlighted. The reviewer argues that comparable research into costume and social history should be also carried out in England.*

1976 'Textile conservation', *Journal for the Royal Society for the Encouragement of Arts, Manufactures & Commerce* CXXV(5245), 16-26. 6 b/w photographs.

*The historical importance of textiles is briefly reviewed. The development of textile conservation as a profession is outlined and conservation ethics and treatments are discussed. The importance of a three-way alliance between historians, conservators and scientists is stressed in preserving our cultural heritage. Preventive approaches to caring for textiles are outlined. The objectives and development of the Textile Conservation Centre are described.*

1976 'The Textile Conservation Centre', *Council for Places of Worship Newsletter* 22, 4-5.

*An account of the objectives of the Textile Conservation Centre and the two-year Textile Conservation Centre (certificate) course run in conjunction with the Courtauld Institute of Art, University of London. Examples of potential damage and preventive conservation approaches with particular reference to ecclesiastical textiles are given.*

1977 *Caring for Textiles*. London: Barrie & Jenkins. With G. Putnam. Foreword by D. King. Line drawings by D. Bosworth. 62 illustrations; bibliography; glossary.

*A book outlining the principles and practice of preventive textile conservation written for non-specialists. It includes a survey of textiles and fibres; display and protection methods; storage techniques; cleaning methods; conservation of tapestries; conservation techniques and case histories. Information on relevant societies and suppliers of materials and equipment is included.*

1978 'The establishment of a Textile Conservation Centre in Britain', in *Preprints of International Council for Museums Conservation Committee 5th Triennial Meeting, Zagreb*. Zagreb: ICOM Conservation Committee, 2, 78/9/1-78/9/13.1 b/w photograph.

*A review of textile collections in Great Britain, particularly those in private ownership. The survey of textiles at Knole Park (National Trust), including treatment approaches for the King's Bed, is described together with information about the establishment of a workroom with volunteers under the supervision of the Victoria & Albert Museum textile conservation department. The establishment of the Textile Conservation Centre and the pilot courses run with the Courtauld Institute of Art, University of London is described. The role of volunteers is discussed and the part that they can play in preventive conservation is outlined.*

1978 'Danish Folk Dress and Country Life, 1750-1900', Translated summary of M. Kragelund, 1978.. *Folkedragter: Landbolivi I Faelleskabets Tid*. Copenhagen. Lademannn. Reviews the dress of Dutch settlers from the island of Amager, including everyday wear, mourning dress, an Amager child's dress of 1850-70 and silk ribbons of 1800-70.

1980 'Some notes on the care of tapestries', *Museums Journal* 80(1), 40-1. 2 b/w photographs.

*A discussion of possible causes of damage to tapestries and the need for suitable conservation. The importance of specialised equipment is stressed. The work of the Textile Conservation Centre is described*

1981 'Culture and artefacts - documents of history', *Museums journal* 81(1), 49-50. 2 b/w photographs.

*A review of the teaching of textile conservators based on eight years of conducting structured courses in textile conservation. The three-year postgraduate Diploma in Textile Conservation run at the Textile Conservation Centre in conjunction with the Courtauld Institute of Art, University of London is described*

1981 'Lecture tour for the British Council', *Conservation Newsletter* 13, 16-17. (Internal circulation, Victoria & Albert Museum.)

*An account of a British Council tour to Israel, Greece and Yugoslavia briefly describing some of the museums and conservation facilities in the various countries.*

1982 'Changing attitudes - new developments - full circle', in F. Pertegato (ed.) *Conservation and Restoration of Textiles. International Conference, Como, 1980*. Milan: Centro Italiana per lo Studio della Storia del Tessuto (CISST), 82-6. 2 b/w photographs.

*The author describes her personal development as a conservator. The importance of historians, conservators and scientists working together in textile conservation studies in order to enable the best possible understanding of historic objects is discussed. The work of the Textile Conservation Centre is described. Adhesive treatments are evaluated including a discussion of reversing treatments on a 1690 Soho tapestry and Mary Birch's dress (published in *Studies in Conservation* (1963) 8(3), 106-11, q.v.). The importance of appropriate documentation, research and treatment choice is stressed.*

1982 Appendix to lecture prepared for the Royal Society of Arts 10 November 1976', *Conservation Newsletter* 15, 24-7. (Internal circulation, Victoria & Albert Museum.)

*Karen Finch describes her personal evolution towards a career in textile conservation and the growth of the Textile Conservation Centre following on her work at the Victoria & Albert Museum. The early stages of the Centre are outlined including gaining charitable status and the grace and favour apartment at Hampton Court Palace.*

1982 'Problems of tapestry conservation', in *Conservation Newsletter* 16, 40-3. (Internal circulation, Victoria & Albert Museum.)

*The long-term behaviour of man-made materials, including the fact that an inappropriate environment may cause 'inert' materials to degrade, is briefly discussed. The re-treatment of a late seventeenth-century Chinoiserie*

*tapestry by John Vanderbank is described. The tapestry had been treated with a thermoplastic adhesive on net support which had degraded on open display. The removal of the adhesive in a series of large solvent baths is described, including the necessary fire and health and safety precautions.*

1982 'Textile Conservation Centre', *Conservation Newsletter* 16, 40-3. (Internal circulation, Victoria & Albert Museum.)

*The dilemmas - ethical, practical and financial - faced by private owners of historical objects needing conservation are briefly reviewed. The importance of training for professional textile conservators is discussed. The costs of running conservation workrooms are discussed and the structure of the Textile Conservation Centre is described.*

1983 'A medieval hat rediscovered', *Textile History* 14(1), 67-70. 4 b/w photographs; notes.

*A detailed description of a rare medieval felt hat discovered in a church tower in Essex and now in Saffron Walden Museum. The construction and fabrics of the hat including the lining, underbrim, inner hat band and brim binding are detailed. The conservation treatment was carried out at the Textile Conservation Centre by Caroline Rendell. A paper on this topic was also presented to the Centre de PEtude des Textiles Anciens (CIETA) meeting, Prato, Italy, September 1981.*

1983 'Historic textile conservation at the Textile Conservation Centre Hampton Court Palace', *International Journal of Museum Management and Curatorship* 2(2), 191-4. 2 b/w photographs.

*A description of the principles behind the Diploma in Textile Conservation offered at the Textile Conservation Centre. Approaches to the briefing of conservators are discussed.*

1983 'Conservation of historic textiles still in their original homes', *Conservation Newsletter* 18, 45-9. (Internal circulation, Victoria & Albert Museum.)

*A discussion of the importance of conserving the cultural heritage, stressing the role of documentation. The differing contributions of trained conservators and volunteers are assessed, including a discussion of the cost of conservation. The role that volunteers can play in both preventive conservation and large projects is considered. Essential safeguards are recommended.*

1983 'An Egyptian sarcophagus and its contents', *Museums Journal* 83(1), 98. Abstract in English of an article by M-L. Buhl, S. Moller and S. Stovring Nielsen 1982. 'Historien om en AEgyptisk Sarkofag og dens Indhold', *Nationalmuseets Arbejdsmark* (Year Book of the Danish National Museum). Copenhagen: National Museum of Denmark, 153-68.

*The abstract describes the contents and material identification of a sarcophagus and its contents, including body wrappings, which was presented to the Danish Royal Antiquarian Collection in 1878. The textiles included a variety of reused Egyptian and Roman fabrics, some with previous repairs.*

1983 'The coffins of two royal children in Roskilde Cathedral', *Museums Journal* 83(1), 98. Abstract in English of an article by E. Ostergaard 1982. 'To kongelige barnekister i Roskilde Domkirke', *Nationalmuseets Arbejdsmark* (Year Book of the Danish National Museum). Copenhagen: National Museum of Denmark, 88-103.

*The abstract summarises the authors' description of the textile contents of the coffins of two royal Danish infants Frederik Christian (d.1627) and Marie Cathrine (d.1628). The silk fabrics covering the bodies are briefly described. The children's clothing included knitted indigo-dyed silk garments and stockings which were made for adults but adjusted to fit. A discussion of some early knitted garments is included.*

1983/5 'The costume collection of the Geffrye Museum', *Journal of the Greek Ethnographers* 4/5, 27-8.

*Some textiles and costume from the Geffrye Museum, London are described. Several treatments are outlined including a review of the treatment of Mary Birch's dress {Studies in Conservation (1963) 8(3), 106-11, q.v.}. The problems caused by the ageing of the adhesive (polyvinyl alcohol) in combination with its affinity to surface soil are highlighted.*

1983 'Training textile conservators', in D. de Froment (ed.) *ICOM Committee for Conservation 7th Triennial Meeting, Copenhagen, Preprints*. Paris: ICOM and J. Paul Getty Trust, 84/9/17-18.

*The knowledge required by a conservator is discussed. The importance of collaboration between conservators, scientists and historians is stressed. The three-year postgraduate Diploma in Textile Conservation run at the Textile Conservation Centre in conjunction with the Courtauld Institute of Art, University of London is described.*

1984 'The development of the Textile Conservation Centre at Hampton Court Palace', in A. Timar-Balazsy (ed.) *Conservation-Restoration of Church Textiles and Painted Flags. Investigation of Museums Objects and Materials used in Conservation-Restoration. Fourth International Restorer Seminar, Veszprem, Hungary, 2-10 July 1983*. Budapest: National Centre of Museums, 2, 5-18.

*The survival of textiles is analysed. Distinctions between conservation and restoration are reviewed. The principles and practice of the Textile Conservation Centre are described; the need to preserve not only the artefacts but also the information they contain is stressed. A range of case histories is briefly presented including the treatment of a pair of tar-stained sailor's trousers and a sixteenth-century tapestry whose conservation revealed the hitherto unsuspected presence of deliberately concealed rosary beads carried by the*

woven figures. Reasons for not wet cleaning an Egyptian dress are outlined. The analysis of a woven 'quilted' petticoat and a Tibetan crown are briefly reviewed.

1985 *The Care and Preservation of Textiles*. London: Batsford. With G. Putnam. Foreword by D. King. Line drawings by D. Bosworth. Ill b/w photographs; 10 colour photographs; 25 illustrations; 4 appendices; bibliography.

*A revised edition of Caring for Textiles (1977q.v.) with additional chapters outlining the principles and practice of preventive textile conservation for non-specialists. It includes a survey of textiles and fibres; display and protection methods; storage techniques; cleaning methods; conservation of tapestries; conservation techniques and case histories. Information on relevant societies and suppliers of materials and equipment is included. This edition was reprinted in 1991.*

1985 'Recording evidence - the documentation of textile objects', in I. Eri and G. Sarkozy (eds) *Problems of Re-restoration with Particular Regard to Damage caused by Acts of Aggression. Round Table Conference: Present Situation & Problems of Restorers' and Conservators' Training: Comparisons, Practice, Methodologies... Fifth International Restorer Seminar*. Budapest: National Centre of Museums, 2, 187- 209. 5 appendices.

*The reasons for documentation are discussed. Procedures used by staff and students at the Textile Conservation Centre are described. These are illustrated by the documentation of the costume worn by Lord Cornwallis at the 1821 coronation of George IV (Court Dress Collection, Kensington Palace). The conservation was carried out by Eileen Powell for her 1985 Diploma report. Methods of fibre and metal thread identification are outlined. Procedures and proformas for examination and written and photographic documentation are given in the appendices.*

1986 'Problems of tapestry conservation', in *Techniche di Conservazione degli Arazzi Accademia Toscana di Scienze e Lettere 'La Colombaria' Studi LXXVII*. Firenze: Leo S. Olschki, 39-45. 7 b/w photographs.

*A discussion of the damage caused by inappropriate materials and techniques in textile conservation and the practical implications of the principle of reversibility. The removal of adhesive (Vinamul 6515) from a John Vander-bank Chinoiserie design tapestry using a solvent is discussed. The prospectus for the three-year postgraduate Diploma course run at the Textile Conservation Centre in conjunction with the Courtauld Institute of Art, University of London is included.*

*First presented as a paper at Techniche di Conservazione degli Arazzi Convegno Internazionale, Firenze, 18-20 September, 1981.*

1986 'Textile bibliography', in H. Kuhn (ed.) *Conservation and Restoration of Works and Art & Antiquities*. London: Butterworths, 246-9.

*A textile bibliography classified under seven headings: tools and construction; surface decoration - embroidery; history, terminology and general books;*

*furnishings; colour and colour techniques; cleaning and finishing techniques; conservation and conservation facilities; textile fibres.*

1989 'Tapestries and original design', in *The Conservation of Tapestries and Embroideries: Proceedings of a meeting at the Institut Royal du Patrimoine Artistique, Brussels, 21-24 September 1987*. Marina del Rey: Getty Conservation Institute, 67-74. 2 b/w plates; 3 colour plates; references.

*The factors causing the distortion of designs in tapestries during repair work are discussed. Factors resulting in dye degradation are reviewed. Damage to both the design and fabric due to wear, changing repair traditions and use and abuse is outlined. The re-evaluation of tapestry treatments is discussed and new techniques in conservation are described. Problems with some treatments such as insect-and fireproofing are briefly reviewed.*

1989 'Conservation of white textiles: a general approach and case histories', in *Lijfgoed van wit linnen en katoen. Verslag van de textieldag van 20 November 1986 in het Haags Gemeentemuseum te's Gravenhage*. Gravenhage: Dutch Textile Commission, 77-91. 6 b/w photographs; references.

*A discussion of cleaning methods illustrated with a variety of case histories including the treatment of a pair of sailor's trousers, a Quaker doll, a quilted petticoat and baby clothes from Windsor Castle.*

1989. 'Ancient Textiles in Archaeology, Survival Conditions', in M. Ginsberg (ed) *The Illustrated History of Textiles*. London: Studio Editions.

*Peat formation and the degradation of organic material are discussed and the conditions required for the survival of archaeological textiles are described. The materials and processes involved in a Danish oak coffin burial are detailed.*

1991 'Caring for your collection', in M. Ginsburg (ed.) *The Illustrated History of Textiles*. London: Studio Editions, 193-209. With D. Bosworth. 22 colour photographs.

*Factors influencing the degradation and survival of textiles are described. Methods for caring for textiles on display and in storage are outlined including environmental control and the selection of appropriate materials. Remedial methods used in professional conservation are outlined. The importance of documentation is stressed.*

1991 'Needlework fabrics', *Journal of Museum Ethnography* (Bryan Cranstone Memorial Volume) 2, 15-27. 8 b/w illustrations; bibliography.

*An account of techniques of needle-made fabrics including buttonhole (mesh) stitches, looped needle-netting and embroidery.*

1992 'An inside view of a dress tradition' (translation into English of the summary prepared by Aa.



Noss) in Aa. Noss 1992. *Naerbilete av ein drakstkikk. Fra ddsaklede til Bunad*. Oslo: Universitets Forlaget, 289-95.

*The summary reviews the work of Aagot Noss since 1956 when the Norwegian Folk Museum initiated fieldwork on the regional dress in areas with still living and unbroken traditions. This work led to a lifelong study of such dress traditions including manuscripts, archival records, photographs and artistic representations and eventually formed the basis of a number of scholarly publications, films, and catalogues.*

1995 'The Primary Structures of Fabrics and Illustrated Classification', *Museum News* (National Heritage: The Museums Action Movement) 61, 10. A book review of Emery, I. 1994 (1966). *The Primary Structures of Fabrics: an Illustrated Classification*. London: Thames & Hudson.

*A review of a new issue of Emery's classic work. Emery's structural approach and her use of simple descriptive terms to describe fabric structures and techniques is praised. The structure of the book is described. The benefits of using descriptive terms in contrast to traditional weaving descriptions, particularly for those who are not weavers, are discussed.*

1995 'The ICOM Costume Committee in Stavanger', *Costume News* (Newsletter of the ICOM Costume Committee), 2, 25-7.

*A report of the ICOM Costume Committee's meeting in Stavanger, Norway. The conference papers are briefly outlined together with details of videos of traditional Norwegian dress. Techniques for dyeing black and the associated fibre degradation are reviewed. Some English and Danish dyebooks are discussed, including one Danish dyebook of 1752.*

1996 'Folk og Klede - Skikk og Brug (People and Dress - Custom and Use). Exhibition of folk dress at the Norwegian Folk Museum in Oslo', *Journal of Museum Ethnography* 8, 117-18. References.

*A review of an exhibition at the Norwegian Folk Museum to celebrate the museum's centenary. The exhibition is praised for showing the nature of costumes and dress in isolated communities in their appropriate context. Aagot Noss's overview of customs and dress is evaluated and her lifelong achievements described.*

1996 'The ICOM Costume Committee in Stavanger: notes', *Conservation News* 60, 62.

*A shortened version of the article reporting on this meeting published in Costume News 1995 (q.v.).*

1996 'The history and development of tapestry conservation', in J. Barnett and S. Cok (eds) *'The Mised Eye'... Reconstruction and Camouflage Techniques in Tapestry Conservation. Papers given at the TRON Symposium, Amsterdam, 10 October 1994*. Amsterdam: TRON, 45-54. 7 b/w photographs; references.

*Beginning with a personal account of Karen Finch's developing interest in historical artefacts and textiles, the paper then discusses different approaches to preservation and the gradual shift from conservation to restoration. Previous methods of tapestry conservation are described. The techniques and*

*principles for tapestry conservation followed at the Textile Conservation Centre are outlined. Particular issues with tapestry are highlighted including the use of adhesives, the potential of saponaria (soapwort) as a cleaning agent and technical problems encountered with non-traditional dyes and weaving techniques. The re-conservation of a Chinois-erie tapestry by John Vanderbank previously treated with an adhesive is described.*

1995 '*Primitive Scandinavian Textiles in Knotless Netting*'. An abstract in English of O. Nordland's research published in 1961 (Oslo University Press, 10).

*The abstract describes Dr. Nordland's research into objects made from hair, including milk and hop strainers, as well as head, hand and foot wear made from either wool or hair throughout the ages. Comparative research and terminology are discussed. Knotless netting techniques from Europe and the Near East are outlined.*

1996 'Textiles as historic documents and their conservation', in S. Dhawan (ed.) *Recent Trends in Conservation of Art Heritage*. (Dr O. P. Agrawal Felicitation Volume.) Delhi: Agam Kala Prakashan, 189-214. 12 b/w photographs; 7 colour photographs.

*The role of conservation in enabling greater understanding of historic textiles is discussed. The importance of teamwork and co-operation in facilitating a common goal is stressed while effective documentation is seen as being central to enabling new discoveries to be made. A detailed and comprehensively illustrated discussion of the treatment of Sultan Tipu's Kit, taken by the British from India after his defeat, concludes the paper to demonstrate the value of information gained through conservation which was undertaken between 1972 and 1974.*

*Part of this research was presented at the Harper's Ferry Symposium, November, 1984.*

1997 'Carol Humphrey - samplers', *Museum News* (Journal of the National Heritage) 68, 6. A book review of Humphreys, C. 1997. *Samplers*. Fitzwilliam Museum Handbooks. Cambridge: Cambridge University Press.

*The review praises the high quality photographs in this catalogue of the Fitzwilliam's collection of samplers. The content of the book is outlined together with a discussion of the development of the appreciation of historic samplers, their sources and materials.*

1999 'Dress Fashions in Tinn in Telemark', *The Institute of Cultural Research*, 195-8. Translation into English of the summary prepared by Aagot Noss of her book *Klesskik i Tinn I Telemark*. Oslo: Novus Forlag.

*The summary reviews the changes in the dress of this area from about 1600 to about 1960. Sources include field-work concluded in 1962, extant dress, archival records, artistic depictions and photographs.*

2000 'From Rags to Research', *Warp and Weft* 199,16-18.

*The origin of the Reference Collection at the Textile Conservation Centre is described together with a summary of the author's background and the development of the Centre at Hampton Court Palace. The present status of the collection is reviewed and the Centre's new facilities on the Winchester campus of the University of Southampton are described.*

2000 'Textiles as documents of history and those who care for them'. In this volume, pp. 7-16. 4 b/w photographs; endnotes; references.

*The significance of the information revealed through conservation is discussed and the role and responsibilities of the conservator and curator reviewed. The training needs for textile conservators are summarised. A detailed history of the background and establishment of the Textile Conservation Centre at Hampton Court Palace concludes the paper, including a discussion of the development of the postgraduate Diploma in Textile Conservation.*

*An edited version of a paper first presented at the Joseph Columbus Tapestry Symposium, National Gallery of Art, Washington in October 1989.*

2000 'Anxiety feathers', *The Medieval Dress and Textile Society* 2(9). Abstract in English of an article by V J. Brondegarrd 'Urofjer', *Skalk*, 1991,6.

*The use of feathers and down in Viking society is reviewed. The superstitions associated with feather bedding and the link with painful death is traced from Viking times through to the nineteenth century. Similar superstitions in Europe and America are briefly mentioned.*

2002. 'To date textiles. English summary of M. Nockert and G. Possnert. *Fingraf tryckeri, Södertälje*.

*Summary of different dating techniques including Carbon 14. 2002*

2002. 'Circe's Loom. *The Opstad Loom, Its History and Present Use*' Experimental research into primitive technologies. English outline of Kirkes Vaev *Opstadsvaevens Historie og Nutidige*, 6. Brug Denmark..

*The loom of the sorceress Circe in Homer is discussed. The contributions made by both Margerethe Hald and Marta Hoffmann to the understanding of ancient looms and textile research is reviewed.*

2003 'Dutch Cultural Features on Amager' Translation into English of an article by M. Therkildsen, 1992. Copenhagen. The Museum of Amager. 12 b/w illustrations.

*Translation of a paper discussing the issue of Dutch immigration and Dutch cultural features on Amager, the festive dress worn by men, women and children and Dutch life on the island of Amager.*

2008 'Christen dress and Christening Gowns. Den Gamle by The Old Town in Aarhus'. *Costume, The Journal of the Costume Society* 42, 223-226. 3 b/w images; bibliography.

*A detailed description of the collection of christening gowns in the Danish Museum of Urban History. A sixteenth century woodcut is discussed together with the role of baptismal dress. The construction of the bag-like garments of the seventeenth and eighteenth centuries and their rich fabrics is described.*

### **Forthcoming publications**

'Decorative aprons - industrial production or individual creations?' To be published in the *Postprints of the Nordic Textile Symposium*, Oslo, August 1994. 3 b/w photographs; 2 diagrams; references.

*Two contrasting eighteenth-century aprons are described and their possible production techniques and context discussed. It is suggested that the embroidered goldwork apron could have been produced semi-commercially by immigrant ladies seeking to generate income through their needlework skills. The pierced Chinese silk apron is an early industrial lace. Analysis suggested that wheatstarch paste, calcium carbonate and sulphate were used on spiked blocks to produce the decorative 'lacy' effect. Other surviving examples of pierced lace are described and the lack of contemporary documentation is discussed.*

A striped blanket from Egypt'. To be published in *Festschrift for John Peter Wild*. 2 diagrams; 1 b/w photograph.

*The discovery of the striped blanket, found with a collection of other Egyptian textiles including two tunics, purchased by a private collector at Sotheby's is described. The spliced thread and weave structure are described and approaches to weaving are discussed.*

A rare embroidered panel at Little Malvern Court,' To be published in Muthesius, A (ed.) *Festschrift for Donald King*.

*The paper will include 28 patterns drawn out on graph paper and a chart of existing sixteenth- and seventeenth-century Buratto embroideries with description of their origin.*

'Kashmir Shawls as Armour.' To be published in *Waffen und Kostumkunde*

*A description of the seventeenth- and eighteenth-century shawl fragments found in the padding of the war coat worn by Tipu Sultan at his death in 1799. The coat was donated to the Oriental Department of the Victoria & Albert Museum by her Majesty the Queen in 1974.*

'Barefoot to Stocking' (Submission in progress 2009) From: Halds, M. 1953. *Om Strømper, About Stockings, a Festschrift for Vilhelm Gravesen*. Preface and annotated overview by Karen Finch, 2007.

*A translation of the first chapter 'About Stockings' which describes the use and wearing of leg coverings from prehistoric times, such as the Stone Age deer hunters in Spanish Cave paintings, to medieval Norse hose. The development of*

*lower leg garments from Europe, footless stockings, swaddling, leg wraps and cylindrical netting involving a number of vegetable materials are discussed as is the use of animal skins and textile techniques.*