

The Textile Conservation Workshop, Inc.
3 Main Street
South Salem, New York 10590

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POST TREATMENT REPORT

July 10, 2025
TCW 25-40

Owner: Boscobel Restoration, Inc.
Identification: English Needlework on frame, J2002.6
Final Dimensions: 15" H x 19 1/8" W x 3 1/4" D
Treatment Report by: RJD
Executed by: RJD
Digital Photography: Before and after treatment



Below is a summary of the actual conservation procedures used in the treatment of your textile. It should be retained for the continuing historical documentation of your textile. This submission of report of treatment complies with the "Code of Ethics and Standards of Practice" of the American Institute for Conservation of Historic and Artistic Works (A.I.C.)

MATERIALS:

- Dry, finely pored latex sponge made of vulcanized cis-1, 4-polyisoprene with a calcium carbonate filler, less than 1% oil and traces of sulfur, aluminum, silicium, iron and zinc; Steamex, Long Island, NY
- Cold deionized water, both neutral pH and buffered to pH5.5
- Stabiltex, sheer polyester fabric, color: artichoke; Talas, New York, NY
- Stabiltex monofilament thread, pulled from polyester Stabiltex fabric, color: artichoke; Talas, New York, NY

- Lascaux adhesive, 498HV, acrylic resin dispersion adhesive; Museum Services Corporation, South St. Paul, MN
- Lascaux adhesive, 303HV, acrylic resin dispersion adhesive; Museum Services Corporation, South St. Paul, MN
- H. Roche artist's chalk pastels, colors: 4468, 4527, 4528, 4566, 4568; La Maison du Pastel, 20 rue Rambuteau, 75003, Paris
- Custom made acid-free drop front storage box; Talas, New York, NY
- Twill tape, natural; University Products, Holyoke, MA
- Acid-free tissue paper, buffered with calcium carbonate; University Products, Holyoke, MA

PROCEDURE:

1. Written and photographic documentation: The post treatment report documents the treatment and materials used in the treatment of the textile. Ideally, this document should remain with the conserved piece. A before and after digital photographic record was also taken and will be kept on file at the Workshop as a visual comparison of treatment before and after conservation.
2. Vacuum, dry surface clean: The front and back of the embroidery and all of the exposed areas of the frame were vacuumed with a variable speed vacuum on low to medium suction, using micro attachments. Following the vacuuming, the non-embroidered elements of the object were further cleaned with dry surface sponges. Small pieces of sponges were gently drawn across the unembroidered portions of the ground cloth, removing a great deal of gray sooty surface soiling. The embroidery and tension strings were not sponged, although the flat surfaces of the wood frame were.
3. Locally treat 11" of tideline: The dark tidelines in the bottom proper left corner were reduced using cold de-ionized water the pH of which had been buffered with sodium citrate to 5.5. A micro swab was dampened with the pH adjusted water and blotter was held against a given section of tideline on the reverse. Then the solvent was applied and blotted from both faces. This process was repeated over the entire set of tide lines, allowing each area to dry and then repeating the process several times. Then the tidelines were rinsed with de-ionized water that had a neutral pH of 7. Visible amounts of staining products were extracted and the tidelines were greatly softened and reduced, although they remained visible.

4. Color compensation: Chalk pastels were ground to a fine powder and applied to the dry tidelines with a paper cone and/or a fine-tipped dry paint brush. Several colors were combined to achieve the most blending results to further minimize the visual impact of the tidelines. The chalk is dry and can be removed with a vacuum or dry swab.
5. Re-couch lifting embroidery: Three areas of embroidery were stabilized with couching. The areas are the double gold threads of the center spiral motif, the decorative braid surrounding the gold disc just below the spiral and the loosely spun silk floss of the flower stem at the bottom proper right. Stabiltex thread was drawn from a sheer fabric and a straight beading needle was used to latch down the loosening embroidery with the fine thread.
6. Sticky threads on gros grain ribbon: The most severe damage in the gros grain ribbon at the top of the textile was stabilized with inserted adhesive coated sheer threads. These sticky threads were cut to size and inserted between the damaged ribbon and the textile below. The adhesive was activated with heat from a tacking iron set at 165°F.
7. Pack in custom acid-free box: After treatment, a custom-made drop front archival storage box was ordered from an outside manufacturer. When the box arrived, the textile, on its wooden frame, was placed on a tray made of archival gray board and secured with twill tape. The tray will facilitate removal from the box in the future, although care will remain necessary when handling. The object, on its tray was placed in the box, with acid-free tissue surrounding to minimize shifting when the box is transported or moved.

RJD/pk