

## 2: EXPLORING THE X-RADIOGRAPHIC FEATURES OF TEXTILE OBJECTS

SONIA OCONNOR AND MARY M. BROOKS pdf

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Butterworth-Heinemann conservation series , Record type: Book Abstract X-radiography of textile objects reveals hidden features as well as unexpected components and materials. This non-destructive technique throws light on construction, manufacturing techniques, use, wear, repair, patterns of decay and dating. X-radiography improves artefact documentation and interpretation as well as guiding conservation approaches by enhancing understanding. This book explores techniques for X-raying textiles. It describes approaches to image interpretation and explains how, through digitisation and digital image manipulation, maximum information can be realised. Case studies include archaeological, ecclesiastical and ethnographic textiles, items of dress and accessories, upholstery, quilts, embroideries, dolls and toys. Museum professionals will find this stimulating book an essential guide for developing their own practice or commissioning textile X-radiographs. Audience Student and professional conservators working with textiles, or dealing with x-radiography of objects. Textile historians and those involved with analysis and digitization of objects This title will also be of interest to the broader spectrum of conservators, curators, historians Contents Introduction Principles of X-radiographic imaging Technology and techniques X-radiographs, digitisation and digital image processing Image interpretation: Brooks The catalyst for this book 3 The history of textile radiography 5 Radiography at the Textile Conservation Centre 7 Imaging textile using mammography 8 Developing practice 10 Notes 10 References High definition X-radiography of textiles: Radiation safety 96 Graham Hart Introduction 96 Myths and legends 96 Justification, optimisation and limitation 96 United Kingdom Ionising Radiations Regulations 97 Radiation and risk 97 Putting risk in perspective Practical radiation protection Radiation monitoring Conclusion Acronyms References Part 2: Materials Fibres Fillings Supports, stays and substructures Miscellaneous materials Note References Threads, fabrics and construction techniques Yarns and threads Cords and plaits Woven textile structures Non-woven structures Construction techniques Other construction methods and materials Notes References Makers and making, degradation and repair Makers and making Degradation Use and wear Reuse, repair and conservation Summary Notes References Part 3: Case studies Mary M. The role of X-radiography in the documentation and investigation of an eighteenth century multi-layered stomacher Gabriella Barbieri Introduction The Nether Wallop cache The practice of concealment: The use of X-radiography in the analysis and conservation documentation of a set of seventeenth century hanging wallpockets Mary M. X-radiography of dolls and toys Mary M. X-radiography of patchwork and quilts Mary M. Peacock Introduction History of Russian Pomor hunting activities on Svalbard The burial environment on West Spitsbergen, Svalbard The Russekeila site The artefacts and their recovery The footwear recovered at Russekeila Radiography of the footwear Results and implications x Contents Prelims. Controlled lifting and X-radiography of gold threads from ancient archaeological textiles Elizabeth Barham Introduction The Spitalfields Roman sarcophagus textile finds The Prittlewell Anglo-Saxon chamber-grave textile finds Conclusions Acknowledgements Notes Reference X-radiography of ethnographic objects at the Horniman Museum Louise Bacon Introduction Radiography equipment and methods used at the Horniman Museum Textile elements in ethnographic artefacts The conservation benefits of radiography for ethnographic artefacts with textile components: X-radiographic examination of a historic mannequin on display in Edinburgh Castle, Scotland David Starley and Fiona Cahill Introduction History of the mannequins Description Background to the projects Purposes of radiography Radiographic procedure and equipment Interpretation of the radiographs Evidence for dating Summary Acknowledgements Note References More information Submitted date: November Published date: April Additional Information:

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### 2: Obituaries - , - Your Life Moments

*Abstract. X-radiography of textile objects reveals hidden features as well as unexpected components and materials. This non-destructive technique throws light on construction, manufacturing techniques, use, wear, repair, patterns of decay and dating.*

Pulitzer came from humble beginnings and was only 17 when he made his way from Hungary to the United States as a contracted substitute for a Civil War draftee. After the war, he traveled to Missouri, working his way up at the Germanlanguage Westliche Post and eventually becoming owner of the St. Louis Post Dispatch in . Yet Pulitzer harbored grand ambitions for journalism itself. Pulitzer retreated to Maine during the sunset of his career. In , at his summer estate, Chatwold, in Bar Harbor, he dictated his plan to establish a journalism school and annual prize. His vision was made a reality by his last will and testament. The Columbia School of Journalism opened shortly after his death in , and the first Pulitzer Prizes were awarded in . For example, Humanities South Carolina created three minute programs to air on public television, featuring Pulitzer Prize-winning columnists, commentators, journalists, and authors. And on it goes across the country and territories. Although the Pulitzer Prize is most often affiliated with American journalism and other literary endeavors, Pulitzer allowed for an advisory board to alter the prizes as they saw fit and, in , they added the category of music to the prize roster. The result is a piece of *The little match girl* is a life-sized puppet on whose face is written the Andersen story, mimicking the Bunraku tradition of adhering scraps of old scripts to carved puppet heads to protect them. Which, for me, felt like a way of turning her life into metaphor—her being is marked by the story itself. There is something magical about her carrying that with her. The grandmother hovers over the girl, watching and waiting. Another artist, a Pulitzer-winning photojournalist named Manny Crisostomo, has also taken his audiences on journeys: But here the words draw the audience directly into the relationship between the girl and her dead grandmother, the only figures on stage. Crisostomo spent three days a week at the school for a whole year, attending prom, sports events, and two funerals of students who had committed suicide. It won Crisostomo the Pulitzer Prize in , and he donated the cash winnings toward a scholarship for the school. As a photographer, he hopes to be a fly on the wall. Born in Guam, the Pacific island of around , people that became a U. The night before, British soldiers had fired their guns into a violent crowd, leaving four dead and seven wounded. This event was soon labeled the Boston Massacre, a milestone on the path to the American Revolution. Bostonians demanded that acting royal governor Thomas Hutchinson remove all soldiers from town. Would that action keep the peace or reward mob violence? Did Hutchinson even have the authority to alter orders from London? Any choice would be fraught with consequences. This spring, modern crowds in Boston watched the discussion unfold again in a new play supported by Mass Humanities called *Blood on the Snow*, staged inside the same walls where the governor and his advisers debated those questions in . *Blood on the Snow* is an experiment in combining public history and theater. It is produced by the Bostonian Society, the nonprofit organization that maintains the Old State House, the brick building erected near the center of Boston in to house the town and provincial governments. In recent years, the museum refurnished the Council Chamber using inventories from the mid s. The Old State House already uses other methods of bringing history to life: Patrick Gabridge brought experience in writing dramas about historical events and for specific sites. Just as important, he came with a background in producing plays and had many contacts in Boston theater. The historical record offered some leeway, as accounts of that meeting are incomplete and conflicting pre-Revolutionary Bostonians argued about everything. Gabridge limited the cast, dropping some historical figures to ensure the audience could get to know all those who remained. Gabridge brought into the room Andrew, an enslaved man, to provide an eyewitness account of the shooting and to remind viewers of the limits on Massachusetts liberty. The cast remains all male. At the end of the hour, the governor chooses to ask the local army commander to move the troops away. Of course, audiences know that war broke out in the province five years later. The Council

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Chamber itself was a major force in the production. Those walls provided an extra measure of authenticity during both rehearsals and performances. Sheidley and Gabridge hope the Bostonian Society will find the funding to revive *Blood on the Snow* in They talk about the potential for similar dramas at other sites along the Freedom Trail or elsewhere. Bell, proprietor of the *Boston Now* I see her and up my shirt. On September 11, , terrorist-hijacked commercial aircoming, smile first, a large shopping bag on her arm, wellplanes crashed into and destroyed the famous Twin Towers dressed but casual. They also destroyed 7 World not so much in the accent as in the directness that, as a kid Trade Center and fatally damaged four other buildings from Queens, I find comfortingly familiar. Almost immediately after the attacks, Mayor Rudy Giuliani long into our first conversation. Fires amid the rubble of the old World calls them at one point, for the tourist and connoisseur alike. Another, *Skyscrapers*, thin and tall like its subjects, is very popular and while the site of the attack, essentially a hole in the ground surrounded by metal fencing, drew hordes of interested has been updated and reprinted several times. Throughout her work, text and image share equal billing, visitors. Meanwhile, the Lower Manhattan Development Corporation was founded, and New York State Governor as they should when you are writing about the built enviGeorge Pataki decided the Port Authority would be in ronment in the age of color printing. Her books are a more charge of rebuilding. Come January , Mayor Giuliani sophisticated relative of the large-format nonfiction titles was leaving office, and plans for different aspects of the that are marketed to children or designed for coffee-table rebuilding effort came to the fore amidst a maelstrom of display. And that was just the beginning. The intensity of feeling surrounding the project was but She is also a hands-on promoter. The Hudson River flows only a of her NEH-supported book of the same name, she lets me few blocks west of what eventually became the construction know one day prior that a television documentary crew will site. And there they are, a few paces behind, New Jersey run underground. Hard to build, hard to describe, but finally a sight to behold, the new World Trade Center consists, so far, of three completed buildings, a memorial, a museum, and a transportation hub, with at least a couple more skyscrapers to come. Our first stop is the lobby of 4 World Trade Center, where the TV producer just negotiated permission for his camera and sound to enter. Within seconds they are evicted. The building belongs to Silverstein, who is an important landlord in the story of the World Trade Center and, not incidentally, a lover of contemporary art. Running my eyes over the space, I notice how the heavy sheen of man-made elegance encloses, then gives way to, the pastoral elements. From inside the train station, and on the floor of the main hall feet below, the rib-like struts and buttresses articulate a beautiful spacefantasy cathedral, dedicated perhaps to the god of sunlight. Oculus is a public building. Instead of Phillip Glass, you hear the sound of commerce as construction workers build out spaces for Banana Republic and a new Apple store. Chapters alternate with stand-alone passages, sidebars, timelines, infographics; photography tells a very large part of the story while pull quotes and captions add emphasis and digress on fascinating details. I see it next on 7 World Trade Center and One World Trade Center, as the sky, an infinity of blue dabled with toothpaste smudges of white cloud, floats silently across their glass surfaces. Leaving 4 World Trade Center, I follow my subject out the revolving doors, this historic moment captured by our waiting camera crew. This building also belongs to Silverstein, about whom many doubts were expressed in the press but who has emerged as an important catalyst of the new downtown. Seven, the first of the trade center buildings to be rebuilt and a prototype for One World Trade Center, is celebrated for its thoughtful design and management. Slim, rectangular, and 52 floors high, its modest size allowed Greenwich Street, which had vanished to make way for the Twin Towers, to be restored. Tenants are billed separately for energy use, encouraging economy. The roof collects rainwater. The security incorporates art and not as an add-on: This was during the short-lived governorship of Eliot Spitzer, and the response she received was discouraging. She had lived in Lower Manhattan for some two decades, from the s to the s, and was, like a lot of New Yorkers and Americans in general, forever changed by the two planes that flew into the World Trade Center. She remembers hearing the news on the radio, taking her sons out of school, and later that day walking down to the shore in Mamaroneck, New York, to try to see the Manhattan skyline and confirm with her own eyes that the Twin Towers,

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impossible as it seemed, were gone. Foye as the new executive director of the Port Authority. She knew Foye from his days as a lead attorney for mergers and acquisitions at Skadden, Arps. This 4-day meeting of the minds includes individual lectures, discussions, film screenings, and more. The Port Authority also previewed the manuscript for security concerns but had no editorial say. The minder, whose name is Rudy King, accompanied her on work sites and to all her interviews. Eventually, however, they became friends. On the morning of September 11, , he was in Sky Lobby of Tower 1 when the first plane hit. For years he was haunted by flashbacks and panic attacks. I suffer from a mild case of it. After taking our leave of the television crew and the Port Authority representatives who kindly showed us around the Oculus, Judith and I make our way over to One, which opened in late I am sorry to give up my mic. It and the cameras were a helpful distraction. The elevator ride to the observation deck, 1, feet above street level, takes only 47 seconds. While the car is cruising upward, the walls of the elevator function as video screens and place you inside a time-shifting diorama of natural history in Manhattan. Before I can begin hyperventilating, the car stops and the doors open onto a part of the building that looks very much finished. Floor carpeted, walls painted, ceiling intact. And none of my fellow tourists are freaking out. If that lady over there can do this, I tell myself, so can I. If that kid can do this, so can I. If that old guy over there can do this, so can I.

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I then developed my long-term interest in textiles by taking the post-graduate Diploma in Textile Conservation, Textile Conservation Centre. Exhibitions curated include the award-winning exhibition Stop the Rot which aimed to raise public awareness of heritage conservation and Curious Works, an exhibition of 17th century embroideries with related prints and artefacts at the Ashmolean Museum, Oxford. I have a special interest in the contribution that object-based research and conservation approaches can make to the wider interpretation and presentation of cultural artefacts. Part I - the Parish Church. Decay, preservation and the making of meaning. The Material Culture of Empirical Knowledge. Cultural Histories of the Material World. Sharing conservation ethics, practice and decision-making with museum visitors. Routledge Companion to Museum Ethics: Innovation in the X-radiography of Textiles: Why do conservators find it so hard to convince others of the significance of conservation? Looking forward, looking back: Revisiting the development of interlinked conservation and curatorial Masters programmes – a further perspective. April , , Academy of Fine Arts Vienna. How Museums Change and are Changed. X-radiography of Textiles, Dress and Related Objects. Textile Conservation Centre, Jewish ceremonial textiles and the Torah: Looking into the past: North American Textile Conservation Conference, Fibres from soya beans: Sustainable and Biodegradable Fibres. Using documentary evidence to retrieve evidence for regenerated protein fibres. The Object in Context: International Institute of Conservation, Matter out of place: Journal of the American Institute of Conservation, 45 3 , The body in the museum. Issues in the collecting and conservation of regenerated protein fibres of forgotten fibres: The development, disappearance and rediscovery of regenerated protein fibres. The Future of the Twentieth Century: Collecting, Interpreting and Conserving Modern Materials. Textile Conservation Centre, July Probing the microstructures of protein and polyamide fibres. Fibres from soyabeans - their past, present and future. Biodegradable and Sustainable Fibres. Making the invisible visible: New Insights into textiles: The potential of X-radiography as an investigative technique. Informing Preservation, Display and Interpretation. Smart and techno fabrics: Investigating the significance and characteristics of modern regenerated protein fibres. Lecce Italy , May University of Lecce, CD-Rom format.

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### 5: Mary Brooks - Archaeology, The University of York

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This non-destructive technique throws light on construction, manufacturing techniques, use, wear, repair, patterns of decay and dating. X-radiography improves artefact documentation and interpretation as well as guiding conservation approaches by enhancing understanding. This book explores techniques for X-raying textiles. It describes approaches to image interpretation and explains how, through digitisation and digital image manipulation, maximum information can be realised. Case studies include archaeological, ecclesiastical and ethnographic textiles, items of dress and accessories, upholstery, quilts, embroideries, dolls and toys. Museum professionals will find this stimulating book an essential guide for developing their own practice or commissioning textile X-radiographs.

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*No X-radiography of textile objects reveals hidden features as well as unexpected components and materials. This non-destructive technique throws light on construction, manufacturing techniques.*

### 9: Smithsonian Museum Tours | Smithsonian

*Invited by North American Textile Conservation Committee to give a 2 day course on the theory and practice of the radiography of textiles with Dr Sonia O'Connor, University of Bradford at the Smithsonian Institution (Washington, ).*

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