The Clothworkers’ Documentation and Conservation Project at the University of Leeds International Textiles Archive (ULITA)

April 2008-September 2010

A final report prepared by Ms Alice Humphrey (Documentation Consultant), Mrs Jacqueline Hyman (Conservation Consultant) and Ms Jill Winder (Curatorial Officer) and submitted by Professor Michael Hann (Director of ULITA).
Contents
Summary ........................................................................................................................................... 2
1. Introduction .................................................................................................................................... 3
   1.1 Cataloguing overview ................................................................................................................ 3
   1.2 Conservation overview ............................................................................................................. 4
   1.3 Volunteers’ Contribution to the Project ..................................................................................... 7
2. The Egyptian Textiles ...................................................................................................................... 8
   2.1 The Mummy Cloth Fragments ................................................................................................. 8
   2.2 The Mamluk Caps and Tunics ................................................................................................. 9
3. The Kashmir Shawl Collection ...................................................................................................... 12
4. The Fibre Collection ..................................................................................................................... 14
5. The Japanese Collection ................................................................................................................. 16
6. The Pattern Book Collection ....................................................................................................... 18
7. The Louisa Pesel Collection ........................................................................................................ 19
8. The Woolmark Collection ........................................................................................................... 22
9. The Pakistani (North-West Frontier) Textiles .............................................................................. 23
10. Conclusion .................................................................................................................................... 24
Select Bibliography .......................................................................................................................... 25
Appendix: Summary Tabular Report (July 2010) ............................................................................. 27

This, final, report submitted: August 2010
Summary
The Clothworkers’ Foundation thirty-month project involved the cataloguing, documentation and conservation of the key constituent collections of the University of Leeds International Textiles Archive (ULITA). The principal outputs of the project are comprehensive catalogue entries and associated images for the bulk of the constituent collections, the majority of which will be made available on ULITA’s publicly-accessible website by late 2010. This will thus ensure unusually wide-ranging online access to ULITA’s collections compared to equivalent-sized museums. Associated with extensive documentation, has been comprehensive conservation work and repacking of the collections in order to remedy, or at least halt, past damage caused to some items due to inappropriate storage previous to the 2003-04 re-housing of the collection. The project has ensured that the constituent collections are protected from future damage. Reorganisation during repacking has also achieved coherence and ease of identification within the collections. Through cataloguing, documentation and conservation, this project has enabled substantially more items to be made available to researchers and the general public via online access and exhibitions than would otherwise be the case.
1. Introduction
This project resulted from a preliminary conservation and observation survey on the collections which was undertaken to identify material which required attention in order to upgrade the University of Leeds International Textiles Archive (ULITA) and enhance accessibility. Resulting from this, a thirty-month project funded by the Clothworkers’ Foundation enabled cataloguing, documentation and conservation of eight of the main collections at ULITA: the Egyptian Textiles; Kashmir Shawl Collection; Fibre Collection; Japanese Collection; Pattern Book Collection; Louisa Pesel Collection; Pakistani (North-west Frontier) Textiles and the Woolmark Collection. The documentation element of this project covered the full cataloguing and labelling of the first seven of these collections and the creation of a high-level inventory of the Woolmark Collection. The conservation work undertaken during the project covered: the assessment of the objects; the production of condition reports as part of the database records; and the appropriate stabilisation and repacking of all the items to ensure their long-term preservation. The Egyptian caps and garments were in poor and vulnerable condition and the project has enabled substantial analysis and conservation work to be undertaken on these.

1.1 Cataloguing overview
This project drew together existing documentation in a variety of formats including old museum registers; published catalogues and papers; student dissertations and theses; and unpublished reports by experts on aspects of the collections. The information from these sources was collated and entered into a database (Figure 1) along with images and descriptions of the objects and information gained from new research (see Bibliography).

![Figure 1 The database used within ULITA for cataloguing, showing records from the Fibre Collection and the Egyptian Collection](image)

A key aim of this project was to make ULITA’s collections more readily accessible to external researchers and the public by increasing the number and quality of catalogue records and digital images accessible through the online catalogue on ULITA’s website - www.leeds.ac.uk/ulita (Figure 2). From the collections worked on as part of this project, 1620 catalogue entries and over 1500 images were, by late 2010, accessible online and work was continued to increase, even further, the online availability of ULITA’s collections.
1.2 Conservation overview

Individual identification numbers were assigned to items during cataloguing. The newly catalogued items had easily identifiable labels attached using appropriate techniques and materials. Labels on textile items were written in permanent, light-fast ink on archival cotton tape or waterproof, synthetic fabric tags (Tyvek), sewn on to the items in such a way as to be invisible when the object is displayed (Figure 3).

Books and documents were labelled inside the front cover in soft pencil. The majority of the items which were already catalogued had no identification label attached; working from photographs these items were associated with their previously assigned numbers and the items labelled. Several items also had labels attached which were causing stress and damage. These were removed, and new labels repositioned, as part of the labelling process following the recording of any previously assigned identification numbers in the database.
Following the documentation and conservation assessment of the collections they were repacked to ensure appropriate support and padding using conservation materials e.g. acid free tissue paper and archival polyester film (Melinex). There was particular focus on the Egyptian children’s garments and on garments, hats and bags in the Pesel Collection which had mounts especially constructed to support individual items. In addition to the collections in the initial project proposal, the Qing Dynasty Collection, of Chinese garments, textile panels and hangings, dating from the eighteenth to early twentieth centuries, was repacked as it contains large and delicate embroidered silk items, which had become creased due to inappropriate storage and were therefore vulnerable and in need of urgent attention (Figure 4).

As a final stage in the labelling process, illustrated labels were attached to the outside of the storage boxes. Within each box a contents lists briefly indicates the handling condition of each item (Figure 5). The completion of labelling and repacking greatly increased the ease of finding items and the accessibility of the collections to researchers.
In conjunction with the cataloguing of the collections, condition assessments were carried out on all the items in the collections and condition reports were produced on the internal database where appropriate (Figure 6). The production of these records allows priorities for future work to be identified and provides a basis for monitoring the collections for any evidence of future deterioration and assessing the suitability of an item for exhibition.
1.3 Volunteers’ Contribution to the Project

Volunteers from Leeds Embroiderers’ Guild, a recent graduate from within the School of Design, University of Leeds and a conservation student from the University of Lincoln, instructed with the required conservation training, provided supervised assistance with tasks such as the photographing, labelling and re-packing of items (Figure 7). Additional training on specific tasks was given, enhancing the academic knowledge of the students and volunteers.

![Figure 7 Volunteers from Leeds Embroiderers’ Guild labelling items in the collection](image)

Developing from the involvement of the Embroiderers’ Guild volunteers in this project, the Leeds Guild displayed their seventy-fifth anniversary celebration exhibition in ULITA including entries to their competition inspired by the Year of Natural Fibres and accompanying ULITA’s Natural Fibres Exhibition (Figure 8).

![Figure 8 The Embroiderers’ Guild exhibition](image)

The volunteers drew inspiration from the items they work on, especially the Pesel Collection, for their own work and are continued to work on further projects at ULITA. They provided valuable assistance when staging exhibitions in ULITA and, towards the end of their involvement in this project, undertook training in the conservation cleaning of books within the collection for a project funded by the Regional Museum Hub.
2. The Egyptian Textiles

The collection of Egyptian textiles consists of: 160 Dynastic mummy cloth fragments; two Mamluk caps and six Mamluk children’s tunics as well as four Coptic textile items which had been previously catalogued and were not part of this project.

2.1 The Mummy Cloth Fragments

The six principal sets of mummy cloth fragments in the ULITA collection all come from excavations by Flinders Petrie at the turn of the twentieth century. Three sets are fragments from the mummies of Nekht-Ankh, Knumh-Nakht and Ta-Aath, discovered in 1907, the first two dating from the XIth dynasty and the third set from the XXVIth dynasty. The other three sets of fragments come from tombs in Tarkhan dating to the Ist, III/IVth and XXIIIrd dynasties, excavated between 1911 and 1913. An additional two mummy cloth pieces and a fragment from a funerary wreath from the tomb of Ramses II were added to this collection during the project.

The three sets of mummy cloth fragments from Tarkhan were mounted in cumbersome, non-archival frames with broken glazing (Figure 9, left). These items were removed from their mounts and all the mummy cloth fragments were humidified, with the light application of steam whilst the fragments were pinned to a soft board, to relax creases and to straighten the long fringe threads present on some fragments (Figure 9, centre and right).

![Figure 9](image-url)

Figure 9 Mummy cloth fragments from Tarkhan in their original mounts (left), the fragment from the top of the frame after humidifying (centre). A fringed fragment from the mummy of Ta-Aath after humidifying (right).

The cloth fragments were then scanned to produce high quality digital images. Three sets of cloth pieces had previously been analysed and the weave described by Dr. Rob Janaway (University of Bradford), the three sets from Tarkhan were analysed during this project and the results entered into the database catalogue entries created for these items. Published reports, relating both to the discovery of the mummies and to subsequent research carried out on them, were consulted to add further detail to the catalogue records. The smoothed fragments were placed in transparent polyester sleeves within an acid free box. The sleeves support the fragments and allow them to be studied without touching the fragments themselves.
2.2 The Mamluk Caps and Tunics

The two Mamluk caps and six tunics were in poor and fragile condition with both surface soiling and ingrained staining resulting from past burial conditions (Figure 10). All the items were creased and distorted with some suffering from past insect damage. All were unable to be handled or studied in their present condition. Detailed analysis, documentation and conservation work was carried out on these items during the project.

The analysis of each item using microscopy provided information of their composition, structural makeup and knowledge of the fragility of the component fibres. The analysis was accompanied by supporting photographs, scanning-electron- and high-powered-optical-microscope images (Figure 10). This information was valuable in assisting the selection of appropriate conservation methods for each individual item.

Where appropriate, cleaning of the tunics and caps was undertaken. This frequently comprised of light surface mechanical agitation, under magnification, to remove surface soiling which was disfiguring or causing damage in preventing fibres from realigning during humidification to reshape each item. Any soil removed was kept for future analysis. Two linen tunics were in a good enough condition to allow for gentle wet cleaning thereby removing the extremely acidic residues within their fibres and allowing them to regain their original shape.

Figure 10 Scanning-electron-micrographs from the tunic sleeve showing: cotton wadding fibres, linen fibres from the outer textile, and the weave of the lining material.
Conservation treatments for the two caps and two of the tunics were completed by July 2010 (Figures 11 and 13). A mount was made to support each tunic (Figure 11, right) and padded boards provide further protection for the garments during study and storage. They also enable the garments to be safely displayed with no further treatment.

To allow detailed analysis and conservation assessment of the caps, an inspection stand was purpose made to fully support them at all times (Figure 12). This is available for future study of the caps and allows the interiors of the caps to be viewed without placing strain on them.
Padded mounts were made, using archival materials, for the caps to support them in storage and on display (Figure 13).

![Figure 13 One of the caps before and after conservation on its purpose made mount](image)

The textiles of Mamluk Egypt have not been extensively studied so the detailed research and analysis conducted before and during conservation of these items revealed information about their construction that enhances our knowledge and will be valuable for all museums which have costume items of a similar medieval period. The unique value of this collection was recognised by the Egyptian Exploration Society with a donation of £500 towards carbon-14 dating of the items.

As a consequence of the documentation work carried out during this project, all catalogue records for the Egyptian Collection were made accessible through the ULITA website.
3. The Kashmir Shawl Collection

The Kashmir Shawl Collection consists of thirty-four complete shawls and ten large shawl fragments along with a collection of small embroidered and woven shawl fragments and border pattern samples totalling 381 items which were used, in the nineteenth century, to illustrate to customers the range of designs available. The first shawls in the collection were donated by Sir Michael Sadler in 1923, subsequent donations, over the years, of shawls and of the small shawl fragments expanded the collection. Shawls in the collection date from the late-seventeenth to twentieth centuries affording the opportunity to study the development of shawl designs (Figure 14).

Figure 14 Examples, from shawls in ULITA’s collection, of the development of the buteh (Paisley) motif.

During this project, the catalogue records were completed for all the shawls and shawl fragments. The online digital records of the shawls were enhanced with images and further details of construction. It had, initially, been hoped that the shawls would be stored on roller racking but the current arrangement of shelves made this impractical. The shawls were safely repacked with appropriate wadded supports in archival boxes to alleviate the risk of damage from creasing.

The majority of the small shawl fragments and border pattern samples were adhered to old card. As part of the conservation and repacking, they were removed from their original card mounts and
placed in archival polyester sleeves which support the samples and allow both sides to be easily studied without undue handling (Figure 15).

Figure 15 Shawl samples in their card mount, stages of removal from the mount and their final storage after labelling in polyester sleeves.

During the project, two additions were made to the shawl collection: sample cards containing 179 shawl border pattern samples were transferred from the Department of Colour Chemistry, these appear to be part of the same set of border pattern samples already in the collection, further enhancing this valuable resource. A further four shawls, collected in India in the 1940s, were donated to the collection in 2010 (Figure 16). The newly acquired shawls complement the existing collection and provide examples of a more recent date than the majority of those already in the collection.
4. The Fibre Collection

ULITA has a substantial collection of natural and synthetic fibre samples totalling over 1000 items. The collection includes: over 400 samples of synthetic fibres collected by Ralph Marsden, who worked for ICI; items from the museum formerly in the Department of Textile Industries; recent donations of fibre and fabric samples from staff in the School of Design; and a collection of 150 unusual animal hair samples donated by the Wool Industries Research Association.

![Regenerated casein fibre collected by Marsden (left) and two-toed sloth hair from the WIRA collection (right).](image)

The collection also includes documentation and publicity material for some of the synthetic fibre samples (Figure 17).

![Promotional booklets for Fiberglas](image)

Existing documentation of this collection at the start of this project consisted of a paper inventory of approximately half the collection. The cataloguing work carried out during this project showed the collection to be considerably larger and more varied than previously thought. Samples of some experimental fibres collected by Marsden are believed to be unique as they were not put into commercial production. Further research into the collection enabled several samples to be identified which were unidentified in the previous inventory and manufacturing techniques and fibre
manufacturers were researched to produce expanded catalogue records. During the project, the catalogue records for over three quarters of the fibre collection were made accessible through the ULITA website including images of the more interesting and unusual samples (Figure 16).

All catalogued items were appropriately labelled. Samples which were previously stored in non-archival boxes, paper and plastic bags were repacked in archival materials to provide greater protection and make the collection more readily accessible (Figure 18). Volunteers constructed archival bags to store loose fibre samples.

The cataloguing of this collection facilitated the loan of samples of regenerated protein fibre to an exhibition in 2010, by the University of Leeds Museum of the History of Science, Technology and Medicine, about William Astbury. Astbury worked on the development of novel synthetic fibres at the University of Leeds in the 1940s.

Significant additions were made to this collection during the project, principally a donation by a local teacher which included fibre samples previously unrepresented in the collection.
5. The Japanese Collection
The Japanese Collection consists of: 214 stencils used for printing on textiles; a small collection of garments and shoes (previously catalogued); and printed, woven and embroidered fabric samples, both loose and contained in sample books.

Figure 19 A stencil with auspicious motifs of hairy-tailed turtles and bundles of abalone shell strips (used to decorate gifts)

At the start of this project there were basic catalogue entries and images for the stencils and garments. Research during the project provided the basis for expanding the stencil catalogue entries including descriptions of motifs and their symbolism (Figure 19) and further information about usage and construction techniques. Further photographs were taken of the stencils to illustrate details such as seals, construction techniques and inked but uncut designs (Figure 20).

Figure 20 A seal (left) and detail from a stencil showing construction techniques with motifs sandwiched between layers of cut stripes (right).
The sample books and fabric samples (Figure 21), newly catalogued during this project, increased the variety of items and techniques represented in the collection. Around a quarter of the collection was made accessible through the website.
6. The Pattern Book Collection

ULITA’s collection of over 900 pattern books includes: mid-nineteenth- and early-twentieth-century books of student work compiled within the University of Leeds; a teaching collection of similar date compiled by Professors John Beaumont and Roberts Beaumont; twentieth-century silk pattern books from Lyon and the surrounding area; French pattern books from the 1940s-60s detailing trends in clothing fabrics; and a small collection of record books and catalogues from West Yorkshire textile manufacturers (Figure 22).

Figure 22 Pattern books in the collection dating from 1846 to 1954.

This project created catalogue records for the pattern books, adding details of the companies that produced them and brief descriptions of the materials and the types of patterning present. The books were labelled and the condition checked with packaging improved where necessary to support the books. The range of ULITA’s collection is represented in nineteen example pattern books which were made accessible through the website with records including over 200 images of patterns and data contained in the books.
7. The Louisa Pesel Collection
The Pesel Collection, bequeathed to the University of Leeds in 1947, consists of a total of 499 embroidered items. Louisa Pesel studied under Lewis F. Day and became a distinguished scholar and practitioner of the craft of embroidery. In 1903, she went as designer to the Royal Hellenic School of Needlework and Laces in Athens, later becoming its Director. Pesel became the first president of the Embroiderers’ Guild in 1920, and was appointed Mistress of Broderers of Winchester Cathedral in 1938. Pesel was heavily involved in teaching; she gave lectures and classes as well as writing and contributing to several books and magazine articles on embroidery history and techniques. She published numerous embroidery patterns and the collection includes her own worked samples used in illustrations for books (Figures 23 and 24).

Figure 23 Canvas-worked items with Louisa Pesel’s original instruction labels

Figure 24 A sample from Pesel’s collection from which she took a pattern in her book ‘Historical Designs for Embroidery’

Research carried out for the documentation project also highlighted Pesel’s considerable involvement in the Bradford Khaki Handicrafts Club which provided occupational therapy and
employment for servicemen injured in the First World War. ULITA’s collection includes work carried out by the servicemen and Pesel’s worked examples (Figure 25).

Figure 25 A sampler embroidered by Pte. Ratford, Bradford Khaki Handicrafts Club

An altar frontal in Bradford Cathedral, which was displayed in an exhibition in 2010 of ecclesiastical embroidery at the Cathedral, shows work carried out under the auspices of the Khaki Handicrafts Club (Figure 26). Research carried out as part of this project about the Club and Pesel’s involvement in it contributed to the Cathedral’s exhibition booklet and to a research project by a member of the Cathedral staff.

Figure 26 The Bradford Cathedral altar frontlet embroidered at the Bradford Khaki Handicrafts Club

Pesel travelled extensively in Eastern Europe, the Middle East, North Africa and India. Whilst in Athens, she taught traditional embroidery techniques to over one thousand students, samples of the models she used for teaching are held in ULITA’s collection. Pesel also set up embroidery schools in the Greek islands, she was keen to teach and perpetuate traditional local embroidery styles.

The Pesel Collection contains over 100 embroidered items which she collected on her travels (Figure 27). The majority are of Turkish and Greek-island origin, others emanate from Persia, China, Denmark, Turkestan, India, Pakistan, Syria and North Africa.
Pesel’s books cite her collection as source material for her own work. ULITA’s collection includes Pesel’s notebooks, lecture notes, photographs, glass plate slides, and drawings documenting her teaching work, collection and travels (Figure 28).

Work carried out during this project enhanced the catalogue entries for this collection, providing details of provenance and techniques used. The, previously unsorted, embroideries were repacked according to their country of origin. This provided more coherence to the collection and during this process additional items were discovered leading to eighty, previously un-catalogued, items being added to the database along with 280 digital images. Over half of the collection was made accessible through the digital catalogue on ULITA’s website.
8. The Woolmark Collection

Figure 29 Brochure and sample cards produced by the International Wool Secretariat (later Woolmark Company) in the 1980s-90s.

The Woolmark Collection was acquired on the closure of the Woolmark Company’s offices in Ilkley. The principal components of this collection are pattern books dating from the 1850s to 1930s, so increasing the time span covered by the pattern books held within ULITA, and yarn sample cards from the 1980s and 90s (Figure 29). A full spreadsheet inventory was created for this collection, totalling 152 items. The production of the inventory gave a clear idea of the contents of the collection and enabled it to be searched by date and object type as well as creating a basis for future more detailed cataloguing.
9. The Pakistani (North-West Frontier) Textiles
The Pakistani textiles from the North-West Frontier Province were collected by Professor Michael Hann in the 1980s. The collection includes discharge printed and block printed fabric samples.

![Figure 30 Block printed and discharge printed textiles from the Pakistani Collection](image)

Work on the labelling of the Pakistani textiles was completed with the volunteers from the Embroiderers’ Guild contributing substantially to the work carried out on this collection. The Collection was assessed during labelling and found to be in good condition so detailed conservation reports were not considered necessary. Basic repacking in acid-free tissue paper has been completed.
10. Conclusion

Funding from the Clothworkers’ Foundation enabled documentation to be improved and the numbers of items catalogued to be increased substantially. The enhanced online accessibility of the collections has proved to be a useful tool for visiting researchers to identify the items they wish to look at in advance, to make better use of their time and thus see more of the collections.

The funding for the conservation and repacking of the collections has allowed all the items to be packed in such a way as to minimise the risk of damage to stored items. It has made a number of the items in the collection, particularly the Pesel samplers, the shawl fragments and the mummy cloth fragments more readily accessible to researchers. The extensive work on the fragile Mamluk garments allow them, for the first time, to be displayed as well as providing valuable new knowledge of Mamluk textiles and preventing them from suffering any further damage. Along with conservation work on the collections, this project provided for the purchase of packaging materials including: archival boxes; acid-free tissue; fabric for bags and for making padded supports; and labelling materials. The project also enabled the purchase of a steamer which was used for work on the Egyptian textiles and on the shawl fragments and is of continuing value to ULITA in work on other collections and in preparations for exhibitions.
Select Bibliography

**The Egyptian Collection**


**The Kashmir Shawl Collection**


**The Fibre Collection**


**The Japanese Collection**


**The Pattern Books**
The Pesel Collection


## Appendix: Summary Tabular Report (July 2010)

### Stage 1

<table>
<thead>
<tr>
<th>Collection</th>
<th>Number of items requiring attention</th>
<th>Actions identified at start of project</th>
<th>Work completed, July 2010</th>
<th>Work remaining to be done</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Initial estimate</strong></td>
<td><strong>Actual number</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Egyptian Collection (first stage) | Three sets of mummy cloths - 167 items. | Seven sets of mummy cloths – 160 items. | - Literature review and further research.  
- Structural analysis of fabrics.  
- Digitisation (around 300 images in total).  
- Entry of paper descriptions into catalogue.  
- Conservation reports and conservation attention. | - All actions completed.  
- Entry of paper descriptions for 160 mummy cloth fragments onto database and made available on the website.  
- Conservation work and reports for all mummy cloth fragments.  
- Creation of digital images for all catalogued fragments.  
- All items accessible online. | - None outstanding |
| Caps and children’s garments (second stage) – 8 items. | Caps and children’s garments (second stage) – 8 items. | | | |
| Sadler shawls | c.20 | 44 shawls and c.381 border pattern fragments (includes recent donations, e.g. around 170 items from Department of Colour Chemistry). | - Literature review and further research  
- Digitisation (around 50 images in total)  
- Creation of catalogue entries  
- Conservation reports | - Substantial literature review and further research led to 255 catalogue entries created or expanded for shawls, border pattern fragments, sample books and cards.  
- 399 images created.  
- All shawls and shawl fragments labelled, repacked and conservation reports completed. | - Cataloguing and conservation is complete for all items listed in the initial estimate.  
- Work will continue on cataloguing the remaining acquisitions from Department of Colour Chemistry. |
<table>
<thead>
<tr>
<th>Collection</th>
<th>Number of items requiring attention</th>
<th>Action identified at start of project</th>
<th>Work completed, July 2010</th>
<th>Work remaining to be done</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woolmark Archive</td>
<td>c.42 boxes/pattern books or equivalent</td>
<td>• Inventory</td>
<td>• Spreadsheet inventory completed.</td>
<td>• None outstanding</td>
</tr>
<tr>
<td>Pesel Collection</td>
<td>419 items</td>
<td>• Labelling and repacking</td>
<td>• All textiles in collection (499 items) labelled, sorted and packed.</td>
<td>• None outstanding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Conservation reports</td>
<td>• New records created for 80 additional items not previously catalogued.</td>
<td></td>
</tr>
<tr>
<td>Fibre Collection</td>
<td>c.440 samples.</td>
<td>• Creation of catalogue entries from the paper descriptions provided by a past student project.</td>
<td>• Inventory for 1005 samples created.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1005 samples.</td>
<td></td>
<td>• Catalogue entries, labelling and repacking for 791 samples.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Where appropriate, some digital photographs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>214 samples to enter on catalogue.</td>
<td></td>
</tr>
<tr>
<td>Japanese Collection</td>
<td>219 items</td>
<td>• Substantial literature review and research required (including consultation with experts elsewhere).</td>
<td>• Documentary research and consultation with outside experts begun.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>214 items</td>
<td></td>
<td>• Expanded catalogue entries created for 146 stencils.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• 118 further photographs taken for addition to the database.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Fabric samples and sample books catalogued.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Research is ongoing to develop further in-house knowledge relating to the production and past use of the stencils in decorating textiles.</td>
<td></td>
</tr>
<tr>
<td>Pattern Books</td>
<td>c.800</td>
<td>• Creation of catalogue entries.</td>
<td>• 803 books catalogued.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>907 books</td>
<td>• Add some images to website.</td>
<td>• 133 digital images created.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>110 sample cards</td>
<td></td>
<td>94 pattern books require catalogue entries.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>110 sample cards require catalogue entries.</td>
<td></td>
</tr>
</tbody>
</table>
Conservation reports completed.

North West Frontier (Pakistani Collection)  c.137 items
- Labelling and repacking
- Conservation reports
- Conservation assessment completed.
- Labelling of the collection completed.
- Repacking ongoing

Egyptian Collection (second stage)  Caps and children’s garments – 8 items.
- Conservation
- Structural analysis and conservation of caps completed.
- Structural analysis and conservation of two tunics completed.
- Analysis of three other tunics begun.
- Finish structural analysis and conservation of children’s tunics
- Continuing research, analysis and conservation treatment.

Other work

<table>
<thead>
<tr>
<th>Collection</th>
<th>Work done</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pesel Collection</td>
<td>- A documentary archive comprised of Louisa Pesel’s notebooks, correspondence, paper designs, magazine articles and photographs has been created and made available to researchers.</td>
</tr>
<tr>
<td>Qing Dynasty Collection</td>
<td>Substantial work was done on the 183 items in this collection at the start of the project including:</td>
</tr>
<tr>
<td></td>
<td>- Labelling and repacking of the objects to best-practice standards.</td>
</tr>
<tr>
<td></td>
<td>- Completion of condition reports and checking catalogue entries.</td>
</tr>
</tbody>
</table>