



## INFORMAL REPORT FOR THE “FAWKES EIGHT” BY JUDITH FAWKES, FOR THE STATE OF OREGON CAPITOL PROJECT

Informal updates or reports are not treatment reports. MPF Conservation understands that what goes on behind the scenes in a conservation studio is interesting. This project was to clean and repair eight tapestry panels created by Judith Fawkes in 1977 for The Oregon State Capitol, Salem Oregon. For information on Judith Fawkes and the creation of the “Fawkes Eight”<sup>1</sup> visit the University of Oregon Libraries:

Digital Collection: [http://boundless.uoregon.edu/cdm4/item\\_viewer.php?CISOROOT=/percent&CISOPTR=3722&CISOBX=1&REC=1](http://boundless.uoregon.edu/cdm4/item_viewer.php?CISOROOT=/percent&CISOPTR=3722&CISOBX=1&REC=1)

The scope of work was to repair torn, unraveling, or broken areas using appropriate techniques, then clean and block tapestries before reinstallation. Common problems through out the eight tapestry pieces were failing hems, pulled threads, frayed edges, and the accumulation of bug frass (bug feces), dead bugs, dirt and grease. We encountered minor fading, but this was not part of our scope of work.



Tapestry needles #24 and #26, and metal crochet hooks from England, sizes #8 and #II; American metal hook sizes #O and #J. Threads used in the treatment were: Cotton Thread DMC (#3801 coral + #744 yellow + #415 pale grey), Cotton Thread FINCA #3000 creamy white, Cotton Thread Gütermann (#7330 delft blue + #4950 light coral + #5090 light pink + #10 black).

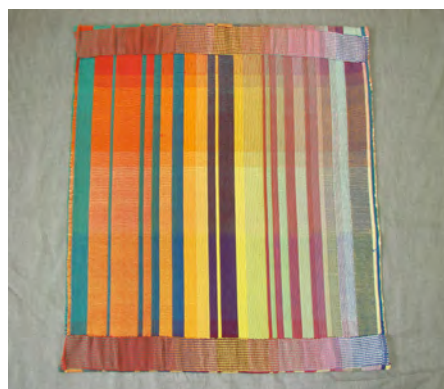
We will show a small sampling of the work MPFC performed during treatment.

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<sup>1</sup> We have been calling the art piece “Fawkes Eight” In reality it is Untitled.



Panel A, above, front and back before treatment; below, Panels B, C, D.





Panel E, above, front and back before treatment; below, Panels F, G, H.



PANEL B: Woven bottom hem and the front panel on left-facing side back and front selvage edge unraveled, shown top left; green weft yarns are loose. Three previous repairs have been attempted; loose warp yarns were braided and loosely secured with cotton thread, shown center top right. MPFC cut the hem thread 7-inches back to release tapestry for rewearing, not shown; threads used to secure previous repairs, such as the braid ends, were also cut. Foam board served as a makeshift "loom", holding the weave in place for repair. Braids were released, for assessment of hidden and braided yarns, revealing a double-layered tapestry of green, pink, black and cream yarns. It appears the artist wove the back layer into the front at the edges, which doubles the number of warp threads.



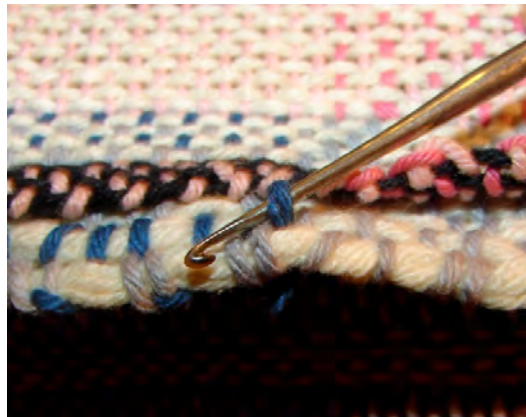


*The treatment was performed with the piece pinned, using crochet hooks to work the weft into the looped warp, shown right, top and center top. Without the benefit of a tapestry loom to secure the field, the repair became lopsided and tight from pulling warp threads through weft, shown right, center bottom. Final step before tying was to release the tension caused by the repair, and to space the warp and weft yarns into the proper spacing. Black and cream weft yarn ends were braided loosely, then wrapped in order to tuck into the hem.*

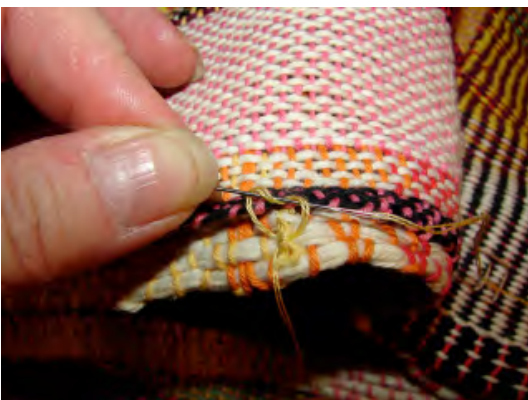
*Prior to hemming smaller repairs were treated: the pale pink (two) and coral pink repairs (one), one of which is shown right. The tapestry was re-hemmed using DMC #3801 coral and a #24 tapestry needle.*



PANEL A: Pulled and broken blue and grey yarns on LF-backside selvage edge, removed using a crochet hook. The end was secured with 1 strand Gütermann #7330 delft blue using tapestry needle #24, shown next page bottom left, and repair completed, bottom right.

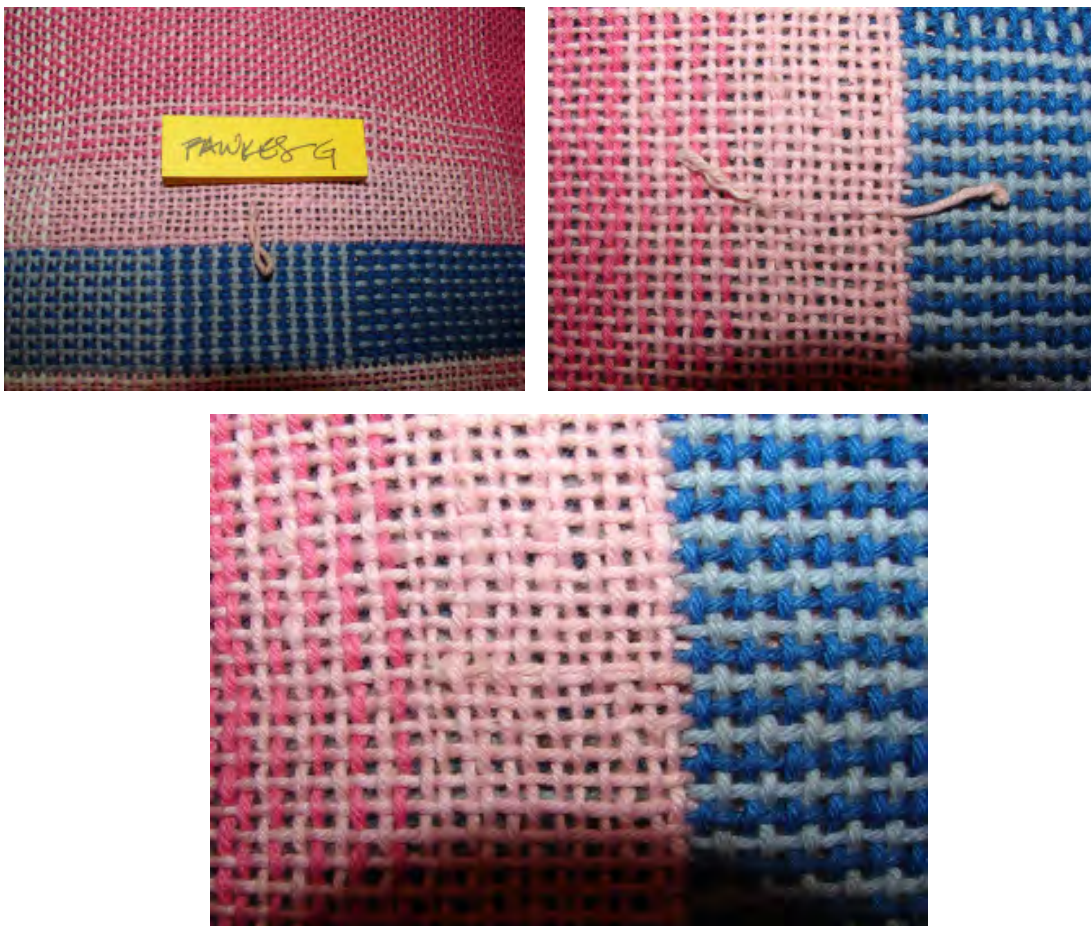


PANEL B: Broken yellow yarn on left-facing front selvedge edge, shown top right, is a typical repair. Loose ends were rewoven using crochet hook, shown below. Secured end with 1 strand of DMC #744 yellow using tapestry needle #24, process shown bottom right and left; completed, shown next page top left and right.



PANEL G: The left-facing front side has many small pulls that must be worked into the body of the tapestry, both along the selvage edge extending into the piece several inches. The yarn colors are: green, grey, pale pink, and delft bleu. All will be treated the same way as is shown in the pick pull, that is, worked with both a small crochet hook and the large end of the largest needle; images are shown below.





*A simple reweave of a pull which we cut and tucked in order that the weave again balanced.*

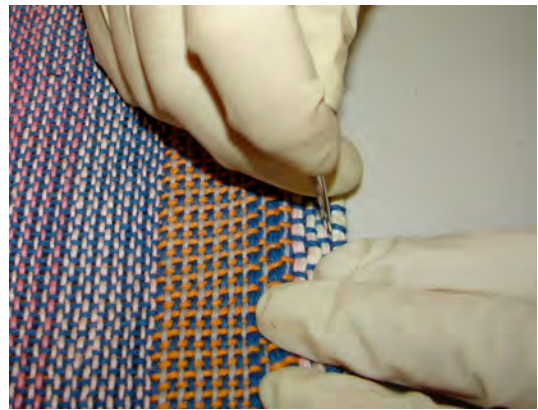
CLEANING & BLOCKING: Four activities finished our treatment.  
General cleaning, which included a safe HEPA vacuum at low suction.



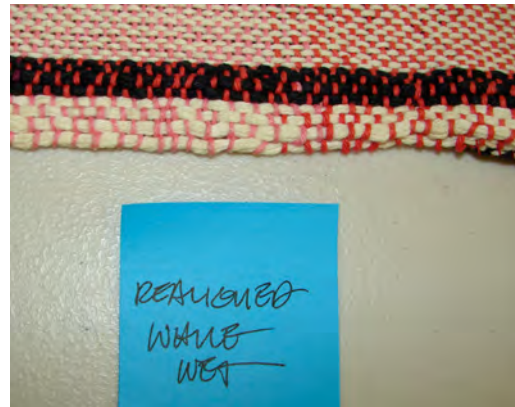
General surface cleaning: the surface dirt was cleaned with a damp pre-washed cotton birds-eye diaper cloth, with an appropriate wet solution based on the testing.



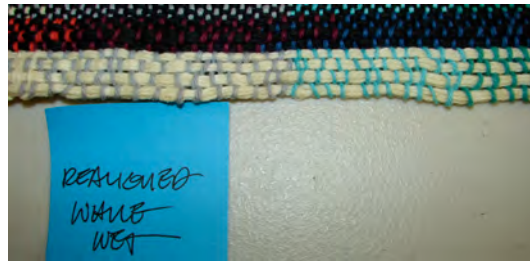
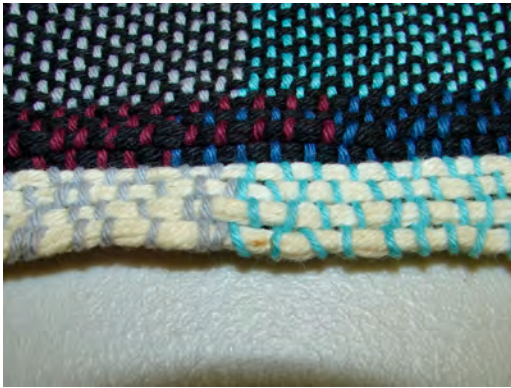
Spot wet cleaning, where possible, with blocking and realignment of the weave. Realignment of the edges and other areas was performed as needed during the wet cleaning, shown bottom center. Crochet hooks and the eye end of the large needle were used to realign the threads back into proper spacing for the weave, many of which had moved from handling and settling.



Examples of realigned edges are shown before and after realignment, below.



Spot wet cleaning was performed along edges and in specific areas, where frass, dead bugs and grease from handling (on edges) existed; samples shown on the next few pages.



Examples of cleaning and realignment, top and bottom. The brush used is an extremely soft synthetic fiber brush typically used to clean the outside of mushrooms.

