When this process has been completed the object should be worked over again to secure with stitching those sections most likely to pull away under stress and any extensive sections of exposed warp threads. A stitch should be taken over single warp ends every 5 cm. Long slits which could not be stitched together prior to mounting should be stitched through to the new support.

(ii) Rugs and carpets
In this group adhesives are only useful if the whole of the binding warp and weft has weakened to breaking point, a situation which can sometimes be found in machine-made carpets. Use a plain woven support, treated on one side only, with the object placed face up on the work surface. Tension cannot be usefully exerted on knotted pile fabrics.

(iii) Canvas work embroidery
Use a knitted fabric which will follow the irregularities of surface, treated on one side only with adhesive. Place the object face down on the work surface and proceed as for tapestries.

In all cases of Category (c) objects supported by adhesives, stage 2 should be to stitch an isolating layer to the back. The more solidly woven fabrics used for this purpose are not sufficiently flexible to follow the contours of the back of the object to make a satisfactory 'sandwich'. Any lining needed would generally be extra to the isolating layer.

7.12.4 Category (d): whitework and lace

Whitework generally demands the very finest sewing techniques, and in many examples darning comes into its own. With very fine fabrics the transparancy makes patching obtrusive, so that it is better to back the whole object or panel, using a seam as a boundary line if possible. Each area of weakness can then be individually couched or darned to this support. Silk or polyester crepeline, or even fine tulle, can be used, while for sewing, a thread pulled from Stabiltex is the strongest thread in ratio to its thickness that is available. When working on linen damasks a heavier thread can be used.

Lace is very difficult to repair satisfactorily without modifying to some degree the effect of being suspended in air. Past repairs are seldom very good but it is not always easy to do any better. Holes torn in net ground are probably the simplest form of damage to repair.

Use a padded frame for handling (Figure 7.38). Pin out a piece of net of similar mesh to the original over the access hole, making it fairly taut. Do not distort the mesh in any way. Place the damaged lace on top and line up the original mesh to follow through and

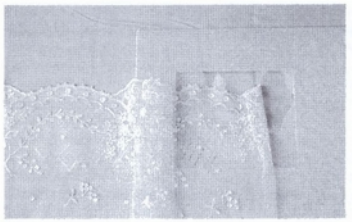

Figure 7.38 Preparation for the repair of lace

baste together. Work under magnification if necessary with a very fine needle and thread, and link the intersections of the new and old lace with a double row of stitches worked around the hole. A form of buttonhole stitch will keep firm without having to pull tightly on the thread (Figures 7.39 and 7.40).

Apply a thin line of SCMC adhesive before cutting away the excess net as close to the outer row of stitches as possible (Figure 7.41).

Figure 7.39 The old and new mesh aligned together

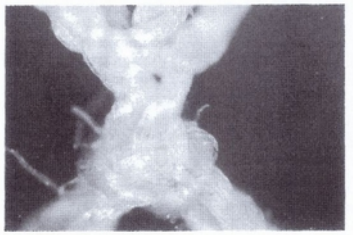

Figure 7.40 The old and new mesh linked with a form of buttonhole stitch

Figure 7.41 The completed repair

When forms of lace that do not have a net ground have been damaged, nylon tulle can be used as a support, holding together the damaged sections with the least possible visual disturbance. In some cases it is possible to run a fine thread lengthwise along the piece, putting the needle through holes in the design. Two or three lines of thread would be sufficient to hold a neck ruffle or lappet together for display purposes. Actual reconstruction needs a steady eye and hand, and infinite patience. Occasionally, as in the case of the gauze sleeve ruffle shown in Figure 7.42 an adhesive can be used very successfully (Figure 7.43).

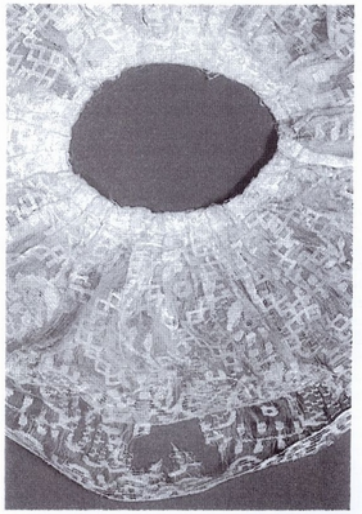

Figure 7.42 A gauze ruffle in a brittle and broken condition

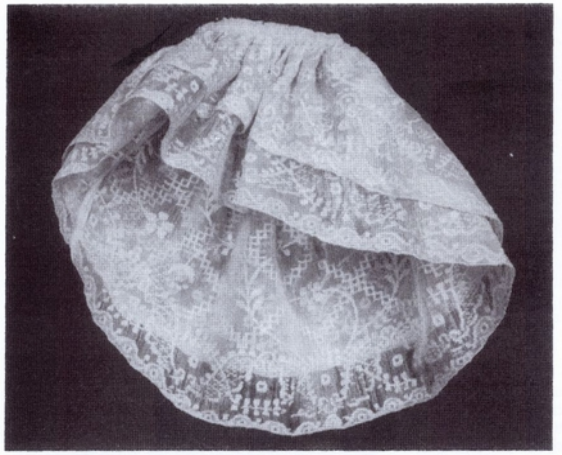

Figure 7.43 The ruffle after conservation. The gauze has been washed and mounted on silk crepeline using Mowilith DMC2