



# NEWSLETTER

**WORKING GROUP : TEXTILES**  
**GROUPE DE TRAVAIL : TEXTILES**  
**GRUPO DE TRABAJO : TEXTILES**

ISSN 1027-1589	No. 20	MAY 2004
----------------	--------	----------

CONTENTS	
FROM THE CO-ORDINATOR	1
INTERIM MEETING = BIG SUCCESS	1
STUDYING THE EFFECT OF ADHESIVE CONCENTRATION, REACTIVATION TIME, AND PRESSURE ON THE PEEL STRENGTH OF HEAT AND SOLVENT-REACTIVATED LASCAUX 360/498HV BONDS TO SILK	2
REPORT: ICOM COSTUME MEETING	5
CALL FOR PAPERS: RELIGIOUS TEXTILES	7
CALL FOR PAPERS: LASERS	8
TEXTILE CONSERVATION CATALOGUE PROJECT	9
CALENDAR OF MEETINGS & COURSES	10
NOTICES	12
NEWSLETTER SUBMISSIONS	12

## GREETINGS FROM THE CO-ORDINATOR

With thanks to our colleagues in Greece, the interim meeting in Athens was excellent—a lovely venue, beautiful preprints, gracious hosts, well researched papers and posters, avid attendees. At the Interim Meeting, I was truthfully able to say that Textiles

Working Group members had not only come to the Interim meeting with excellent papers and posters, but had also sent in very high quality textile conservation abstracts for the ICOM-CC Triennial Meeting at the Hague—28 abstracts for presentations and 7 abstracts for posters. Thank you! Please note, however, the Preprints Technical Committee has received 435 abstracts all together; of these only 180 to 195 will be asked to submit papers and only 150 papers will be selected for the Preprints. **If you were not able to send in an abstract for ICOM-CC, please consider representing ICOM-CC at the Dutch Textile Group (see Call for Papers, below on p.7)** They will be holding a session just prior to the ICOM-CC and ICOM-CC Textile members are invited to attend. Travelers planning to come to these meetings next year will also want to see the website <http://www.ETN-net.org> on the right hand side for the European Textile Routes--to learn about textile centers and museums in the European community.

## INTERIM MEETING = BIG SUCCESS

The interim meeting in Athens Greece was wonderful with excellent papers and posters

and with gracious hosting by the Hellenic ICOM Committee, the Ministries of Culture and of Education, the Byzantine Christian Museum, and the local arrangements committee headed by very capable, diplomatic textile conservator Kalliope Kavassila. Greek conservation students attending the conference helped with the registration as well as participating in the meeting and discussions. Thank you everyone! There were about 400 participants, so we had good interaction with the legal issues experts and with leather conservators, formally and informally over the course of the four day meeting. Textile conservators provided a broad range of papers on *Recent Preoccupations*, from the conservation treatment of the Turin shroud to technical considerations of Byzantine embroidery, from the detailed study of loom equipment to the logistics of rehousing collections in Greek monasteries, from the need to anticipate disasters to studies of fine archaeological importance. We were able to learn about the new Islamic Art Collection exhibition plans at the Benaki Museum and to visit the new, state-of-the-art storage facilities of the Byzantine Christian Museum. Colleagues came from as far away as western Canada and St Petersburg Russia, and from all around the Mediterranean! It was rewarding for everyone.

Greece is the only European Union member country with a licensing program for conservators, so we were able to learn about this development as well as issues associated with stolen art work, the UNIDROIT Convention, and artist's rights. The Leather group enjoyed interacting with the textiles group members: we share the gold thread, gilded leather, and protein treatment problems--so we are considering various options for a next interim meeting together in 2007! We are hoping to publish post-

prints of the conference proceedings. Authors of presentations and posters please send your fully written papers to me [ballardm@scmre.si.edu](mailto:ballardm@scmre.si.edu) promptly!

Mary Ballard, Co-ordinator Textiles Working Group

**STUDYING THE EFFECT OF ADHESIVE CONCENTRATION, REACTIVATION TIME, AND PRESSURE ON THE PEEL STRENGTH OF HEAT AND SOLVENT-REACTIVATED LASCAUX 360/498 HV BONDS TO SILK**

Irene F. Karsten, National Science and Engineering Research Council of Canada Visiting Fellow, Canadian Conservation Institute

Jane Down, Senior Conservation Scientist, Canadian Conservation Institute

**Introduction**

When considering the use of an adhesive support treatment for textile artifacts, conservators can easily be overwhelmed by the number of choices that the treatment involves or by the lack of experience to evaluate the results of different approaches. The reactivation stage alone involves numerous variables, many of which are not immediately obvious. In heat-sealing, conservators know that the temperature may be altered but may not be aware that the amount of hand pressure they apply has a critical effect. The time that heat and pressure are applied can be varied to modify the strength of the bond. In most cases the use of temperature, time and pressure is limited by the understandable reluctance of conservators to expose a fragile artifact to high or extended levels of heat.

Recently, conservators have begun to experiment with methods that use solvents to reactivate the adhesive (Krueger-Willson, 2002; Squire, 2002; Takami & Eastop, 2002). In one technique, solvent is applied by means of wetting a piece of blotting paper. A barrier layer of Sympatex (a hydrophilic polyester block copolymer membrane adhered to polyester felt), Goretex (a polytetrafluoroethylene membrane laminated to polyester nonwoven or felt), or filter paper separates the blotter paper from the coated support, which is laid on the artifact. The sandwich created is covered with polyethylene film for a period of time to allow the adhesive to soften slightly. Weights or vacuum pressure provide the gentle pressure that secures the bond. The precise technique varies from conservator to conservator.

A project is underway at the Canadian Conservation Institute, which is studying the effect of several factors on the bond strength of both heat and solvent-reactivated bonds. The project was stimulated by claims that Lascaux 360/498 bonds formed by solvent-reactivation were much stronger than those produced using conventional heat-sealing. The time that solvent and pressure are applied in solvent-reactivation, however, is usually much longer than heat and pressure are applied in heat-sealing. The differences in bond strength, therefore, might be due to differences in technique rather than differences in the effect of the solvent or heat on the adhesive coating. In order to examine this hypothesis, laminated specimens made from silk habutae adhered to polyester crepeline (Tetex®) with a diluted mixture of Lascaux 360HV and Lascaux 498HV combined in a 1:2 mass ratio will be reactivated in several ways using heat, acetone, and industrial methylated spirits (IMS) and then peeled to

measure the strength of the resulting bonds.

### **Reactivation Variables**

The major variables that affect adhesive reactivation are the amount of reactivation agent (amount of solvent or temperature), the amount of pressure, and the length of time that the reactivation agent and pressure are applied (reactivation time and pressing time). The solvent chosen and how it interacts with the adhesive, as well as the barrier layer between the solvent-soaked blotter and the adhesive-coated support, can also significantly affect solvent-reactivation results. Ideally, the CCI project would characterize the effects of as many of these factors as possible, since they affect all treatments. Research usually isolates the effects of variables by targeting a few levels of one or two at a time. If more variables are included, the number of possible combinations of variables escalates very quickly, particularly if you cross all levels of each variable to all levels of the others.

Preliminary tests quickly indicated that a fully crossed research design would not be particularly productive. Acetone reactivation produced bonds that would be considered too strong for treatments at times too short to give reasonable bonds with IMS. Pressure sufficient to give a good solvent-reactivated bond was too light to produce a reasonable heat-sealed bond. When pressure and time were kept constant, solvent-reactivated bonds were clearly stronger than bonds reactivated at 65 to 75°C, the suggested temperature range for heat-sealing the Lascaux adhesives. Developing a carefully controlled experiment to prove this difference would not require a wide range of variable levels. An experiment focussed on proving this point, however, would not provide much useful information to conservators wishing to exploit these

adhesive treatments for particular artifacts. The testing strategy was revised to focus on how the reactivation variables could be manipulated, when using acetone, IMS and heat, to produce a range of peel strengths from very weak (equivalent to a typical Acryloid F10 treatment) to very strong (equivalent to some Beva 371 treatments). Support fabric specimens would be coated with adhesive solutions of two concentrations: one part adhesive to either one or ten parts water. The higher concentration would produce a continuous film over the fabric while the more dilute concentration would produce a coating over only the yarns. Thus the range of coatings that textile conservators employ in most adhesive support treatments would be covered. Sympatex would be used as the barrier layer for all solvent reactivation. Preliminary tests showed that Sympatex provided much more controlled solvent delivery than Goretex (nonwoven-supported) or filter paper.

Reactivation time, pressure, and, in the case of heat-sealing, temperature would be varied (Table 1) to produce a range of peel strengths. The variations in pressure will be produced by using weights made from 6mm thick glass, and 13mm, 25mm, and 50mm thick steel bar. Pressure will be applied for the whole reactivation time in all cases (pressing time = reactivation time). Heat reactivation is being performed using a DigiPrep HP hot plate to model a hand-held tacking iron as well as a Seal® Sealector III tacking iron for comparison. The resulting data should illustrate the effects of modifying the treatment variables on bond strength. In some cases, such as the temperature and time of heat-reactivation, the variables will be pushed beyond what textile conservators would consider acceptable for artifacts in order to better

demonstrate their effect.

### **Peel Testing**

The peel strength of each laminated specimen will be determined in two ways. The force required to peel each specimen will be measured using a T-peel test conducted on an Instron Universal Testing Instrument equipped with a 2.5N load cell and 6mm spring-loaded fibre grips. The test strips are peeled over 100mm at a crosshead speed of 50mm/min. The average peel force is estimated from the peaks and troughs of the resulting graph.

Since few conservators have access to an Instron, a simpler method of categorizing peel strength has also been devised following the method used by Takami (2000), a method that conservators could adopt in their labs. The partly peeled specimen is suspended from a clip attached to the artifact fabric. Clip-on weights, constructed from fold-back binder clips and unbleached cotton bags filled with lead shot to give masses of 10g, 25g, 50g, 75g, 100g, and 150g, are attached to the support fabric end of the specimen in sequence. The support fabric is gently lowered until it hangs free. If the specimen supports the mass of the weight without peeling, the next weight is tested, until the highest mass that the specimen can support without peeling is determined. This gives the peel classification. Masses have been chosen to give categories that correspond to bond strengths ranging from very weak to very strong. Results from clip-on peel tests will be compared to those of Instron peel tests to see if this simple test can give reliable and consistent results. If so, conservators could use this technique to collect data from mock-up tests that could be compared to past or future tests or to the results from other labs.

Table 1. Levels of reactivation variables to be studied

<u>Reactivating Agent</u>	<u>Adhesive Concentration</u>	<u>Reactivation Time (minutes)</u>	<u>Temperature (°C)</u>	<u>Pressure (g/cm<sup>2</sup>)</u>
acetone	1:10	1, 2, 5, 10, 20	n/a	1.3, 10
	1:1	0.5, 1, 2	n/a	1.3, 10
IMS	1:10	5, 10, 20	n/a	1.3, 10
	1:1	2, 5, 10, 20	n/a	1.3, 10, 20, 40, 80
heat	1:10	1	75, 95, 115	10, 40
	1:1	0.5,1,2,5,10,20	75,95,115,135,155	10, 20, 40, 80

**ICOM COSTUME MEETING  
'CROSS ROADS OF FASHION &  
TEXTILES IN POLAND'  
The National Museum, Krakow, Poland  
28 September - 3 October 2003**

Mary M Brooks & Natalia Zagorska-Thomas  
Textile Conservation Centre, University of Southampton

This meeting was attended by over forty people from fourteen countries, including curators, researchers and conservators. The conference blended papers and visits so different subjects were presented in a number of beautiful locations.

The main conference theme focused on Polish costume and textile history in its own right and in relationship with other European costume history. Several speakers explored Polish costume and accessories including Janina Poskroboko (USA) who explored the collection of Polish sashes held at the

Metropolitan Museum of Art, New York. Surviving examples of Polish costumes preserved in other collections were also examined by Anna Resare who looked at the part played by Polish printed shawls in Swedish folk dress and Anne Marie Dahlberg who described Polish costumes in the collection of the Royal Armory of Sweden. Maria Molenda's paper explored tailor's books preserved in Polish archives. The very special interaction between Polish and Hassidic dress was examined by two papers by No'am Ben Youssef and Bathseva Goldman Eva, both from Israel.

The relationship between Polish styles and other European styles were explored by Joanna Marschner who looked at links between British and Polish ceremonial dress. June Swann brought her great expertise in shoes to a discussion of 'Crackows, Poulaines and Polony Fashion' while Françoise Tetart Vittu examined 'à la Polonaise' fashion in 17<sup>th</sup> and 18<sup>th</sup> century dress. The complex exchanges between

dress tradition were explored in Irma Wallenberg's paper while the use of 'Polish' elements as exotica in court and fashionable dress were discussed by Katia Johansen and Anna Straszewska.

The conference also explored a variety of other subjects. These included both fashionable and European folk costume, including Aagot Noss on the development of modern folk dress ("bunad") from Norwegian folk dress. Archaeological material was discussed by two speakers. Elżbieta Wróblewska presented an impressive approach to the conservation of buckles recovered from the wreck of the English ship the 'General Carelton' discovered off the Baltic coast. Waldemar Ossowski discussed sailors' clothing from the same eighteenth century shipwreck, including a partial reconstruction of a sailor's outfit which made the additional elements visible through the use of contrasting white fabric. A group of very interesting papers explored the conceptual and practical issues behind some very striking exhibitions at the Oakland Museum, California (Inez Brooks-Myers), the Royal Ontario Museum, Canada (Alexander Palmer) and the Pitti Palace (Anna Prokopowicz). More unusual papers discussed quilts (Madalena Braz Teixeira) and regenerated protein fibres (Mary Brooks). Vassilis Zidianakis invited members of the Committee to contribute to the conference *Pleats. From ancient Greek dress to 21<sup>st</sup> century fashion* being organised to accompany the Greek Olympics. This may well be of interest to conservators and further details can be found on <http://www.pli.gr/>.

Visits to textile stores and textile conservation workshops at the National Museum, Wawel Royal Castle, the J.

Słowackiego Theatre costume collection were of great interest. Other visits included Pieskowa Skała Castle, where conference members were met by musicians in period dress playing early instruments and treated to a lavish Polish feast complete with traditional dishes of bortsch, herring and wild boar head. The Museum of the History of Photography, the Ethnographic Museum, the Czartoryski Museum, and Jan Matejko House (both part of the National Museum in Cracow) provided fascinating introductions to the riches of Polish collections.

The conference was accompanied by an exhibition 'Following Fashion through the Ages'. For this first time, costumes from the National Museum in Krakow were displayed together in spacious exhibition rooms. This was a rare opportunity to see an impressive collection which has hitherto been relatively little known outside Poland. The wealth of the collection is stunning, ranging from fragments of a doublet and hat in the style fashionable at the court of Henry III in about 1573, early 17<sup>th</sup> century sandals, elegant Empire style dresses, lavish nineteenth century garments and accessories through to 1920's art deco dresses. The accompanying catalogue contains substantial essays exploring the collection, kindly written in both Polish and English. It is lavishly illustrated with vivid colour photographs, complemented by portraits and prints which place Polish costume in its context. The National Museum of Warsaw was also displaying some of its costume and accessories collection at the time of the conference. 'Fashion World of the 18<sup>th</sup> and early 19<sup>th</sup> century' included examples of Polish dress alongside fashionable garments. A court wig complete with sailing ship, inspired by a French fashion print, was especially reconstructed for this stunning exhibition.

Unfortunately the authors were unable to attend the full conference but found the papers which they did hear offered a timely reassessment and reminder of the place that Polish material culture occupies, not only at the cross roads of fashion, but on the cross roads of Europe. Overall, the conference and exhibitions provided a rare opportunity to gain an insight into both traditional and fashionable Polish dress and warm congratulations should be offered to all those involved in their organisation. If you were unable to visit Poland while these exhibitions were open, we strongly recommend the catalogues. It is planned to publish the conference papers and these will be of great interest to a wide range of textile curators, historians and conservators.

#### References:

Biedrońska-Słotowa, B. & Kowalska, J. 2003. La Moda Przez Wiek. Ubiory z Kolekcji Muzeum Narodowego w Krakowie / Following Fashion through the Ages. Garments from the Collections of the National Museum in Cracow. Krakow: The National Museum in Cracow. (ISBN 83-89424-08-8) Fashion

Orlińska-Mianowska, E. (2003.) Modny świat XVIII i początku XIX wieku / Fashion World of the 18<sup>th</sup> and early 19<sup>th</sup> century. Museum Treasures, National Museum in Warsaw. Lesko: BOSZ. (ISBN 83-87730-72-6)

#### CALL FOR PAPERS:

#### "The Preservation of Religious Textiles"

**Date: 10 September 2005**

**Location: The Netherlands**

This international symposium on the preservation of religious textiles will be organised in the Netherlands, September 10, 2005. It will precede the triennial meeting of ICOM-CC, which will be held in The Hague, The Netherlands in the following week. The subject of the symposium is linked to the theme for the ICOM-CC meeting "Our Cultural Past, Your Future". The symposium will focus on religious textiles, especially on preservation issues. The knowledge of the use (the meaning), manufacturing and proper care of religious textiles is declining. The long-term preservation of these textiles, which are often still in use, is therefore in danger. The symposium will bring together scientists, conservators, curators, collection managers and clergymen concerned with the degradation of this important part of our cultural heritage. The aim is to establish an international forum, which will continue the discussion of this topic in the future.

Proposals (max. 750 words) for oral and poster presentations should be submitted in English, German, French or Dutch before **June 13, 2004**. They should be accompanied by a brief curriculum vita. Authors are kindly requested to send their submission by email to: [f.boersma@helicon-cs.com](mailto:f.boersma@helicon-cs.com) or [lughtigheid@skkn.nl](mailto:lughtigheid@skkn.nl) Notification of acceptance will proceed by the summer, 2004. The papers will be published as post-prints and should be submitted together with illustrations prior to the symposium.

This symposium is organized by the Dutch Textile Committee TC ([www.textielcommissie.nl](http://www.textielcommissie.nl)). Founded in 1962, it has played an active role in the preservation of textiles in the Netherlands. The committee encourages the gathering and exchange of information and knowledge in the field of textile (art)history, manufacturing and use. Special attention is given to the preservation of textiles, which form an important part of our cultural heritage. The committee organises conferences and workshops and issues publications. It also maintains connections with other textile-orientated organisations both in the Netherlands and abroad.

Further information may be found by contacting:

\_\_\_ Ms. René Lugtigheid  
\_\_\_ Stichting Kerkelijk Kunstbezit  
Nederland SKKN  
\_\_\_ Mariahoek 16-17  
\_\_\_ 3511 LG Utrecht  
\_\_\_ The Netherlands  
\_\_\_ email: [lutigheid@skkn.nl](mailto:lutigheid@skkn.nl)

**CALL FOR PAPERS:  
“LACONA VI - Lasers in the  
Conservation of Artworks”  
6th International Congress on Lasers in  
the Conservation of Artworks  
Vienna, 21-25 September 2005.**

This congress addresses scientists, conservator-restorers, companies, architects, decision-makers and other experts involved in conservation projects or in the research of new laser equipment. As a supplement to the scientific presentations, keynote speakers will summarize the state of art in the specific disciplines. Round table discussions will focus on a better co-operation between

scientists, laser producers, conservator-restorers and decision-makers. The first part of the congress will be focussing to "ultra-new" scientific results. The second part will be specifically designed to users including case studies, experiences and practical issues (even costs, economy, accessibility etc.). In connection with the congress there will be a small exhibition and demonstration of laser tools.

The official congress language is English. We plan a single session, a poster session, a round table discussion, an excursion and a small exhibition.

Abstracts (including black/white figures or illustrations) will be distributed during the conference. A special volume will be published after the conference.

List of conference topics:

- Laser cleaning of monuments and artefacts (e.g. stone, metal, glass, paper, parchment, paintings, wood etc.), application and evaluation
- Laser for documentation and diagnosis of works of art (3D-measurements, holography, vibrometry etc.)
- Laser for material analysis (RAMAN, LIBS, LIF etc.)
- Laser for monitoring of environmental conditions
- Safety and health aspects

We invite you to submit abstracts for oral or poster presentations. We prefer to receive the abstracts on-line in electronic form.



- The abstract should be written in English and should be single-spaced throughout.
- The abstract should be written with type face Times and the font size should be 12.
- Maximum 1 page, size A4 (i.e. 210x297mm) with 2.5 cm margins on all four sides.
- The abstract should be headed by title, author(s), affiliation(s), address(es), e-mail.
- The abstract should be informative with the following disposition:
  - (a) Objectives, (b) Methods, (c) Results, (d) Conclusions.
- Authors should indicate under which of the main topics, mentioned above, their presentation should belong
- The abstract should also contain telephone number, fax number and e-mail address of the corresponding author.
- Underline the name of the presenting author

**Deadline** for submission of abstract is **December 14, 2004**

More information about LACONA VI is available from:

Congress Secretariat, LACONA VI  
 Tel: +43 (0) 1 7982146 37  
 Fax: +43 (0) 1 7982146 49  
 Email: [office@lacona6.at](mailto:office@lacona6.at)  
 Website: [www.lacona6.at](http://www.lacona6.at)

## **TEXTILE CONSERVATION CATALOGUE PROJECT, AIC-TSG**

The Textile Conservation Catalogue is an ongoing cooperative project of the American Institute for Conservation (AIC) Textiles Specialty Group (TSG). As stated in the Catalogue's Statement of Purpose its intent is "to record current conservation treatments and practices for artistic and historic textiles. This goal is being met by compiling a listing of the variety of treatments and working procedures currently used by textile conservators."

The catalogue format is that of an outline and it is designed for trained textile conservators familiar with the vocabulary and processes included in the outline. Sections are distributed free to TSG members as they are published. Sections completed thus far are listed below and are available from the AIC web site at [aic.stanford.edu/library/print/index.html](http://aic.stanford.edu/library/print/index.html) for US \$2 per section plus \$1 postage per section. Check the website for additional ordering information.

Sec.II-6.4 Dye-Related Conditions  
 Sec.II-7 Documentation  
 Sec.V-1 Humidification  
 Sec.V-4 Drying of Wet-Cleaned Textiles  
 Sec. VI-1 Stabilization by Non-adhesive Methods  
 Sec. VIII Storage of Textiles  
 Sec. IX-9 Determining pH

Questions about the catalogue may be directed to the current editors:  
 Kathy Francis, [franciskathy@aol.com](mailto:franciskathy@aol.com)  
 Nancy Love, [nancyklove@yahoo.com](mailto:nancyklove@yahoo.com)  
 Nancy Pollak, [nrpollak@aol.com](mailto:nrpollak@aol.com)  
 Deborah Trupin,  
[deborah.trupin@oprhp.state.ny.us](mailto:deborah.trupin@oprhp.state.ny.us)

## CALENDAR OF MEETINGS AND COURSES

### CHILE

The XVIII Annual Meeting of the Comité Nacional de Conservación Textil (National Textile Conservation Committee) will be held at Universidad de Valparaíso, Chile, November 1 - 5, 2004. The main theme of the Meeting is Historical Costume.

For further details of costs and program of the meeting, please contact Veronica Guajardo: [vguajardo@cnet.cl](mailto:vguajardo@cnet.cl) or [www.cnet.cl](http://www.cnet.cl)

La XVIII Reunión Anual del Comité Nacional de Conservación Textil se realizará en la Universidad de Valparaíso, Chile, entre el 1 - 5 de Noviembre de 2004. El tema principal de esta Reunión es Vestuario Histórico.

Para mayores detalles sobre el costo y programa de la Reunión, contactarse con Verónica Guajardo al e-mail: [vguajardo@cnet.cl](mailto:vguajardo@cnet.cl) o en [www.cnet.cl](http://www.cnet.cl)

### SPAIN

The following courses are offered in Barcelona. For more information, please use:

Email: [info@balaam-art.com](mailto:info@balaam-art.com)

Web: [www.balaam-art.com](http://www.balaam-art.com)

Phone: 34 93 4171347

Mobile 34 699 420542

Fax: 34 93 212 37 15

Office & Mail Address: Balaam c. escolapios 76 pral 1 Barcelona 08017

Workshop: c.reina amalia 36 Barcelona 08001

**June 23-26, 2004. Heritage Biocare:** An introduction to biological problems for museum, archive, gallery and cultural property staff. 4 days, 350 Euros.

**June 28-July 2, 2004. Spanish for curators.** 1 week (30h, 6h/day), 400 Euros.

**July 5-9, 2004. Spanish for conservators.** 1 week (30h, 6h/day), 400 Euros.

**July 19-23, 2004. Spanish for art historians.** 1 week (30h, 6h/day), 400 Euros.

**September 7-11, 2004. Chemistry for Paper Conservators.** 5 days, 500 Euros.

**October 6-9, 2004. Workshop in Conservation of Tiles and Tile Pictures.** 4 days, 500 Euros.

**October 19-23, 2004. History and Use of Medieval Pigments and Inks.** 5 days, 500 Euros.

**November 11-13, 2004. Fibre identification workshop: natural and synthetic.**

The basic fibre ID workshop is for 3 days and is a combination of theory and practical that treats the most important natural and synthetic fibres such as cotton, linen, jute, hemp, silk, hair/wool, viscose, acetate, polyester, nylon and acrylic.

Investigation methods presented include the use of the human senses as well as the microscope and stain tests, all of which can be easily and safely carried out in a conservation lab/studio. No tests are included which require dangerous chemicals. Participants are encouraged to bring their own specimens for identification. Practical sessions include the following: use

of the senses (sight, touch, feel, smell), especially with burn tests; making slide preparations for examination under the microscope; making cross sections for examination under the microscope; carrying out stain tests with the microscope; making permanent mounts for a reference collection; examination of known and unknown fibres, supplied by the teacher and the participants . Theory sessions include the following: importance of using a systematic approach (scientific method) classification of textile fibres physical characteristics and appearance of plant, animal and synthetic fibres relation between the original function and physical characteristics/appearance of fibres physical characteristics of degraded fibres .The participants take home the following: a reader that comprises explanations of all the examination techniques, other examination methods, required materials, articles for further reading, appendices, SEM and microscopic photographs of fibres and their methods of production. A sample book of the most important fibres form the beginning of their own reference collection of prepared samples.

**Teacher:** J.Barnett ,Textile conservation consultant: textile research and analysis; materials, techniques, style, condition, advice ,Until 2002:Head tutor in textile conservation, parttime, Instituut Collectie Nederland, Amsterdam.

**Dates :** 11-13 November 2004 . Thursday to Saturday .

**Price:** 400€.

**Language:** English with Spanish translation

## **CURSO DE IDENTIFICACIÓN DE FIBRAS NATURALES Y SINTÉTICAS**

Es un curso de 3 días a lo largo de los cuales estudiaremos las fibras naturales y sintéticas más importantes: algodón ,lino ,yute , seda, viscosa, lana, acetatos, "polyesters" , "nylon" y acrílicos.

Las sesiones prácticas de identificación de fibras se hará con microscopios y sin usar productos químicos nocivos.

Los participantes pueden llevar muestras para identificar.

Las sesiones prácticas incluirán una identificación organoléptica, preparaciones con estaño.

Las sesiones teóricas van a incluir la importancia de usar sistemas de aproximación( métodos científicos),clasificación de las fibras textiles según características físicas - la apariencia de las plantas ,animales y sintéticas.

Al terminar el seminario los participantes se llevarán a su casa un dossier con las explicaciones de las técnicas de examen ,otros métodos , los materiales ,artículos y alguna muestras .

La profesora: Jennifer Barnett ( consultora de conservación de tejidos, hasta el 2002 fue la responsable de la sección de tejidos del Instituto de Conservación de Holanda en Amsterdam).

Fechas: del 18 hasta el 20 noviembre 2004.

Precio: 400€.

Idioma : la profesora dará el curso en inglés pero con traducción grabada al español, los

apuntes del curso tendrán una versión en español.

Para más información  
E-mail: [info@balaam-art.com](mailto:info@balaam-art.com)

Tel: 93 417 13 47 mañanas  
Fax: 93 212 37 15

## NOTICES

Please note that the ICOM-CC 2005 Triennial Meeting website is on-line!  
<http://www.icom-cc2005.org>

## NEWSLETTER SUBMISSIONS

Once again we call for your contributions to the next TWG Newsletter. This is an opportunity to keep colleagues informed of developments and events in your region. Notices of exhibitions and books are also welcome. Please send your submissions to any of the following:

Mary Ballard, Co-ordinator  
Senior Textile Conservator  
Smithsonian Center for Materials Research & Education  
Museum Support Center  
4210 Silver Hill Road  
Suitland, Maryland  
USA 20746  
Tel: 301 238-3700 ext. 145  
Fax: 301 238-3709  
Email: [ballard@scmre.si.edu](mailto:ballard@scmre.si.edu)

Jan Vuori, co-editor  
Textile Conservator  
Canadian Conservation Institute  
1030 Innes Road  
Ottawa, Ontario  
Canada K1A 0M5  
Tel: 613 998-3721  
Fax: 613 998-4721  
Email: [jan\\_vuori@pch.gc.ca](mailto:jan_vuori@pch.gc.ca)

Tracey Wedge, co-editor  
Textile Conservator  
2 Ward Terrace  
Sandringham  
Auckland 1003  
New Zealand  
Tel: +64 9 846 2412  
Email: [textileconservator@paradise.net.nz](mailto:textileconservator@paradise.net.nz)

Pia Christensson, co-editor  
Textile Conservator  
Kulturmagasinet  
Helsingborgs Museer  
Box 7123  
S-250 07 Helsingborg  
Sweden  
Tel: +46 42 10 45 19  
Fax: +46 42 10 45 10  
Email: [pia.christensson@helsingborg.se](mailto:pia.christensson@helsingborg.se)