



NEWSLETTER

WORKING GROUP : TEXTILES
 GROUPE DE TRAVAIL : TEXTILES
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FROM THE CO-ORDINATOR

Hi everyone. I am pleased to announce that we have seven excellent papers and a poster that will be delivered at the next **Triennial Meeting in New Delhi, India:**

E. Armindo, M. Sousa, M.J. Melo, Jessica Hallett, "A Persian Carpet's Paradise Garden: discovering historical and technical aspects through carpet conservation and restoration."

Kaori Asai, Emma Biggs, Patricia Ewer, Kathryn Hallett, "Tapestry Conservation Traditions – An Analysis of Support Techniques for Large Hanging Textiles."

Julia M. Brennan, "Simple Anoxic Storage Solutions for Textile Collections in Bhutan."

Elsje Janssen, "A centralized and overarching organization of collection policy, conservation and restoration and the position of the textile restorer in this context."

Hyun-Sook Lee, "The conservation of 17th-century waterlogged textile relics"

Carmen Marian: Learning from Prehistoric Textiles – A Way to Understand Cultural Traditions (poster)

Sonia O'Connor, Mary M Brooks, Michael J. Fagan, and Susanne Bouret, "Innovation in the X-Radiography of Textiles: Using Computed Tomography Imaging Techniques"

Jan Vuori and Nancy Britton, "A Preliminary Investigation of Digital Inkjet Printing on Sheer Fabrics for Textile Conservation."

They were all so beautifully written, as submitted, that they were sent directly to the publisher of the *Preprints*. I hope to see as many of you as possible at the Triennial Meeting to hear their lively presentations. **The early-bird registration has been extended to April 30, 2008.** Please look on the website <http://www.icom-cc2008.org/>



We shall be having **Elections** in New Delhi. We need to elect a new co-ordinator of the Textiles Working Group. I shall be proposing that Elsje Janssen, currently the assistant co-ordinator take on the duties of co-ordinator. Elsje has already been working behind the scenes and helped with providing information to the Board of Directors, proof reading, and other duties. Her role of assistant co-ordinator may be filled by Jan Vuori, now one of the Newsletter editors. Speaking of which, we are looking for a Newsletter editor from the Southern Hemisphere, especially from South Asia. South east Asia, or the Far East and we shall be needing an additional one from North America! Please consider participating in ICOM-CC this way. It has excellent advantages: not too much work but you find out *everything* happening with textile conservation on several continents. You would be working on a rotation with Pia Christensson, the editor of this beautiful issue!

Speaking of which, I am happy to say that our **ICOM-CC Textile Specialty Group Directory** is almost up on the website for members only, with many thanks to our other assistant co-ordinator, Christine Müller-Radloff. It is alphabetical by country. Please check to see that your name,

address, and email are current! If you have corrections, please notify Christine at Christine.mueller-radloff@ses.smwk.sachsen.de or c0416m@aol.com. This directory is designed to help you if you are planning to visit a foreign place, seeking a specific supply, or looking for advice, ideas, and suggestions by a thoughtful, knowledgeable colleague. With permission we are also including the addresses and emails of retired colleagues.

In the meantime please check out the **new Working Group interactions** at <http://www.icom-cc.org/WG/foruminfo>. This is a website for ICOM-CC members to use. I think it will be very helpful in our planning to meet in New Delhi—please sign in and post your questions and comments!

Mary Ballard, TWG co-ordinator

ICOM-CC NEWS

ICOM-CC 15th Triennial Conference New Delhi

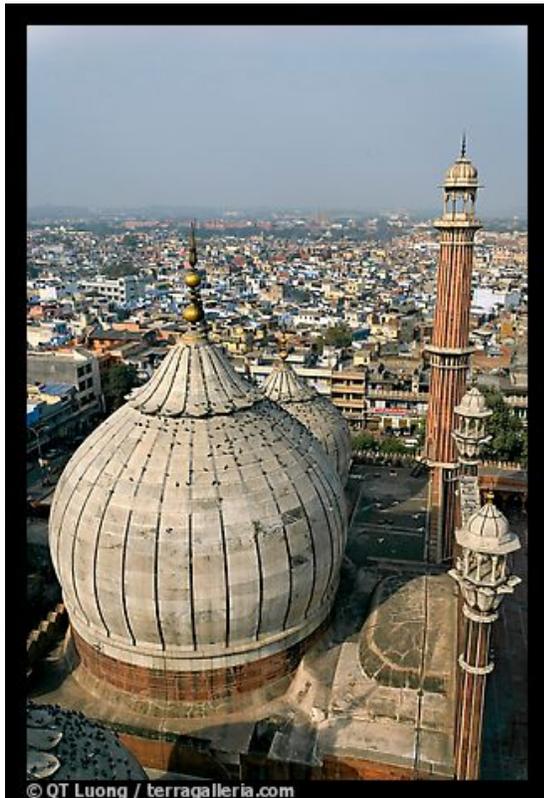
Welcome from the Chair of ICOM-CC:

Dear Colleagues, Ladies and Gentlemen,

The Directory Board of the Committee for Conservation of the International Council of Museums (ICOM-CC) feels very honored by the firm commitment of the National Research Laboratory for Conservation of Cultural Property to act as the official host and organiser of the 15th Triennial Conference of ICOM-CC in New Delhi, India, and is grateful for this opportunity offered by the Ministry for Culture, Government of India, to enhance the visibility of ICOM-CC on a world wide basis. There is no doubt that having the ICOM-CC conference in New Delhi will generate great excitement among ICOM-CC members and other professionals in the cultural heritage sector.

Until now, 14 ICOM-CC Triennial Conferences (formerly called Meetings) have been organised, yet it will be the first time that such an event will be held on the culturally rich Asian continent. I am confident that this conference will play an

important role in the networking and sharing of information and ideas between Asian - especially Indian - cultural heritage professionals and the ICOM-CC membership at large. It will also be a unique opportunity for India to share its tremendous conservation and cultural heritage expertise with the rest of the world.



ICOM-CC, with close to 1600 members from every specialty of the conservation profession, is the largest international committee of the International Council of Museums (ICOM). ICOM-CC aims to promote the analysis, investigation and conservation of culturally and historically significant works and to further the goals of the conservation profession. ICOM-CC is made up of 23 specialist Working Groups, which actively communicate with their members through newsletters, interim meetings and at the Triennial Conference. The Triennial Conference brings members of ICOM-CC and other relevant professionals together to report and to review current research. Over 1000 peer-reviewed papers have been published in the Conference's Pre-prints in the past twenty years. Normally, an ICOM-CC conference is attended by between

600 and 1000 participants. We hope very much that the number of participants at the conference in New Delhi will belong to the higher part of this spread.

By organizing the 15th Triennial Conference of ICOM-CC in New Delhi, India, an important opening will be created

The Conference Theme

Cultural heritage recognizes no boundaries, it belongs to mankind and the responsibility for its preservation rests with all of us. Past few decades have seen many innovations in the field of conservation with varying degrees of success. Despite many successes the challenge is to develop materials and methods that are least expensive, efficient and can withstand the test of time. Traditional methods and materials used in many countries, afford one such possibility. However, proper evaluation and modification may be required in some cases for their successful application in the field of conservation. Thus, tradition, innovation and participation by all in conservation related activities is one of the important strategies, particularly in the context of Asia, in realizing mankind's goal of safeguarding our heritage for posterity.

As such the theme for the 15th Triennial conference has been chosen as

Diversity in Heritage Conservation: Tradition, Innovation and Participation

The conservation of our cultural heritage is a major challenge faced by mankind. ICOM-CC (International Council of Museums – Committee for Conservation) provides a platform to conservation experts and alike to share views by organizing Triennial Conferences regularly across the globe. The Fifteenth Triennial Conference will be held at New Delhi, India from September 22-26, 2008.

Dr. Jan Wouters
Chair, ICOM-CC

More details at:
<http://www.icom-cc2008.org>

Working Group Interaction

A Forum Discussion on the Conservation of Thangkas.

The Textile Working Group, and the Working Group on Ethnographic Collections are currently investigating the possibility of hosting, during the ICOM-CC Triennial Meeting in Delhi, a joint session entitled *A Forum Discussion on the Conservation of Thangkas*. There would be a few presentations, followed by a forum discussion open to all. The idea would be to provide an informal venue for people interested in this topic, to get to know each other, to share information, ask questions and exchange ideas, and especially to bring forward the viewpoints of Indian or Asian experts in attendance.

WG-interactions on the web

The official forum site of ICOM-CC is now ready to be explored and used.

By inviting you to participate in this forum, ICOM-CC aims to stimulate more interactions between our multidisciplinary membership. You can raise topics/join discussions, private or with as much of your colleague-members or Working Groups involved, live, 7 days a week, 24 hours a day, from every part of the world.

Please read the following info very carefully. As administrator of the site, I need your support to turn this forum site into a success.

Most of the info can also be found on the forum site and should be seen as a comprehensive manual to get started and acquainted with the site.

Introduction

WG-interactions is a forum site that gives ICOM-CC members the unique opportunity to start discussions in their own Working Group or with members of other Working Groups on subjects that benefit from an interdisciplinary approach. Just post a topic to the listed Working Groups that you want to be involved. Members of those WG's can react and give their own opinion about the matter or provide you with their professional advise.

Important! Before you register, read this:
Your registration will only be valid when

following criteria are met: --1-- You have to register with your last name as your username (in case of identical usernames followed by a digit). Example: The username of John Smith will be entered as "smith" and that of Will Smith as "smith1". --2-- Once you have registered and logged in, you have to click the "Profile" button in the top menu bar, enter your ICOM-number in the "Location" field, and finish by clicking the "Submit" button at the end of the form. Important: When one or both criteria are not met, the administrator will regard you as a non-member and remove you from the site.

What are moderators?

Moderators are individuals (in this case the WG-coordinators) whose job it is to look after the running of their (WG-)forums from day to day. They have the power to edit or delete posts and lock, unlock, move, delete and split topics in the forum they moderate. Generally moderators are there to prevent people going *off-topic* or posting abusive or offensive material.

What can you expect from me, the administrator?

The administrator is assigned the highest level of control over the entire board. He can control all facets of board operation, which include setting permissions, banning users, creating user groups or moderators, etc. He also has full moderator capabilities in all the forums. I am also there to assist you when you need help.

Help, is there a user's manual?

If you are afraid to push buttons without knowing what next will happen or feel uncomfortable without a manual explaining how to use the forum, please go to the "FAQ" button in the top menu bar of the forum site. It deals with all user's issues in a well-structured and explanatory way. For step-by-step help, a support site with very useful flash tutorials is available:

<http://www.phpbb.com/support/tutorials/2.0/>

Please register now and go to the forum site
WG-interactions:

<http://icom-cc-wg.phpbb24.com>

Let's get interactive!

Dries van Dam (registered on the forum site with the username "vandam")

APPLYING COLOUR LOCALLY TO FABRIC FOR USE IN TEXTILE CONSERVATION: AN ANNOTATED BIBLIOGRAPHY

The aim of this bibliography is to provide a starting point for someone faced with the challenge of applying colour locally to fabric for conservation purposes. For many years textile conservators have adapted techniques from related fields such as fibre art and commercial textile printing. The technical literature from these fields provides much information and inspiration. This bibliography, however, is drawn strictly from accounts in the conservation field, primarily those published in English. It is by no means complete and I would be grateful to receive additional references, in English or other languages. I encourage conservators who have found success using other methods for applying colour locally to fabric for conservation purposes to publish their work.

The bibliography is organized by method. Some entries discuss more than one method. Only those portions of texts dealing with local coloration of textiles are noted. The original article must be consulted for full details as to process and context. Suppliers and the names of some products have changed since the date the article describing their use was published. Wherever possible, the generic category of a product is provided in brackets, eg. Irgalan (1:2 metal complex).

FABRIC DYES - MODIFIED BY USER

Becker, L. and Hornig, C. Partielles Färben von Protein und Cellulosefasern. 2007. *Zeitschrift für Kunsttechnologie und Konservierung*. Heft 1/2007. 52-62. (In German with abstracts in English and French)

Methods are described for localized colouring of protein fibres using Lanaset (metal complex) dyes and of cellulosic fibres using Cibacron F/FN (fibre reactive) dyes, both manufactured by Ciba Specialty Chemicals. The dyes are thickened with sodium alginate and mixed with the appropriate dye auxiliaries. The "pad-steam" method was found best for setting the colour of Lanaset dyes on protein fibres. By using a pressure cooker, the setting process of larger amounts of fabric can be carried out in one step. The "pad-dry-thermofix" method (ironing with dry heat) was found to work best for setting the

colour of Cibacron F/FN dyes on cellulosic fibres. The authors state that both procedures produce satisfactory fastness ratings regarding light, wet, and rubbing fastness. The colours however are not the same as those produced using the same dyes applied by exhaust dyeing.

Clayton, S., Dodd, W. Gill, V. and Kirkpatrick, B. 2003. Clear as Mud: how cultural significance determines preservation choices. In *Tales in the Textile, the conservation of flags and other symbolic textiles*, comp. J. Vuori. Albany, New York: North American Textile Conservation Conference. 23-30.

A multicoloured overlay for a fragile ribbon bar on a military uniform was made by painting Ciba Lanaset dyes, thickened with sodium carboxymethyl cellulose, onto silk crepe line. The dyes were set by steaming over a shallow water bath.

Cruickshank, P., Harrison, A. and Fields, J. 2002. From Excavation to Display: The Conservation of Archaeological Textiles from an AD First-Third Century Cemetery Site in Jordan. *The Conservator*, No. 26, 44-56.

Two examples of localized colouring of new fabrics for the treatment of fragmented archaeological textiles from an AD first-century cemetery site in Jordan are described. 1. Ciba Lanaset (premetalized and fibre reactive) dyes thickened with sodium alginate were painted onto a nylon net overlay and were fixed by steaming. The dyes were used to indicate the extent of stripes on a baby's tunic. 2. Bricoprint printing pigments mixed with a binder (white spirit based emulsion) were painted onto a dyed cotton fabric support fabric and were fixed using a hot iron. The pigments were used to indicate the incomplete stripes on an adult's tunic. Colour micrographs show clearly that the Lanaset dye has been evenly absorbed by the nylon net yarns whereas the Bricoprint pigment/binder is distributed unevenly on the surface of the nylon net yarns. The authors concluded that the dye would be less likely to be rubbed off and possibly redeposited onto the original textile than the Bricoprint pigment/binder. The dyes and pigments had been tested previously (Harrison et al 2001) for light fastness, wet fastness and rub fastness and were judged to be suitable for this application. The authors caution that the light-fastness of different colours within a product range can vary.

Harrison, A., Cruickshank, P. and Fields, J. 2001. Localised Colouring Agents for textile support fabrics: an investigation into their colour-fastness. *Scottish Society for Conservation and Restoration Journal*, Vol. 12, No. 2, 16-20.

The colour fastness properties of the following were evaluated: 1. Ciba Lanaset (premetalized and fibre reactive) dyes, Red 2B and Blue 2R, applied locally to nylon net and fixed by steaming, 2. Bricoprint pigments Scarlet B and Blue BT mixed with Bricoprint Standard Binder TS125 (a styrene Butadiene white spirit based emulsion) applied locally to nylon net and cotton fabric and fixed with a hot iron, and 3. Pebeo-Setacolor textile printing colours applied to cotton fabric fixed with a hot iron. The coloured fabrics were examined under magnification, and tests were conducted to determine their wet fastness, rub fastness and light fastness. As a result of this testing, Bricoprint Printing Pigment was used for local colouring on a cotton support fabric and steam-fixed Lanaset dyes were used for local colouring on a nylon net overlay in the conservation treatment of two archaeological textiles.

Holt, H. 1995. Further Notes on Painting with Irgalan Dyes. *Textile Conservation Newsletter*, No. 29, 3.

Ciba Irgalan (1:2 metal complex) dyes were painted onto various Testfabrics - silk batiste, fine and medium weight silk twill, worsted wool challis, medium and heavy weight wool flannel, and worsted wool gabardine following the method described by Vuori (1995). The dyes were set by steam in a large steam box made from Coroplast with a nylon screen bottom. Dye penetration was directly related to the weight and tightness of weave. Complete dye penetration was achieved with the silk samples and the wool challis.

Redman, L. 1995. TCN Report on Paint Procedure. *Textile Conservation Newsletter*, No. 28, 8.

Following the method described by Vuori (1995) Ciba Irgalan (1:2 metal complex) dye were painted onto silk crepe-line and crepe-line ribbon to be used as overlays on deteriorated ribbon bars from a military uniform. Silk crepe-line was found to work better for this application than crepe-line ribbon.

Vuori, J. and Tse, S. 1997. Light Fastness of Irgalan and Lanaset Dyed Silk: Immersion vs Direct Application, Results of a Preliminary Study. *International Council of Museums Textiles Newsletter*, 13 (1):12-14. Reprinted in *Textile Conservation Newsletter* No.33, 14-18.

Select Ciba Lanaset (premetalized and fibre reactive) dyes and Irgalan (1:2 metal complex) dyes were applied to silk fabric by immersion dyeing and by painting following the method described by Vuori (1995). The samples were tested for fastness to light in an Atlas Weather-Ometer following the standard ISO 105-B02: 1998 (E). Samples of polyester fabric coloured with Crayola Fabric Crayons Yellow, Red, and Blue, manufactured by Binney & Smith (Canada) Ltd., were also included. The fabric crayons were applied to paper and the colour was transferred to the polyester fabric by ironing. Samples were light aged with and without UV filters. The application method of the dyes did not appear to significantly alter their fastness to light. The Crayola Red and Yellow samples exhibited light fastness of Blue wool 5/6, however the Crayola Blue sample faded quickly. The beneficial effect of using UV filters was evident on all the samples.

Vuori, J. 1995. Painting Irgalan Dyes onto Silk Crepe-line. *Textile Conservation Newsletter*, No. 28, 5-8.

A method is outlined for applying several colours of dye to localized areas of silk crepe-line to be used as an overlay on a multicoloured textile. A dyestock solution of Ciba Giegy Irgalan (1:2 metal complex) dye is thickened with sodium alginate and mixed with the required additives. The thickened dye is painted onto silk crepe-line which is held taut in a plastic frame and isolated from the textile with Mylar. Once dry, the Mylar is peeled away and the crepe-line is steamed and washed.

COMMERCIAL FABRIC PAINTS & INKS APPLIED BY BRUSH OR AIRBRUSH

Blum, D., Reiter, S.L. and Whelan, V.J. 2000. The Ormerod Bedcover: research and treatment. In *Conservation Combinations*, preprints of the North American Textile Conservation Conference, Asheville, North Carolina: North American Textile Conservation Conference. 23-33.

Profab Textile Inks were used to hand paint portions of a new cotton support that corresponded to areas of loss in a printed cotton bedcover. The inks were set by ironing. The bedcover was then sandwiched between the painted support and dyed nylon bobbinet. The "sandwich" was stitched together, passing the needle and thread through the areas of loss so that no new holes were placed in the bedcover. Eleven mixtures of the inks were used and all were tested for crocking and washfastness with no adverse results. The lightfastness of the nine base colours of the inks were tested in a weatherometer and were judged to be acceptable for the purpose at hand.

Britton, N. 1997. The Use of Textile Pigments in Conservation Applications. In *Textile Specialty Group Postprints*, eds. P. Ewer and B. McLaughlin. San Diego, CA: AIC Textile Specialty Group. 40-48.

A review of textile pigments is presented followed by a case study that describes the creation of infills to compensate for losses in an 18th century framed tapestry. Versatex A.B.I. (airbrush ink in acrylic emulsion) was airbrushed onto the substrate in conjunction with stencils. A domestic iron was used for heat setting. The airbrush method produced an appearance that matched the original textile better than that produced by painting or silkscreening. The Versatex pigments on Nomex, silk, and Japanese tissue were tested for lightfastness in a fadometer. Further testing for off-gassing is suggested. The author notes that components in products sold in the arts and crafts market may be past their shelf life or may be changed without warning, and that instructions included with such products may not produce optimum conditions for setting the ink. Further, the use of textile pigments should be confined to easily detachable supports/infills that are not in direct contact with museum textiles.

Hackett, J. and Szuhay, B. 2003. Facing the Future: The Use of Re-moistenable Tissue Paper in the Conservation of a Painted Flag. In *Tales in the Textile, the conservation of flags and other symbolic textiles*. comp. J. Vuori. Albany, New York: North American Textile Conservation Conference. 167-176.

Blue-dyed silk crepe-line was inpainted with acrylic paint to compensate for losses in the image area of a painted silk flag. The authors note that when acrylic adhesive and acrylic paint

are applied to a sheer fabric lying on polyethylene sheet, they both gravitate to the opposite side from which they are applied. This creates a shiny deposit on one surface of the sheer fabric. For this treatment silk crepe-line, lying atop polyethylene sheet, was coated with a mixture of Lascaux 360HV and 498HV, diluted with water. The adhesive layer served as a primer upon which to apply the acrylic paint. Working from the reverse of the flag, with the silk crepe-line still on the polyethylene sheet, areas of loss were painted onto the silk crepe-line using Golden brand pre-mixed acrylic paints. The painted adhesive coated silk crepe-line was then removed from the flag and given a second coating of the same adhesive mixture diluted in water. The silk crepe-line patch was then heat set onto the flag.

Kaldany, M., Berman, M. and Sigurdardottir, S. 1997. Compensation for loss in textiles using commercially available and easy to use artists' coloring materials: evaluating their stability, fiber compatibility and aesthetics. In *Textile Specialty Group Postprints*, eds. P. Ewer and B. McLaughlin. San Diego, California: AIC Textile Specialty Group. 63-78.

Testfabrics cotton print cloth and silk habutae were coloured using a total of 29 colorants including fabric markers, pens, dyes, paints, airbrush ink, and a colour photocopy on fabric. Selected colourants had to be easily available, provide a wide colour range, and be simple to use with little or no mixing of additives. Samples of cotton print fabric coloured black were subjectively evaluated for their usefulness in mimicking fine lines in a patterned textile and even, smooth colour in a solidly coloured textile. Ten colourants that met both criteria well or that produced superior results in one of the applications were further evaluated in regard to bleed resistance, wash fastness (as in conservation wet cleaning), light fastness (xenon arc fadeometer), acidic off-gassing (acid-detecting strip) and resistance to crocking (using a crockmeter). No material proved resistant in all tests but the results of the study can be used to select the best colorant for a particular conservation application.

Kaldany, M., Berman, M. and Sigurdardottir, S. 1999. Evaluating the Stability of Commercially Available Artist's Coloring Materials Used to Create Compensation

Infills for Losses in Textiles. *Journal of the American Institute for Conservation*, 38 (3): 443-458.

(See entry for Kaldany et al 1997).

Knutson, T. 1991. Investigation, Engineering and Conservation Combined: The Reconstruction of a Seventeenth Century Dress. In *Textile Specialty Group Postprints*, eds. C. Varnell, C. McLean and S.A. Mathisen. Albuquerque, New Mexico: AIC Textile Specialty Group. 27-45.

Lumiere fabric paints (latex-based) were used to simulate metal thread embroidery on replacement silk fabric incorporated into a reconstruction of a 17th century dress. The paints were chosen after testing them for compatibility with metals, and for stability in wet and dry cleaning techniques.

Lennard, F. and Lochhead, V. 2003. United We Stand! The Conservation of Trade Union Banners. In *Tales in the Textile, the conservation of flags and other symbolic textiles*, comp. J. Vuori. Albany: North American Textile Conservation Conference, pp. 111-118.

A tear in a painted silk banner was patched with silk crepe line that had been coloured by hand with Selectasine Serigraphics screen-printing pigments. The pigments were painted onto the silk crepe line which was isolated from the banner with Melinex. Once dry the Melinex was peeled away and the pigment was set with a hand iron on the silk setting (110°C). The painted patch was subsequently coated with Beva 371. Thus prepared, the patch was aligned over the tear and heat-activated with a spatula.

Lochhead, V. 1995. Conservation of painted trade union banners. In *Lining and Backing: The Support of Paintings, Paper and Textiles*. London: United Kingdom Institute for Conservation. 96-101.

To create multicoloured overlays, Helizarin pigments mixed with binder were painted onto silk crepe line isolated from the banner with Melinex. Once dry the Melinex was peeled away and the pigment was set with a hand iron (140°C). The author notes that this technique works well for nylon net, silk crepe line and small areas of opaque fabrics to be used as infills but the technique is not suitable for Stabiltext

as the pigment slides off the smooth fibres with the least abrasion.

Lodewijks, J. 1972. Flags and Banners. In *Textile Conservation*. Washington: The International Institute for Conservation of Historic and Artistic Works and Smithsonian Institution. 170-180.

Brief mention is made of a technique for colouring polyester or silk crepe line used to support or sandwich flags. The flag is covered with a glass plate and the crepe line is stretched over the glass. The design of the flag is copied on the crepe line using a paint (unspecified) with a thickener to prevent the edge of painted areas from running.

McLean, C. 1991. Fabric Paints for Compensation. *WAAC Newsletter Vol 13. No. 1: 24-25.*

Lumiere and Neopaque Fabric Paints (latex paints) applied to fabric according to manufacturer's directions, were tested for dissolution in common organic solvents and resistance to scrubbing with detergent and water. The paints remained flexible, did not dissolve, flake, rub off, or crack. They were subsequently used to recreate embroidery on patches of new dyed fabric inserted in areas of loss in a 17th century Italian court dress.

Pertegato, F. 1994. Painting in Tapestry Conservation: is it Heresy? In *The Mislaid Eye: Reconstruction and camouflage technique in tapestry conservation*, eds. J. Barnett and S. Cok. Amsterdam: Textiel Restauratoren Overleg Nederland. 97-109.

The author describes various ways in which painting has been used in the past to restore tapestries and argues that it is a valid option when its application is restricted to repair materials.

Schmalz, S.R. 1999. When Patching is Impractical: non-traditional compensation for loss in a quilt. *Journal of the American Institute for Conservation*, 38 (3):385-393.

The brown areas in a cotton chintz floral print, used as a border on a 19th century quilt, were fragmented revealing the batting beneath. Methods to colour a sheer overlay were investigated. Golden Artist Colors acrylic paint was selected after numerous test swatches of paints, inks and dyes were assessed for

aesthetic appearance, ease of application, cost, reversibility, and stability in fluctuating heat and humidity. For the treatment, brown silk crepeline was dyed a deeper shade of brown using Ciba Geigy Lanaset dyes and areas of loss in the brown chintz were painted with Golden Artist Color Burnt Umber Light (acrylic paint). The crepeline was laid over the deteriorated border and stitched in place.

Stites Alig, D., Randolph, J, and Holden, A, 2003. *Texture/Color/Surface/Hand – Developments in Loss Compensation for Textiles, AIC NEWS, 28 (3):1, 3-4.*

Several examples of loss compensation using fabric paints are presented. Golden Fluid Acrylic Paints in combination with GAC 900 Medium was applied by airbrush overtop dyed cotton fabric that had been deliberately mottled during dyeing. A variety of substrates such as Stabiltex, Tyvek, Japanese tissue, and needle-punched polyester fleece were painted. "Passive" patches were placed behind area of loss during exhibition, then removed and placed in the object's conservation file when the textile was returned to storage. The authors recommend more research regarding long-term aging properties and potential off gassing of ammonia and formaldehyde.

Thüsing, K. 2000. *Camouflaging areas of loss in patterned textiles: evaluating textile printing, painting and digital imaging. Postgraduate Diploma Report, The Textile Conservation Centre/Courtauld Institute of Art.*

Printing: Helizarin pigment in a pearl binder was silk screened onto linen, cotton, wool, silk habutai, silk satin, silk crepeline, nylon net, and polyester Reemay and set by dry heat. Procion (fibre reactive) dyes were made into print pastes and were applied by silk screen onto linen, cotton, wool, silk habutai, silk satin and silk crepeline and were set by steaming. The screens were made using light sensitive emulsion.

Painting: The same Procion dyes and Helizarin pigments as well as one colour of 6 other fabric paints (DekaPermanent, DekaPermDeck Scharlach, Dekasilk, Setacolor-transparent Setacolor-opaque and Setasilk) were painted onto linen, cotton, wool, silk habutai, silk crepeline, nylon net and polyester Reemay. Procion samples were fixed by steaming. The fabric paint samples were fixed by dry heat. The

painted samples were tested for rub fastness and wash fastness. The pH and conductivity of the water was also measured. Painted cotton samples and controls were tested for light fastness and for thermal deterioration by being placed in an oven at 60°C for 27 days.

Digital Inkjet Printing: A piece of patterned fabric was recreated at a commercial printing firm by digital inkjet printing onto prepared fabric (unspecified) using a Mimaki 7 colour piezo inkjet printer and Procion fibre reactive inks. The printed fabric was steamed and washed before light and thermal ageing. It did not produce acceptable results but the author encourages further investigation of its potential.

Varnell, C. 1991. *In-painting Textile Patches, poster abstract. In ABSTRACTS of papers presented at the 19th annual meeting, Albuquerque, New Mexico. Washington: American Institute for Conservation of Historic and Artistic Works. 73.*

Poster abstract referring to the reconstruction of a gold and silver embroidered 17th century dress carried out by Teresa Knutson. Large areas of patching fabric required inpainting. A latex-based, heat-set paint used extensively by theatre and textile artists was tested and selected for use.

HAND PRINTING - RELIEF, STENCIL, & SILKSCREEN

Aguirre, C. 2006. *Moïse devant Pharaon: Exemple de conservation d'une tapisserie. Coré, No. 16, 22-28. (In French with English abstract 53-54).*

Lacunae in a tapestry were patched with fabric that had been printed to visually compensate for the lost design. There was sufficient evidence to determine the missing portions of the motifs. Unisperse pigments mixed with Lyoprint AP (de-aerator and antifoam agent), Lyoprint TFC (thickener) and Dicylan AM (binder), all Ciba products, were silk screened onto fabric patches following the method described by Bringel (2000).

Ballard, M. 1994. *The Stability and Durability of Pigment/Resin Aqueous Printing Systems on Fabrics, In Preprints, The Treatment and Handling of Textiles with Associated Problematic Materials, New York: The Textile Conservation Group.*

The nature of pigment/binder systems is reviewed with attention to the chemical constitution of each component: thickener, pigment, resin binder, crosslinking agent, and auxiliary. Tests were carried out on samples of Testfabric bleached cotton print cloth that had been hand silk screened by a master printer using two commercial brands of pigment formulations (Vivitone and Allied Colloid). Light (1% pigment), medium (4% pigment) and dark (11% pigment) samples were made in two colours (green and turquoise) both with and without external cross-linking agents. All samples received the same cure. The samples were tested for fastness to abrasion (dry, wet, and with detergent solutions and perchloroethylene are substituted for water). Every method produced some loss of pigment - a dry swab produced the least. Appendix B describes additional tests which indicate that pigment printed fabric will not cause a color transfer onto antique textiles under normal museum conditions. A small amount of color could transfer under conditions of flooding.

Bilson, T. 1992. The Conservation of a Roman Egyptian Painted Shroud Fragment. *The Conservator*, No. 16, 3-11.

Helizarin/bricoprint textile printing pastes were applied to discrete areas of a support fabric of cotton duck in order to reduce the visibility of losses in a Roman Egyptian painted shroud fragment. The printing pastes were applied with a cardboard block faced with a coarse, plain linen in order to match the texture of the original paint on the fragment which had an open weave. A Melinex template was used to locate the Helizarin/bricoprint printed areas accurately.

Bringel, A-R. 2000. Une technique de restauration. In *Histoire singulière de l'impression textile*. Aix-en-Provence: Musée de l'impression sur étoffes de Mulhouse et Édisud. 156-162. (In French)

A silk screen method for printing patterns onto fabric is described. Print paste is made up in water with pigments, Lyoprint AP© (de-aerator and antifoam agent), Dicrylan AM© (binder) and Lyoprint TFC© (thickener). Polyester film is used to make stencils and a monofilament polyester n°43 is used to make the screen. After printing, the pigment ink is fixed by heating in an oven at 140°C for 4 minutes. Reference is made to tests carried out previously that indicate that the method is suitable for textile conservation.

Chewning, C. and Mailand, H.F. 1993. Treatment of an American 19th-Century Upholstered Chair. *Journal of the American Institute for Conservation*, 32(1993):119-28. Infills to compensate for losses in a 19th century chair upholstered with a jacquard fabric (cotton and silk wefts in three colours) were made by silk screening. Createx Pure Pigments in a Super Print Base onto a knit fabric that had previously been coloured by airbrushing with water-based pigments. Three screens corresponding to the three colourways were made using tracings on Mylar in opaque black ink and a technical pen. The screens were coated with light sensitive emulsion and exposed using sunlight. The screened colours were heat set using steam, heat and pressure. The infills were inserted under the remaining upholstery fabric and stitched in place.

Cussell, S. Tapestry conservation techniques at Chevalier Conservation. In *Tapestry Conservation, Principles and Practice*, eds. F. Lennard and M. Hayward. London: Butterworth-Heinemann. 145-152.

The author relates that nineteenth century restoration treatments of tapestries sometimes involved the application of pigments directly to the tapestry or to support fabrics. The Aubusson studios of Chevalier Conservation has adapted a method for colouring infills for areas of loss in patterned textiles that was developed by Anne-Rose Bringel. The method uses printing pigments, Unisperse, from Ciba Geigy, as well as additives and relatively simple equipment. A domestic oven can be used for fixing the pigments to the fabric. Reference is made to tests carried out in collaboration with Ciba Geigy to determine the stability of the chosen pigments to light exposure and to humidity and wet cleaning. Two applications of the technique to make patterned infills are described – one for a 19th century tapestry-woven curtain and the other for a border for a 17th century tapestry. Advantages and disadvantages of the method are described.

Gill, K. 2001. The Lawrence Alma-Tadema settee, designed c.1884-85: the challenges of interpretation and replication. In *Upholstery Conservation*, eds. K. Gill and D. Eastop, Oxford: Butterworth-Heinemann, pp. 33-43. The appearance of multi coloured embroidered panels missing from a 19th century settee was simulated by hand screen-printing onto white

satin weave silk. The printing was carried out by a professional textile designer/printer. The printed panels were stitched in place onto new silk cover fabric.

Kapodistrias, H. 2004. The Conservation, Restoration, and Exhibition of a 19th Century Dress from the Merchant's House Museum. In *Textile Specialty Group Postprints*, eds. J. Randolph, K. MacKay and R.M. Hanson. Portland, Oregon: AIC Textile Specialty Group. (14): 40-48.

Silkscreening was used to print new cotton voile in order to recreate a missing sleeve from a 19th century cotton dress printed in two colours. Fine black opaque markers, acetate sheets and light sensitive emulsion were used to create the screens. An ultraviolet light box with vacuum pump was used to expose the screens. Createx "Pure Pigments" (liquid solutions) mixed with water-based mediums were used for the silkscreening. The screened fabric was dried, heat-set, washed and heat set again to reduce the risk of crocking.

Loosemore, V. 2005. Screen Printing Techniques, Dyes and Pigments and their Suitability for Producing Coloured Supports in Textile Conservation. MA Dissertation, The Textile Conservation Centre, University of Southampton.

Various materials for coloring fabrics a uniform colour are compared. The colour palette was restricted to red. Procion P reactive dye, Scarlet Red P-2R, was mixed with additives, silkscreened onto silk crepeline and cotton lawn, steamed and washed. Helizarin Pigment, Scarlet B, mixed with Bricoprint binder was silkscreened onto silk crepeline, cotton lawn, polyester Stabiltex and nylon net, dried, and heat set by ironing. Heat transfer disperse dye, Scarlet red EB, was applied to paper, dried and transferred onto Stabiltex and nylon net using a heat press. Liquitex Red acrylic paint, diluted 50 % with water, was painted directly onto silk crepeline, cotton lawn, Stabiltex and nylon net and dried. The results of tests – light fastness, wash fastness, flexibility, and Oddy – are provided. Two case histories are presented one in which Helizarin pigments in a binder was screened through a piece of Hessian to produce a textured print and another in which Helizarin pigments in a binder were applied via stencil brush and stencil to dyed net.

Mailand, H.F. 1993. Treating Charlotte Roberston's 1802 Dress. *DRESS* (20): 65-73.

A large area of loss in a 17th century striped dress was recreated by silk screening. The original fabric was a plain weave of brown silk warps and blue cotton wefts with gold and green dyed warp-faced brocade stripes. A 1:1 photograph of a sound area was reproduced and matched to make one large image that was made into a transparent positive and a reversal. The transparencies were exposed on two screens coated with light sensitive emulsion. A water-based mixture of Createx Pure Pigments in Super Print Base was applied through the screens onto brown dyed cotton fabric. One screen was used twice with different areas masked off for different colours. The printed fabric was heat set by iron and clothes dryer and the fabric was washed. The silk screened fabric was attached to the dress using stitches and strips of Beva 371 coated fabric.

Thüsing, K. 2000. Camouflaging areas of loss in patterned textiles: evaluating textile printing, painting and digital imaging. Postgraduate Diploma Report, The Textile Conservation Centre/Courtauld Institute of Art.

(See entry for Thüsing 2000 listed under COMMERCIAL FABRIC PAINTS & INKS APPLIED BY BRUSH OR AIRBRUSH for description of silkscreen application).

Windsor, D. 1997. The Influence of Disaster Recovery on Reinstallation of Historic Wall Coverings. In *Fabric of an Exhibition: An Interdisciplinary Approach*. Ottawa: Canadian Conservation Institute. 201.

Summary of a poster which describes how reproduction fabric was silk screen printed to replace fabric wall coverings that had been water damaged during a fire in a historic house. The printed design was reproduced by drawing a stencil from the original fabric and transferring it to the silk-screen coated with a light sensitive emulsion. The design was then printed on the reproduction fabric with dyes utilizing hand silk-screening techniques.

DYEING POLYESTER

Knutson, T. and Ballard, M. 1988. Dyeing Polyester: Disperse Dyes for Textile Conservation Work. In *20th Century*

Materials, Testing and Textile Conservation, Harpers Ferry: Harpers Ferry Regional Textile Group. 57-72.

Four processes for dyeing polyester fabric with disperse dyes are outlined. Results of experimental work using the thermosul (thermofixation) process and the heat transfer method are described. The thermosul process involves padding the dye onto the fabric before heat setting and is recommended for larger quantities of fabric. In the heat transfer method, the dye(s) is(are) first applied to paper, dried, and transferred to polyester by dry hot iron. A master recipe, instructions, and list of supplies are provided.

DESKTOP INKJET PRINTERS/TRANSFER PAPERS/ DIGITAL IMAGING

Van der Wateren. 2000. The Karwatti Method, even the restorer goes digital. In Jaarboek 2000, *Textile conservation: past, present, future*. Stichting Textielcommissie Nederland.

Areas of loss are drawn on transparent film, scanned into a computer and coloured using image manipulating software. A desktop inkjet printer is used to print the image onto commercially available transfer paper (eg. Canon or Dixon) which is then ironed onto the support fabric. These transfer papers are coated with a layer of polyamide that, upon heating, binds the ink to the fabric. Three transfer papers and three desktop printers were tested. The transfer papers and printing inks were analyzed and the test samples were tested for crocking, lead corrosion, fastness to water and to artificial light.

Baldursdottir, T.A. 2003. "Digitally Produced, Non-Interventive Infilling for Areas of Loss on Knitted Textiles." MA Dissertation, Textile Conservation Centre, University of Southampton.

Digitally printed infill patches were used in a passive manner to compensate for areas of loss in knitted gloves by sandwiching the infill between the glove and the mount. The infill was created by scanning the glove using a Hewlett Packard Scanjet, Color Precision A4 scanner, manipulating the image using Adobe Photoshop, printing the image onto a heat transfer sheet (Imedia) using a desktop printer (Epson Stylus

Colour 1520), and ironing the transfer onto Vilene, a polyester nonwoven fabric.

WIDE FORMAT DIGITAL INKJET PRINTING

Anonymous. <http://www.musee-des-tissus.com/en/01/info05/info01/rest01/print.html> (In French and English)

This illustrated webpage describes how a reproduction caraco and stomacher were made for an embroidered French silk dress, circa 1780-1785, using inkjet printed fabric. No details are given. (See M. Schoefer 2002 for more information)

Anonymous. Digitally Printed Textiles: Their Potential Use in Costume Collections and Living History Museums. A Panel Presentation. 2001. *The Textile Conservation Group Newsletter*, Vol. 24 No.1 (Summer/Fall):1-4.

Summary of a panel presentation given by Anne Bissonnette, Camille Myers Breeze, Joanne Cadorette and Melanie Carrico at the March 2001 meeting of the Textile Conservation Group, New York about the work described in Bissonnette et al and subsequent testing of digitally printed samples. The reactive prints on cotton and silk were tested for fastness to washing and crocking (dry). Conservators are advised to wash fabric in hot and cold water and with a hot detergent solution before printing pretreatments are applied. Fabric softeners are to be avoided. Costume elements made from digitally printed fabric, eg. a stomacher, should be stored separately from the original costume if possible.

Bissonnette, A., Myers Breeze, C., Cadorette, J.K. and Carrico, M. "Digitally Printed Textiles: Their Potential Use in Costume Collections and Living-History Museums". [Online]. Available:

http://dept.kent.edu/museum/project/digital/dig02_02_files/slide0001.htm

This online slide presentation (75 slides) illustrates how wide format digital printing can be used to produce patterned fabric. A Mimaki Tx-1600S printer and Cibacron MI (reactive) inks were used. The manufacturer's table of ink fastness properties and recommendations for the precoat and fixation steps are provided. Examples of inkjet printing on a variety of cellulosic and silk fabrics are illustrated. A list of

tests is given and the authors recommend that the printed fabric be machine washed three times before use and that it be stored separately. Four case histories are presented. In three of them digitally printed fabric was used to reconstruct elements missing from 18th century garments. In the fourth, digital inkjet printing was used to recreate a print from 1874/5 to use for making period dress at a living history museum.

Breeze, C.M. 2002. "Digitally Printed Textiles: Their Potential Use in Costume Collections and Living-History Museums", WAAC Newsletter, Vol. 24, No. 2, pp. 20-22.

(See entry for Anonymous. Digitally Printed Textiles: Their Potential Use in Costume Collections and Living History Museums. A Panel Presentation. 2001).

Britton, N., Paulocik, C. and Vuori, J. 2006. "Wide Format Digital Inkjet Printing for Textile Conservation", *Textile Specialty Group Postprints*, eds. J. Thompson, B. Szuhay and H. Sutcliffe. Providence, Rhode Island: AIC Textile Specialty Group. (16): 75-85.

The steps involved in having fabric digitally inkjet printed for conservation use by commercial service providers are outlined, i.e. imaging, fabric pretreatment, printing, fixation, and washing-off. Two case histories are presented. In the first, seventeen yards of digitally inkjet printed fabric, replicating the original brocade fabric, was used to make a reproduction petticoat for an 18th century French open robe. In the second, digitally inkjet printed fabric was used in the conservation treatment of a 20th century upholstered chair as well as for display fabric in the exhibition. Advantages and limitations of the process are described.

Cole, A. 2007. Digital Printing for Textile Conservation. Final Year Research Project, Royal College of Art/ Victoria & Albert Museum

Background information about digital inkjet printing on textiles is provided. Testing was carried out on a variety of ink/substrate combinations (reactive/cotton, acid/silk, pigment/linen, disperse transfer/polyester and disperse transfer nylon net). Some samples were obtained already printed. Others were printed at the college and at commercial printers. Tests included washing (at the boil),

drying (shrinkage), Oddy, and pH (extracted). All samples except polyester shrank and suffered colour change when washed at the boil. Conservators are advised to preshrink the fabric or to consult the supplier about the degree of shrinkage to be expected from fabrics sold as prepared for printing. It is suggested that the digital image can be resized to compensate for shrinkage.

Schoefer, M. 2002. Restauration et restitution partielle d'une robe paree de 1785-95 inv. 29796 – Musee des Tissus de Lyon. 4-Ehemaligentreffen der Abegg-Stiftung, referate der tagung 1./2. November 2002, presentation no. 15. (In French, typewritten photocopy, not available for sale)

A reproduction caraco and stomacher were made for an embroidered silk robe, circa 1785-95, using silk fabric printed on a wide format inkjet printer. The reproduced elements are independent of the original robe. While conveying the impression of the original fabric, the inkjet printed fabric can be easily detected.

Thüsing, K. 2000. Camouflaging areas of loss in patterned textiles: evaluating textile printing, painting and digital imaging. Postgraduate Diploma Report, The Textile Conservation Centre/Courtauld Institute of Art.

(See entry for Thüsing 2000 listed under COMMERCIAL FABRIC PAINTS & INKS APPLIED BY BRUSH OR AIRBRUSH for descriptions of digital inkjet printing application)

Vuori, J. and Britton, N. pending publication in *ICOM-CC Preprints 2008. A Preliminary Investigation of Digital Inkjet Printing on Sheer Fabrics for Textile Conservation.*

The potential of inkjet printing for colouring sheer fabrics commonly used in textile conservation (silk crepe line, polyester Tetex, and nylon net) is explored. Wide format inkjet printers were used to print a variety of ink/substrate combination using acid, disperse (direct and transfer) and pigment ink. Samples of these were tested for off-gassing and for fastness to light, water and crocking (wet and dry). Two case histories describe factors involved in printing a single colour overlay for an upholstered chair and a multi coloured overlay for a flag.

Jan Vuori, Canadian Conservation Institute, jan_vuori@pch.gc.ca

CURRENT DYE MANUFACTURERS

Table reprinted from AIC News, vol 33, #3 (May, 2008)

Manufacturer & web address	Types of Dyestuff & Primary Business use	Tradenames (previous)
Brown Fine Product Company Providence RI http://www.brownfine.com/	Acid- Protein & nylon	Brown Nylamin, Brown Acid
	Basic (cationic) –acrylic, cellulosic	Browncryl
	Direct (substantive) - cellulosic	Browndirect
	Disperse –acetates, polyester	Browncel, Browncron
Clariant Corporation Charlotte NC www.textiles.clariant.com	Acid & Neutral (Premetallized)- Protein & nylon	Lanasan, Lanasyn, Nylosan, Sandolan
	Basic(cationic) –acrylic, cellulosic	Cartasol, Cartazine
	Direct (substantive) - cellulosic	Carta, Cartasol, Lumicrease, Pyrazol
	Disperse –acetates, polyester	Foron, Sodyecron
	Fiber reactive -cellulosic	Drimarene
	Leather	Derma, Sandoderm
	Sulfur -cellulosic	Derma, Sandozol, Sodyesul
	Vat -cellulosic	Sodyevat
DyStar Frankfurt, Germany www.dystar.com	Fiber reactive-cellulosic	Procion, Remazol
Huntsman Textile Effects Basel, Switzerland http://www.huntsman.com/textile_effects/	1:2 metal complex-protein & nylon	Lanacron (Irgalan)
	Acid - protein & nylon	Lanaset
	Fiber reactive - cellulosic	Novacron (Cibacron)
	Direct (“Substantive”) - cellulosic	Solophenyl
	Disperse – acetate, triacetate, polyester	Terasil
Leadertech Colors Inc. Kearny NJ http://www.leadertechcolors.com/	Acid	Leadacid
	Basic	Leadacryl
	Direct	Leadirect
	Disperse	Leaddisperse
	Solvent – for wood, plastic etc	Leadasolve

Organic Dyestuffs Corp. East Providence RI http://www.organicdye.com/	Acid & 1:2 premetallized /neutral acid for protein & nylon	Orco Acid, Orcolan, Orcoyosol
	Acid dyes-wool nylon(swimwear)	Orco lanamide
	Basic	Orcozine
	Direct	Orcolitefast, Orcomine
	Disperse	Orcoilacron, Orcocil
	Fiber reactive	Orco reactive, Orcosol
	Fiber reactive with 2:1 premetallized acid	Orcosol
	Solvent	Orcosolve
	Sulfur	Orcosol, Orcofide
	Vat	Orcovat
Standard Dyes Inc. High Point NC http://www.standarddyes.com/	Acid	Permalon
	Basic	Permacryl, Kayacryl
	Direct	Permalite
	Disperse	Permasil
	Fiber reactive	Kayacelon
	Mordant	Permadan
	Solvent	Permalex
	Sulfur	Permafor
	Vat	Permavat
Sunbelt Corp. Rock Hill SC http://www.sunbeltcolors.com/home.htm	Disperse	Navilene
	Pigment	Naviprint
	Vat	Navinon
United Color Manufacturing http://www.unitedcolor.com	Acid	Unijet
	Oil	Unisol
	Spirit Soluble	Uniflow

References:

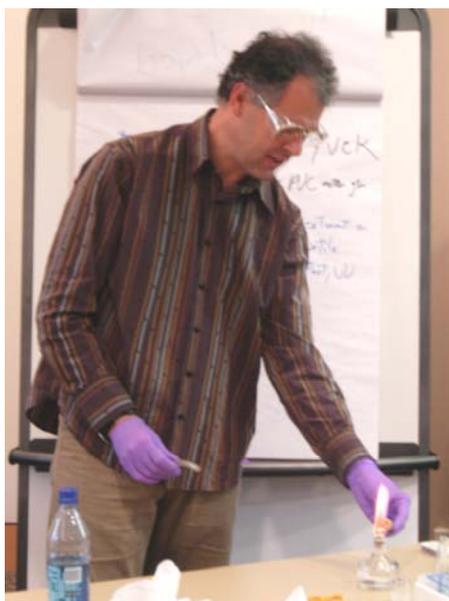
AATCC <http://www.aatcc.org> See Buyers Guide

ETAD <http://www.etad.com/members/etadmembers.php> See Membership

CONFERENCE REPORTS

Facing Impermanence: Exploring Preventive Conservation for Textiles

The Sixth Biennial North American Textile Conservation Conference was held in Washington, DC, at the National Gallery of Art, November 8-9, 2007. The meeting was preceded by a number of workshops: Mannequins & Mounting Accessories, Aqueous Cleaning Methods, X-radiography for Textiles, Museum Track Lighting Seminar, Selecting Safe Exhibition and Storage Materials.



I attended the 2-day workshop about safe /storage materials with Jean Tétreault from the Canadian Conservation Institute. We had two enjoyable and informative days with quite a lot of backbiting about the primitive conditions in European museums. This resulted in me going back to my own museum (the Royal Armory in Stockholm) aware of what we conservators have to see to for things to improve; we will be an even bigger nuisance than before. We will have a meeting with our technicians and curators to discuss and decide what kind of materials we will use in our exhibitions both for mounting and showcases.

About 275 delegates from 14 countries participated in the conference. The official languages at the conference were English and Spanish. There were nine papers presented the

first day covering a wide range of aspects of preventive conservation. Mary Brooks, Textile Conservation Center, ended the day's presentations telling us about an upcoming book in textile conservation to be published by the Getty Conservation Institute. We were all requested to think of interesting articles for the book.

In the evening we were invited to a very beautiful and nicely arranged reception in the garden of the Textile Museum. We enjoyed food and wine and, of course, looked at the lovely exhibitions in the museum.

Eight presentations were held the second day of the conference of which two especially dealt with disasters and preparedness for disasters. For me, coming from a country with few natural disasters it was very impressive to see the handling of such situations. It was easy to understand that a conservator who has to live and work in a tent at a site for weeks without electricity will meet tremendous challenges. All the questions from the audience indicated great interest in the topic.

Six poster presentations were available to study in the coffee lounge during the breaks. I found the poster, Hole-istic Compensation: Needle Felted In-fills for Losses in Wool, by Anna Hodson, Renate Maile.-Moskowitz and Susan Heald, particularly interesting. They described a cheap, fast and reversible method of doing in-fills in woolen textiles.

During the conference we had the opportunity to get many examples of different working conditions and situations. We were told about advanced packing systems for traveling exhibitions, as well as about work performed under very poor conditions but with ingenious and, at the same time, simple solutions. We were also shown collections in extremely bad condition due to mold growth and other circumstances. The conservators working with these costumes appeared as brave super heroes to me.

The final reception was fantastic and held at the National Museum of the American Indian where we were guided through the exhibition *Identity by Design: Tradition, Change, and Celebration in Native Women's Dresses*, by the curator Emil Her Many Horses.

We are very grateful to our colleagues who have had the strength and competence to arrange a conference like this. Hearty thanks to the board of the NATCC!

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Museum Microclimates Conference

The Museum Microclimates Conference was held November 18 - 23, 2007 at the National Museum of Denmark. It was organized by the National Museum of Denmark's Conservation Department, the Conservation Centre Vejle, The Royal Danish Academy of Fine Arts School of Conservation, and the ICOM-CC Preventive Conservation Working Group. The meeting was well organized, the speakers consistently well prepared, and the information was pertinent and useful. Preprints and poster abstracts were distributed, which encouraged preparation, informed questions, and discussion on the part of attendees.



There were 5 conference sessions, with 6-9 papers presented in each. The first session covered the effect of the environment on artifacts. Authors discussed the museum environment, including temperature, relative humidity, light and pests – historically, empirically, and scientifically. Specific media were addressed: paper, paintings, and wood.

The second session was about measuring the environment, in small and large volumes such

as exhibit cases and rooms, using dosimeters and other innovative methods to get more accurate evaluation of the conditions that affect objects.

Application of our knowledge of the effects of climate was addressed in the third session. Surveying, documentation, record keeping, standards, guidelines and risk assessment strategies were discussed. The papers from this session contained very specific information derived from case studies that should be pertinent to most collections care situations.

The fourth session on the use of enclosure to control climate discussed some truly inspiring work, both from a preventive conservation perspective and the much bigger aspect of world climate change. Large environments, rooms and buildings are difficult to control, yet there is much that can be done by careful consideration of materials and observation of naturally occurring cycles. Much of the emphasis was on using monitoring and recordkeeping to develop low tech and low energy use solutions.

The final session addressed the showcase and the picture frame, tools that textile conservators have long embraced as successful means of protecting collections.

Four days were devoted to the business of conferring, posters describing various projects, and an exhibit hall of vendors of monitoring devices, filters, lights, and showcases. They were nicely punctuated by receptions, lunches, and coffee breaks – all featuring delicious food and drink. One day, the group split up for more relaxing excursions in and out of Copenhagen, to see storage facilities and museums.



There were 228 attendees at the conference, representing 28 countries from Europe, the United Kingdom, North and South America, Asia, Australia, and the Middle East. Most were conservators or conservation scientists along with a few engineers, architects, and students. This presented amazing opportunities for exchanging information and participants took full advantage of networking opportunities. A wonderful gift is available to the international conservation community: the papers and posters are available for download at <http://www.natmus.dk/sw30434.asp>

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CALENDAR OF MEETINGS & COURSES

Preservation of Cultural Heritage: ethics and social responsibility

XIII international congress of ABRACOR - in Porto Alegre/Rio Grande do Sul, Brazil

The Brazilian Association of Conservators and Restorers of Cultural Property (Associação Brasileira de Conservadores e Restauradores de Bens Culturais – ABRACOR) will hold its XIII Congress, in cooperation with the Association of Conservators and Restorers of Cultural Heritage of Rio Grande do Sul (Associação de Conservadores Restauradores de Bens Culturais do Rio Grande do Sul – ACOR/RS), from 08 to 12 September 2008, in Porto Alegre/Rio Grande do Sul, Brazil. The event will be supported by the Federal University of Rio Grande do Sul (Universidade Federal do Rio Grande do Sul – UFRGS).

The professional education and work of cultural heritage's conservators and restorers have been widely debated lately, including aspects regarding the vast range of career areas. The Congress main theme, ethics and social responsibility, takes this scenario into consideration.

The theme defines the parameters of action in the preservation of the historical and artistic national heritage and invites participants to promote a debate about the multidisciplinary knowledge of the preservation of cultural heritage. The main objectives to be met by means of the discussion among the different professionals that compose this vast area of knowledge are: debate the ethics and social responsibility regarding the preservation of the cultural heritage, with emphasis on actions that foster the environmental sustainable development; present an overview of the current state of practice, dilemmas and challenges in the field of conservation and restoration of the cultural property in Brazil and abroad; disseminate and discuss results of research and case studies in areas related to the conservation science; discuss approaches to the professional training of conservators-restorers, creating dialogue opportunities with other professionals such as archeologists, curators, architects, archivists, museologists, among others; update discussions on the official recognition of the conservators-restorers' profession, emphasizing the need to conform professional practice with health and work safety norms; and discuss policies involving the conservation of Brazilian heritage, especially those designed to fight the illicit traffic of cultural property.

Authors are invited to submit paper abstracts (oral communications and posters) to be selected by the Scientific Committee, according to the following deadlines and guidelines:
Deadline for paper abstract submission: 31st March 2008.

Guidelines for abstract submission:

1. Abstracts should have a maximum of 500 words, and should be written in Portuguese, Spanish or English;
2. Four keywords should be indicated to describe your paper;
3. A one-page Résumé should be attached;
4. Abstracts and Résumés should be written in Microsoft Word 98 or later, Font Arial 12, black. Left and top margin 3 cm; right and bottom margin 2 cm. Single space between lines.
5. The front cover of your abstract should contain your name, address, telephone number, fax number, email address, institution of origin (whenever applicable), job title and

area, and studio for autonomous conservators/restorers. Please inform whether your paper will be presented as an oral communication or poster.

6. Abstracts should be submitted by email, requesting a message receipt, to Angelita Schuch:
atendimento@specialitaeventos.com.br
with copy to abracor@abracor.com.br
They may alternatively be posted to: Specialita Eventos, Av. Getúlio Vargas, 1594/204, CEP 90150.004, Porto Alegre/RS.

If you have any doubts, please contact the company in charge of the organization, telephone number (51) 3231 0311 (Angelita Schuch) or email atendimento@specialitaeventos.com.br

"Looking Beyond the Mask: Disguise, Identity, and Costume".

New Orleans, May 20-25 2008

The Costume Society of America is hosting its next symposium in New Orleans

Symposium co-chairs Wayne Phillips and Jessica Hack already have a full schedule of enlightening and entertaining offerings lined up. There will be plenty of time to explore the French Quarter, with numerous historic house museums open to us for private tours.

The opening reception will take place at the Louisiana State Museum's two flagship properties, the Presbytere and the Cabildo, eighteenth century buildings on historic Jackson Square in the heart of the French Quarter. View the museum's impressive Mardi Gras and Louisiana History exhibits during reception hours.

The Angels Project will take place at Jackson Barracks Military Museum, a site devastated by Hurricane Katrina. Volunteers of all skill levels are invited to participate in this worthwhile project.

And be sure to save time for post symposium tours to antebellum plantation homes along the River Road, or the National World War II Museum.

Affordable Display Solutions Part II

Following up on his presentation in San Diego, Edward Maeder continues the discussion in this demonstration and hands-on workshop. Techniques for making paper accessories and paper understructures for dressing mannequins will be explored. Interested participants must register for the workshop when they register for the symposium. A fee for materials will be collected at the door.

The host hotel will be the Westin New Orleans at Canal Place, high atop an upscale shopping mall, right on the edge of the French Quarter, with its 12th floor lobby and stunning views of the Mississippi River. To make a reservation go to:
<http://www.starwoodmeeting.com/Book/CSE20A>

Contact Wayne Phillips (wphillips@crt.state.la.us) or Jessica Hack (JHack49@aol.com) for more information.

ART2008 Jerusalem, Israel, May 25-30 2008

We are happy to host the upcoming 9th International Art Conference in Jerusalem on Non-destructive Investigation and Analysis. The success of twenty years of Art conferences throughout Europe has set the background for Art2008. The main objective of Art2008 is to bring together experts in non-destructive evaluation and material analysis with professionals from the fields of preservation of cultural heritage, archeology, art history and architectural researchers of ancient structures.

Non-destructive methods of analysis have become a routine in many areas of technology, engineering and medicine. With a growing number of application areas, non-destructive analysis found its way into the world of art and archeology. Its advantage over sampling is obvious in the cases of unique objects of cultural heritage. Continuous improvement of sensitivity and reliability has caused non-destructive investigations to become a preferred approach even in cases where microanalysis sampling is permitted.

Many non-destructive techniques and evaluation methods applied in the natural sciences offer advantages to cultural heritage preservation.

The synergy between experts will lead to the continuous development and adjustments of new scientific methods and their application in the fields of preservation, reconstruction and diagnostics of museum and archeological objects.

Conference topics:

- Techniques to measure and evaluate environmental damage and degradation processes (on stone, leather, parchment, paintings, wood, ivory, bone, metals, glass)
- Measurement of the extent of damage caused by corrosion; atmospheric pollution; biodegradation
- Development of analytical techniques for the study of the composition and decay of museum objects (ion beam analysis; irradiation and diffraction techniques; radiography and tomography; fluorescence spectroscopy)
- Measuring the effectiveness of newly developed protection, preservation and conservation procedures (slowing deterioration and damage; innovative coating; proper storage conditions and controlled environment: temperature, humidity, lighting, gas composition)
- Techniques to identify materials, provenance of raw materials and production details of objects (origin and supplies; studies of ancient production techniques; identify trade routes)
- Authenticity and authentication of art and archeological objects (questions of origin; identification of fakes and forgeries), investigation and verification of ancient recipes (ancient manufacturing techniques; classification of artifacts; carbon 14 dating; DNA methods applications)
- Special case studies relating to the technology applied to artifacts and structures that emphasize ancient Israel's contribution to world heritage (Jewish, Christian and Islamic)

Thread by Thread Tear Repair Workshop Ottawa, August 20–22, 2008

The Canadian Conservation Institute is pleased to announce that the *Thread by Thread Tear Repair Workshop* will be offered to the conservation community, for the first time in Canada, as part of our ongoing professional development program.

Course instructors are Professor Winfried Heiber (Academy of Fine Arts, Dresden) and Petra Demuth (University of Applied Sciences, Cologne).

Developed by Professor Heiber, this technique offers a method for the repair of tears to paintings when lining or patching are not options. The repair results in virtually invisible mends, and while pertinent to all paintings on canvas, it is an especially valuable technique for the conservation of modern and contemporary paintings. As this repair technique can be adapted for the conservation of textile objects we would like to encourage participation in this workshop by both paintings and textiles conservators.

The lecture session (August 20) will be open to a wide audience. Laboratory sessions (August 21-22) will be available to a smaller number of participants.

The Thread by Thread Tear Repair Workshop will be announced on the Canadian Conservation Institute web site in March, 2008. Please visit us at www.cci-icc.gc.ca for further details.

Conservation and Access London, 15-19 September 2008

IIC is proud to present the 22nd biennial IIC Congress, its first in London for over 40 years. It will be held in the Queen Elizabeth II Conference Centre in the heart of Westminster.

Enabling people to see and enjoy art and heritage is our shared aim. Cultural institutions throughout the world strive to provide and encourage physical and intellectual access to their collections and sites. Conservators and conservation scientists play a vital part in enabling cultural heritage to be enjoyed while not compromising its condition or survival.

The programme will examine the central role of conservation in the presentation and protection of the world's cultural heritage. It will explore the many ways that heritage or the heritage itself travelling the globe.

An impressive range of over 44 speakers is lined up to report on contemporary thinking, current

research and examples of best practice. Topics will include conservation involvement in:

- Safe packing and transport
- Managing the exposure of vulnerable objects and sites.
- Collaboration in education projects and enabling handling of collections
- Strategic conservation management and prioritising access
- Discovering public attitudes to restoration
- Public engagement with conservation

The varied locations for conservation involvement cover the range of archaeological sites, monuments, historic houses and churches, museums, libraries and archives. the types of object dealt with range from manuscripts to murals and fossils to fireboats.

The approaches vary from technical experimentation to philosophical analysis, yet there is a common theme of assessing risks and judging the critical balance between access now and preservation for the benefit of future generations.

More information is to be found at:
<http://www.iiconservation.org/congress>

27th Meeting of Dyes in History and Archaeology Istanbul, 8-11 October 2008

Dyes in History and Archaeology (DHA), an international group of experts with multi-disciplinary background, meets every year since 1982 to discuss chemical, analytical, biological, historical and technological aspects of natural and synthetic dyestuffs.

More information on this issue and preceding DHA meetings and publications can be found at <http://www.chriscooksey.demon.co.uk/dha/meetings.html>

The 27th Meeting of Dyes in History and Archaeology, including a welcome reception, a gala diner, an extra diner and post conference visits to museums will take place from the 8th till 11th October 2008 in Istanbul, Turkey. The oral and poster sessions will be held at the Marmara University Rectorate Building Conference Hall in Sultanahmet, on the 9th and 10th October 2008. The meeting will be jointly organised by the

Marmara University.

The organisers kindly invite you to attend the meeting and look forward to receive your contributions for the scientific sessions.

Please fill in the registration form and send it back until 1st June 2008. For address, fax and e-mail see the registration form.

Contributions should consist of an oral presentation or a poster. For oral presentation speakers will have 20 minutes to perform. For posters, the maximum size is 70 cm wide x 100 cm high. Abstracts of oral presentations and posters should include titles, authors and contact addresses and should be submitted until 1st July 2008.

The abstracts will be published as pre-prints during the conference. After the conference, a publication of the presentations will be produced in the regular series of DHA publications. The language of the conference and the later publication is English.

The fee for the two-day conference (including the welcome reception, tea, coffee and lunches during the conference, an abstract book and post-conference visits to museums) is 120 EURO for registration before 1st June 2008 and 140 EURO thereafter. For extra fees (gala diner, extra diner) see the registration form.

For payment information, see 'Information about money transfer form.

This meeting is limited to 200 participants and the registration will be handled on a first-come, first-served basis. The full programme of the meeting will be sent by the beginning of September 2008 to all those who registered.

The actual information about DHA 27 including information for accommodation is available at the homepage <http://www.dha27.com>

**Costume Colloquium:
a Tribute to Janet Arnold
Florence, 6-9th of November 2008**



Costume Colloquium, the first international symposium exclusively dedicated to all aspects of dress history, will take place in Florence from the 6th to the 9th of November 2008. This event will be an 'encounter' of some of the world's most distinguished and renowned costume and dress curators, historians, conservators and designers.

Promoted by the Romualdo Del Bianco Foundation and the Association of Friends of the Costume Gallery of Florence, Costume Colloquium will be a meeting among experts as well as investigations of never before seen treasures and presentations on topics of interest to all attendees. The *colloquium* will be of particular interest not only to specialists but also to those who are seeking hidden curiosities and insights that are not always available to the general public. The participants will have the opportunity of exclusive viewings, including the recreations of the Medici wardrobe, extraordinary portraits and historic dresses displayed in museums, the original burial clothes of Grand Duke Cosimo I and his wife Eleonora di Toledo, and Napoleon's robe worn when he was crowned King of Italy. Attendees will be accompanied by professional conservator, curators, designers and art historians who will not only reveal the particular

sartorial details of historic dress, but also contextualize their particularities and use over the centuries.

The Costume Colloquium, which involves prestigious international institutions, coincides with the 10th anniversary of the passing away of Janet Arnold, renowned British dress historian, artist, designer and teacher and it will be a tribute to the professional high standard of her work. She was a pioneer in the cut and construction of 16th to 20th century clothing and her patterns and drawings are often the first source of inspiration for the study of costumes in theatre, film and television. Her research has revealed itself essential in the study of art history.

The Auditorium al Duomo, where the scientific sessions of the *colloquium* will take place, is located in the heart of downtown Florence and is a modern, state-of-the-arts lecture theatre equipped for multimedia presentations and simultaneous translation. The presentations will be a step back in time, examining the history of fashion in societies beginning with Renaissance dress and ending with contributions from major fashion stylists. Designers for cinema and theatre, as well as re-enactment curators will reveal their techniques of costume reconstruction.

Among the locations that will host exclusive visits for the participants of Costume Colloquium are in Florence: Palazzo Vecchio and its monumental quarters, animated by actors wearing reproductions of Renaissance dress; The Medici Chapels, the burial sites of the Grand Dukes and their families; Palazzo Pitti, once a royal palace, now the home of the Gallery of Costume, the only museum of the fashion history in Italy and one of the most important in the world, with its 6,000+ pieces of antique dress, theatrical costumes and accessories; Stibbert Museum, a fascinating historic villa totally transformed during the 19th century according to the taste of an eccentric English collector, which holds 36,000 pieces among which are costumes, arms, armature, furniture and furnishings; and in Pisa: Cerratelli Foundation which houses an inestimable historic collection of over 25,000 costumes and over 20,000 film posters, scenic photographs, manifestations and sketches that once belonged to the Cerratelli theatrical costume atelier where

the costumes of important theatrical and cinematic productions such as "A Room with a View" by James Ivory and "Fratello Sole e Sorella Luna" by Franco Zeffirelli were created; The National Museum of the Royal Palace, considered one of the most important Pisan palaces, it was once the official residence of the Medici Grand Duke dynasties, and later of Lorena and Savoia families. It is now a noble residence decorated in an opulent style where important works of art, including many official court portraits, are on display.

Info: Promo Florence Events
info@promoflorenceevents.com www.costume-textiles.com

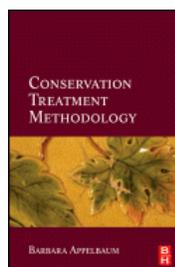
PUBLICATIONS

Post-Prints

With the great help and the hard work of our colleague Theo Sturge, the leather related postprints for the **ICOM-CC interim meeting in Athens in 2004** are now published in full colour. They can be purchased as a printed book, or they can be downloaded as a PDF file. This is free. To get to the book go to:
<http://www.lulu.com/content/1644345>

Conservation Treatment Methodology

Barbara Appelbaum, Partner, Appelbaum and Himmelstein, specialist in the treatment of ethnographic objects and textiles and in conservation assessments and collections surveys.



Description

Conservation Treatment Methodology is a new publication dealing with decision-making for

conservation treatments. The book proposes a series of explicit steps that can be applied to the treatment of all cultural property, independent of material or object type. Written by a highly respected conservator, this book brings conservation theory firmly into the practical realm. The book also introduces new terminology that facilitates discussion of treatment options with non-conservators. The systematic approach, illustrated with concrete examples, will make conservators more confident in their treatment decisions. Conservation Treatment Methodology is not a technical manual about how to do treatments but a discussion of how to make decisions about what treatment to do. It deals equally with the physical and cultural aspects of objects and discusses issues like the meaning that objects hold for their owners and the importance of the object's history in determining its treatment. The book is therefore useful for art historians and museum personnel who deal with conservators and want to know more about the treatment process. Conservation students and museum curators will also find this book a valuable resource.

Contents

Introduction; The Characterization grid; Quadrant I: The Physical examination; Quadrant II: The Role of science in object characterization; Quadrant III: Characterizing the object: non-material aspects; Quadrant IV: Lifetime of the cultural object; The Concept of the ideal state; Values analysis, the timeline, and the ideal state; Determining the realistic goal of treatment; Preservation and the goal of treatment; Traditional conservation concepts and the methodology; Choice of materials; Choice of methods; Purposes of documentation; Creating documentation; Treating the object

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Textile Society of America Publications Initiative, founded by the Coby Foundation Ltd.

The Textile Society of America (TSA) is pleased to announce the receipt of a grant from The Coby Foundation, Ltd. to develop and undertake a survey of publication needs in the fields of textile studies. As an organization founded to provide an international forum for the exchange and dissemination of information about textiles worldwide from artistic, cultural, economic, historic, political, social and technical perspectives, TSA is well positioned to undertake this investigation.

The Coby Foundation, Ltd., the only foundation in the United States to focus solely on funding projects in textiles and needle arts, is interested in this timely initiative, prompted by two factors: 1) The recognition that textiles provide a valid and important subject of study and scholarly investigation; 2) the current prevalent attitudes of some publishers, reluctant to publish scholarly monographs, particularly those which require a large number of illustrations and color reproductions. The survey will be used to ascertain current needs with regard to the publication of scholarly monographs in a diverse range of textile fields.

The survey will be distributed online to the largest possible constituency of textile scholars, academics, creative practitioners and other specialists. To facilitate the compilation of a comprehensive mailing list, we welcome your assistance. Individuals associated with academic presses (or others) with an interest in learning from this survey, please contact us with recommendations for questions or topics.

For additional information about the Textile Society of America visit the TSA website at <http://www.textilesociety.org>

Textile Specialty Group

American Institute for Conservation of Historic and Artistic Works

E_conservation magazine

Issue no. 3 of e_conservation magazine is online and available for download from <http://www.e-conservationline.com> . Past issues are also available from the archive, with a new download option for individual articles as well.

No. 3, published on 24th February 2008
ISSN: 1646-9283

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We hope you will enjoy the reading!

e_conservationline team
<http://www.e-conservationline.com>

Textile Books for 2008

Here is a list of books you might like to be given on your birthday. All you have to do is circle your favorite(s) and pass the list to your friends or librarian! We would like to include Textile Conservation titles every year. Please help us prepare next year's selections—we would especially like to include titles in foreign languages that might not get press otherwise.

Thank you!
Seta Wehbe
Metropolitan Museum of Art

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CORRECTIONS

Unfortunately two articles have been published earlier with text missing. The articles are:
In the TWG Newsletter No. 19, 2004, "A Preliminary Study of a Micro Extraction Method for Measuring the pH of Textiles" by Jan Vuori and Season Tse
In the TWG Newsletter No 20, 2004 "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" by Irene Karsten and Jane Down

You can read the correct articles on the web:
<http://www.icom-cc.org/WG/Textiles/Newsletters/>

TOOLS

USB Penscope



LED lamp and micro camera technology. It has an auto focus function.
12.2mm outer diameter OD., 14" in length
The resolution is 300,000 pixels. Uses USB 2.0 format. Screen display controlled through the PC software, record pictures or live video!

Perfect for close up internal inspection, 90d mirror + More!

Resolution: 640 x 480pixels (VGA)
Adjustable focus: from 10mm to infinity
Built-in white-light LED illumination
Frame rate: up to 30fps
Interface: USB2.0 (PC)

Dimension: 145mm (length) x 12mm (diameter)
Weight: 11.66g

<http://www.endoscopio.com/pencam.htm>

Proscope

High resolution handheld microscope

<http://www.proscopehr.com/>

SUBMISSIONS

The Newsletter needs your contributions. We would like to have summaries of interesting projects, ongoing problems, and upcoming studies in your area, city, region, or nation. Notices of exhibitions and books are also welcome. This is an opportunity to report in a few paragraphs on a major development to colleagues around the world. 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
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