



NEWSLETTER

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

ISSN 1027-1589

No. 26

August 2008

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FROM THE CO-ORDINATOR

Greetings everyone! This is my last opportunity to thank the full Textiles Working Group membership for their help and support during the two terms of my tenure as TWG coordinator. What a wonderful group of people! What terrific ideas! And so much talent! Everyone has been so thoughtful, helpful—the cumulative effect has been spectacular.

Jan Vuori, Pia Christensson, and Tracey Wedge, the co-editors of the Newsletters been able to publish nine issues in the last six years, we are formally published complete with an ISSN number for serials! We have had informative short papers, lists of current textile conservation books, and new tools. Our capable assistant coordinator, Elsje Janssen, has represented us at meetings I couldn't attend and promoted our viewpoint and needs to the Board of Directors. We have just sent out our first membership directory courtesy of Christine Mueller-Radloff's hard work.

We have had and will have a strong group of presentations at the Triennial Meetings and our interim meetings have been fabulous. Both "Recent Preoccupations Concerning Textiles, Leather, Legislation" at the Byzantine & Christian Museum of Athens (April, 2004) and "Upholstery+" in Cracow (May, 2007) were wonderful meetings—informative, extremely worthwhile, filled with enthusiasm for conservation! The proceedings will be published soon.

At the upcoming meeting in New Delhi we shall have two sessions on textiles conservation and textiles science and jointly, with the Ethnographic Working Group and the Paintings Working Group, a Forum on the Conservation of Thangkas. The Forum will also encompass two sessions. A list of the presenters for both the Textiles Sessions and the Forum is posted in this issue of the Newsletter.

Elections will also take place. Elsje Janssen, assistant coordinator, has agreed to run for election as Coordinator of the Textiles Working Group. Jan Vuori has agreed to the post of assistant coordinator. Christine Mueller-Radloff has agreed to continue as Membership assistant coordinator. Pia Christensson has offered to continue as a co-editor of the Textiles Working Group Newsletter. She would like to have some help—she needs a co-editor from the Americas and a co-editor from Asia, South Asia, or the Far East. Please consider volunteering!

Thank you everyone. It's been wonderful being your coordinator these few years. With all best wishes to each of you, Mary

Mary Ballard
Senior Textiles Conservator, Museum
Conservation Institute
Smithsonian Institution.

ICOM-CC 14Th Triennial Conference
New Delhi, India
22-26 September 2008

The schedule for the Textiles Working Group sessions currently stands as follows:

Tuesday, 23 September (Session 4 time slot)
4:15 to 6:15 pm (16h 15 to 18h 15)

Chair: Mary Ballard

4:15 Julia M. Brennan, *Simple Anoxic Storage Solutions for Textile Collections in Bhutan*

4:45 Elsje Janssen, *A centralized and overarching organization of collection policy, conservation and restoration and the position of the textile restorer in this context*

5:15 Hyun-Sook Lee, *The conservation of 17th century waterlogged textile relics*

5:45 Carmen Marian, *Learning from Prehistoric Textiles – A Way to Understand Cultural Traditions (poster)*

6:00 Business meeting/Elections

Thursday September 25 (Session 4 time slot)
4:15 to 6:15 pm (16h 15 to 18h 15)

Chair: Elsje Janssen

4:15 Jan Vuori & Nancy Britton, *A Preliminary Investigation of Digital Inkjet Printing on Sheer Fabrics for Textile Conservation*

4:45 Sonia O'Connor, Mary Brooks, Michael Fagan & Susanne Bouret, *Innovation in the X-Radiography of Textiles: Using Computed Tomography Imaging Techniques*

5:15 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*

5:45 Kaori Asai, Emma Biggs, Patricia Ewer, Kathryn Hallett, *Tapestry Conservation Traditions – An Analysis of Support Techniques for Large Hanging Textiles*

Friday September 26 - Forum on the Conservation of Thangkas
9 - 10:30 and 11- 1:15

This meeting is being hosted by the Working Group on Ethnographic Collections, Textiles Working Group, and the Paintings Working Group.

Session 1 theme: Sacred and In Situ

9:00 Sabine Cotte, *Thangkas: preserving a Living Religious Heritage*

9:15 Ann Shaftel, *The continuous evolving form of Thangkas*

9:30 Ute Griesser, *Presenting, handling and treating sacred thangkas according to western standards and respecting their cultural context—an achievable common purpose?*

9:45 Monk Sonam Dorji and Ephraim "Eddie" Jose, *The Dragon's Gift: The Sacred Arts of Bhutan*

10:00 Alan Farancz, *Restoration and conservation of Tibetan and Nepalese Thangkas*

10:15 Introduction to 3 posters: Shaftel, Janssen, Hulbert, poster summaries

Session 2 theme: Treatment, Analysis and Education

11:15 K.K. Gupta, *Thangka conservation at the National Museum, New Delhi, India*

11:30 Nilabh Sinha, *Thangka conservation at INTACH Art Conservation Centre in New Delhi, India*

11:45 Sanjay Dhar, *Thangka conservation in India: examples from private practice*

12:00 Mike Wheeler and Teresa Heady, *Case Studies: Treatment of three Thangka Paintings Showing a Versatile Technique*

12:15 Mikkel Scharff and Peder Bøllingtoft, *Documenting A Tibetan Wall Painting Reproduction*

12:30 Beth Price and Cecily Grywacz, *Tibetan Painting Materials*

12:45 Possible contributors: Pankaj Sharma, Yin-wah Ma, Regina Knaller, audience, Discussion: Future Directions

1:15 End

ICOM-CC Textile Working Group Membership Directory

Recently current members of ICOM-CC Textiles Working Group were provided with a copy of the group's membership directory. Because this directory is for the TWG membership only, it will not be posted unless the website can be made secure. We hope that this directory will prove useful for contacting members that you have met, or speakers that you have heard at a meeting, and ICOM-CC TWG authors you have read. Thanks are extended to the assistant coordinator for membership, Christine Müller-

Radloff, for her efforts in putting the list together and for trying to ensure that the information is accurate and up to date. Thanks also to Textile Working Group Newsletter editor Pia Christensson for her assistance.

STUDY TOUR REPORT

The Swedish Association of Textile Conservators (SFT)'s study trip to Paris and Lyon in April 2008

As the Swedish Association of Textile Conservators celebrated its 40th anniversary a study trip was arranged to visit textile conservation workshops and museums in Paris and Lyon. Twenty colleagues joined the trip and we visited Les Gobelins, Musée Galliera, Musée des Arts Decoratifs and Institute National du Patrimoine in Paris as well as Musée des Tissus et des Arts Decoratifs de Lyon.

Les Gobelins: Les Gobelins (tapestry), together with Beauvais (tapestry) and Savonnerie (carpets), are part of the institute "Mobilier National", which is a state department for art. Mobilier National is situated in Les Gobelins old factory area in the heart of Paris. They are commissioned to refurbish official rooms and property that belongs to the French state and to conserve and store furniture and decorations. Last year Les Gobelins celebrated 400 years (1607-2007) and was opened to the public after being closed for 35 years.

The factory area is a city in miniature with buildings from the 1700th century up until today. The tapestries are woven both in haute-lisse (upright weave) and basse-lisse (horizontal weave). When weaving at Les Gobelins, the weaver sits behind the warp of an haute-lisse with daylight coming in from behind. The pattern is placed behind the weaver and is reflected onto the warp with mirrors in different sizes. In total the Gobelins are woven on 15 big upright looms by 30 weavers.

When weaving at the Beauvais factory the weaver sits behind the warp of a basse-lisse with daylight coming in from behind. The backside of the warp is facing the weaver and the pattern is placed underneath the warp. This makes a mirrored image. The technique is used

for weaving upholstery. There are twelve basse-lisse weaves at the factory. The Savonnerie carpets are made in a knotting technique on haute-lisse weaves. The weaver sits in front of the warp with daylight coming in from behind and the pattern behind the warp. A Savonnerie carpet is knotted with between 80,000 to 160,000 knots/m² and the pile is cut to a velvet surface.

Musée Galliera: At the Musée Galliera we were taken around the textile conservation studio and the storage area by Sylvie Bruun and Pascale Bourget-Ballesteros. The collection contains mainly court costume and upper class costume. In the storage, corsets and bodices were placed, individually supported, in deep drawers and dresses were hung on hangers.

A method of conservation, which has not been used in Sweden so far, was shown to us. The method is based on using a screen printed fabric as support for losses and holes. It looks very neat, is time saving and esthetically pleasing.



Costume storage at Musée Galliera

Musée Des Arts Décoratifs: Three conservators work at the Musée Des Arts Décoratifs and we

were shown the conservation studio and exhibitions by Fabienne Van Der Brouch. The Museum has 40,000 objects which, during a six month period, are being moved to larger storage facilities on the outskirts of Paris. There are clothes and accessories from all centuries with a main focus on the 19th Century. All the furniture in the conservation studio is on wheels so it can be moved around when necessary. All costumes that go on display are supported by an individually shaped mannequin. The display area is 2,000 m² and the exhibitions change 2-5 times a year. Each exhibition contains about 600 objects. The display cases were built in 1986 for the display of textiles and are climate controlled with large doors for easy access. Haute Couture designers make exhibitions and we were lucky to see that of Christian Lacroix. The display cases had different themes like flowers, spots, black and quilting technique. In each case there was historic costume mixed with Christian Lacroix's. Simply beautiful!



Textile conservation studio at Musée Des Arts Décoratifs

Institute National du Patrimoine: Patrica Dal Pra, teacher at the School of Textile Conservation, showed us around the school which is one of two instituted to teach conservation in France. The other one is at Sorbonne. The program of education is 5 years long and confers a Masters degree. You can study seven different fields of conservation: metal/ ceramics/enamel/glass, furniture, painting, photographs, sculpture,

textile and graphics/books. The institute developed from the French Institute of the Restoration of Art which was formed in 1977. The education for conservation at the Institute National du Patrimoine was formed in 1996. We were shown the work of the textile conservation students and the library.



Textile conservation studio at the Institute National du Patrimoine

Musée des Tissus et des Arts Decoratifs de Lyon: We took the fast train to the textile city of Lyon and visited the Musée des Tissus et des Arts Decoratifs de Lyon. Textile conservator Marie Schoefer was our guide for the day. She is one of two conservators working at the museum and she was trained at the Abegg Stiftung in Switzerland.

In the Conservation Studio we were shown costume and other textiles that had been recently conserved. In storage the objects were kept in wooden cupboards and many of the objects were pressure mounted behind glass. The Museum has a great collection of fabric samples of various origins, from Coptic fragments to modern prints and also a lot of 18th Century dress. Many of these objects are on permanent display. An exhibition on renaissance fabrics from Italy was just about to open and we had the chance to have a preview.

Altogether it was a fantastic study trip where we saw many beautiful textiles and costume. We also got to study methods and materials used in textile conservation in France. To do this with a group of enthusiastic colleagues is a great way to travel. We all have different experiences to build on but making a study trip gives us a

common ground to work from. It ensures that the Swedish textile conservators are updated on conservation methods outside of Sweden as well as building new networks. A good way to celebrate 40 years of Swedish Textile Conservation.

Finally we would like to thank all the people that showed us around their institutions and gave us so much of their time and warmth.

Anna Javér Kristiansen, The Museum of World Culture, Goteborg, Sweden
On behalf of The Swedish Association of Textile Conservators

The Getty Conservation Institute Residential Research Grants

Recipients of the Getty Institute Residential Research Grants live in residence at the Getty Conservation Institute (GCI) where they pursue their own projects free from academic obligations, make use of Getty resources, and participate in the intellectual life of the Getty.

The Conservation Guest Scholar Program

The Conservation Guest Scholar Program at the Getty Conservation Institute supports new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including sites, buildings, and objects) and the theoretical underpinnings of the field. The program provides an opportunity for professionals to pursue scholarly research in an interdisciplinary manner across traditional boundaries in areas of wide general interest to the international conservation community. These grants are for established conservators, scientists, and professionals who have attained distinction in conservation and allied fields. Applications are welcome from researchers of all nationalities.

Completed application materials for the 2009 – 2010 scholar year must be received in the Getty Foundation office on or before November 1, 2008.

Application materials and full terms of the GCI scholar program can be found on the Getty Foundation website:

<http://www.getty.edu/grants/research/scholars/researchGCI.html>

Postdoctoral Fellowship in Conservation Science

The Getty Conservation Institute's Postdoctoral Fellowship in Conservation Science is a two-year program designed to provide recent PhDs in chemistry or the physical sciences experience in conservation science. The 2009-2011 fellowship will give particular emphasis to the application of science to some of the conservation issues being posed by modern and contemporary art.

The postdoctoral fellow will play an integral role in the GCI's expanding area of Contemporary Art Research that works in collaboration with several external partners to address some of the pressing issues in this field. Existing projects include: modern paints; outdoor painted sculpture, contemporary murals, and plastics, and for each of these areas methods are being developed to improve analysis, and to better understand the how these materials will change with age and/or conservation treatments. Depending on the experience and expertise of the fellow, he/she may propose to work on one of the existing areas of interest, or to initiate a new project that addresses other areas of concern with modern and contemporary art.

Completed application materials for the 2009 – 2011 postdoctoral fellowship must be received in the Getty Foundation office on or before November 1, 2008.

Application materials and full terms of the GCI postdoctoral program can be found on the Getty Foundation website:

http://www.getty.edu/grants/research/scholars/Research_GCIPostdoc.html

Graduate Internships at the Conservation Institute

Graduate Internships at the Getty support full-time positions for students who intend to pursue careers in fields related to the visual arts. The Getty Conservation Institute offers 12 month residences in Field Projects, Education and Science. Graduate internships at the Getty are open to applicants of all nationalities. Students must either be currently enrolled in a graduate program leading to an advanced degree in a field relevant to the internship(s) for which they are applying or have completed a relevant graduate degree in 2006 or later

Completed application materials for the 2009 - 2010 Graduate internship program must be received in the Getty Foundation office on or before December 15, 2008.

For more information and application materials for the Graduate Internship program, visit the Getty Foundation website:

http://www.getty.edu/grants/education/grad_inter ns.html

Online publication: *Elements of Technical Analysis for Tapestries*, by André Brutillot

The trilingual version of André Brutillot's *Éléments d'analyse technique des tapisseries* (Grundlage für die Technischen Analysen von Tapisserien/ Elements of Technical Analysis for Tapestries) is almost complete. A Spanish version is being made. This copiously illustrated guide to the different technical details associated with western European tapestries will aid in developing a taxonomy—a classification system—to place the weavers of tapestries and regional origins more precisely. Look for this soon on the ICOM-CC website of the Textiles Working Group! It is too big a file to send by email! It is too beautiful a technical production to miss! Additions and supplements are requested by the author.

WORKSHOP REPORT

Digital Inkjet Printing for Textile Conservators

(Reprinted from *AIC News*, Vol. 33, No.5, September 2008, with the permission of the American Institute for Conservation of Historic and Artistic Works, 1156 15th Street, New York, Suite 320, Washington D.C. 20005; info@aic-faic.org, www.aic-faic.org)

Philadelphia University, Philadelphia, Pennsylvania, USA
June 13-15, 2008

Philadelphia University (formerly the Philadelphia College of Textiles and Science) hosted a three-day workshop sponsored by AIC-FAIC specifically for textile conservators on the use of digital inkjet printing on fabric. Course instructors included Philadelphia University

faculty Hitoshi Ujiie, Associate Professor of Textile Design, and E.J. Herczyk, Assistant Professor of Computer Aided Design. They were assisted by Wendelyn Anderson, Workshop Coordinator and Assistant, and two student assistants, Meeae Ranck and Kathleen Callahan. Workshop enrollment was limited to 15 conservators, both museum-affiliated and in private practice, enabling each participant to have their own computer workstation and to see the processes being demonstrated on the printers.

This workshop grew out of research by Jan Vuori of the Canadian Conservation Institute, and Chris Paulocik and Nancy Britton of the Metropolitan Museum of Art. They presented their research at AIC's 34th Annual Meeting in Providence, Rhode Island, and plans continue for a chapter on wide format digital printing to be included in the Textile Conservation Catalog. Vuori, Paulocik, and Britton are to be commended for doing much of the legwork to ensure that the course made the best use of limited time.

Philadelphia University was the ideal venue for such a workshop. Their Center for Excellence of Digital Inkjet Printing of Textiles has the equipment and personnel needed for such a course. Previously, they offered a five-day course to artists and designers interested in digital inkjet printing for modern design applications. This was the first time Philadelphia University offered the course specifically geared toward textile conservators. The workshop design was excellent and the course materials were comprehensive and thorough, covering the theory and techniques of digital printing as well as its potential conservation applications. The format included classroom PowerPoint lectures by Professor Ujiie and lab sessions by Professor Herczyk. Each participant was given a notebook with printouts of the lecture slides, lab notes, and a list of vendors/suppliers. Everyone left with many samples printed during the course.

Professor Ujiie's lectures included overviews of conventional textile printing history, current technology (hardware and software), color management principles, inks (dyes or pigments) and their applications according to fiber, and resources for the purchase of dyes and pigment inks. Professor Herczyk's lab sessions provided hands-on experience in using Adobe Photoshop

to perform color indexing and correcting. Ergosoft software was used in conjunction with a GretagMacbeth spectrophotometer for color profiling. Printed samples were created on a variety of fabrics using inks that were pigment or dye-based; reactive, acid, and disperse dyes were used. The importance of calibrating the camera, computer monitor, scanner, and printer to obtain the desired color was underscored. Wendelyn Anderson talked about necessary post-treatment (such as steaming to ensure a good fiber-dye bond) and discussed the merits of sending fabric out to be pre-treated versus doing it in-house.

The third day of the workshop focused on desktop printing solutions. Not to be confused with the pigment inks and printers used to print on paper, the models covered in the workshop still are less expensive than some of the industrial models used in the labs at Philadelphia University. These printers may be a viable solution for some applications and more economically feasible for conservators, especially as the technology develops.

Throughout the workshop, participants expressed their interest in the possibilities of digital inkjet printing for loss compensation as well as for producing reproduction yardage for large projects. The archival quality of the inks – their light-fastness, wash-fastness, and crocking properties – was of concern as was the nature of the adhesive used for backing yardage with paper before printing. These issues were discussed and participants concluded that further research and testing are needed before digital inkjet printing can be more widely applied. The expense of the equipment and software suggests that wide-format digital printers are not likely to become everyday fixtures in museums or private labs anytime soon. It is probable that conservators will consult with outside vendors already working with this technology. One of the workshop's goals was to learn the language to be able to communicate effectively with designers and/or printers in order to digitally print on textiles. The workshop was successful in this regard, and participants left with new tools to approach compensation for loss and other dilemmas in textile conservation. It is hoped that there is sufficient interest in the field to hold this workshop again.

Virginia Whelan (Filaments Conservation Studio),
Anne Peranteau (North Carolina Museum of History)
Robin Hanson (Cleveland Museum of Art)



Participants and instructors at workshop:
Digital Inkjet Printing for Textile Conservators
Philadelphia University, June 2008

CALENDAR OF MEETINGS & COURSES

XXII Reunión Anual
Comité Nacional de Conservación Textil
Centro Patrimonial Recoleta Dominica
Santiago, Chile
6-10 de Octubre de 2008

Este año nuestro encuentro se realizará en el marco de la Reunión Anual del Comité Internacional de la Indumentaria del ICOM. En las mañanas se sesionará junto al Comité de Indumentaria, y se están programando actividades paralelas durante la tarde para los socios del CNCT. Nuestro Comité estará a cargo de la sesión de apertura del día lunes 6 con una visión sobre la indumentaria y la tradición textil en nuestro país. Estos trabajos serán presentados por socios del CNCT especialistas en cada una de las materias en cuatro ponencias, más una dictada por un invitado externo. Toda la información respecto de nuestra XXII Reunión Anual estará disponible en nuestro sitio web

Comité Nacional de Conservación TEXTIL
Casilla 50189, Correo Central - Santiago
www.cnct.cl - comite@cnct.cl

XXII Annual Meeting **National Textile Conservation Committee – CNCT**

Santiago, Chile
October 6th -10th 2008

This year our meeting will be held together with the Annual Meeting of the International Costume Committee – ICOM. Morning sessions will take place together with the Costume Committee and some other activities for the CNCT members are being organized for the afternoon sessions. The Chilean Committee will be in charge of the opening session on Monday 6th with a vision of the Chilean costumes and the textile tradition in this country.

All the information about this meeting is available in the CNCT web site
www.cnct.cl or contact Isabel Alvarado
comite@cnct.cl or isabel.alvarado@mhn.cl

REUNIÓN DEL COMITÉ INTERNACIONAL DE LA INDUMENTARIA - ICOM SANTIAGO – CHILE 2008

Tema de la Reunión:

**** Moda Colonial: ¿Qué sucede con la moda cuando viaja? ¿Cómo nuevas fronteras, culturas nativas y textiles afectan al vestuario traído de casa? ¿Cómo son adaptados los materiales, climas y tradiciones del viejo mundo, a los nuevos mundos en el vestir y la moda? Se utilizaron telas importadas para crear moda, vestuario de estilo europeo realizado por costureras y diseñadores chilenos. Nuestro anfitrión, Museo Histórico Nacional, nos ofrecerá una exposición que ilustra el uso de telas europeas en el vestuario chileno, la que será un excelente punto de partida para este apasionante tema. ****

International Costume Committee – Comité Internacional du Costume **Comité Internacional de la Indumentaria ICOM**

Annual Meeting, October 6th – 10th 2008,
Santiago, Chile

Meeting theme:

****Colonial fashion:** What happens to fashion when it travels? How do new frontiers, native culture and textiles affect the wardrobe brought from home? How are old world materials, climates, and traditions adapted to new worlds in dress and fashion? Imported fabrics were used to create fashionable, European-style dress by Chilean designers and dressmakers. An exhibition illustrating the use of European fabrics in Chilean clothes at our host museum, Museo Histórico Nacional, will be an excellent starting point for this exciting theme. **

For further questions, contact:

Ms. Isabel Alvarado
Museo Histórico Nacional
Email: isabel.alvarado@mhn.cl
Phone number: 056 – 2 – 4117060
Fax number: 056 – 2 - 4117050

Costume Colloquium: a tribute to Janet Arnold

Florence, Italy
November 6-9, 2008

Further to the information about this colloquium published in a previous issue (*ICOM-CC Textile Working Group Newsletter*, No. 25, April 2008, p. 22-23), the complete program of speakers and events can now be found at (www.costume-textiles.com).

The Costume Colloquium's four-day program includes 33 presentations grouped into 8 sessions that address the following topics:

- Janet Arnold, dress historian, artist, fashion designer and teacher: background on her life and work
- The study and research of costume and dress today: what is the status quo?
- The study of burial clothes: historic research and conservation
- The study of burial clothes: historic research and conservation
- Studying cut and construction: the influence of the past on contemporary fashion
- Documenting dress using visual and archival source: dress as a document and documents of dress

- Florence, historic Italian fashion centre: future prospects
- Theoretical and practical perspectives: methods of research and conservation

The presentations will be interspersed with exclusive visits to Palazzo Vecchio, Medici Chapels, Stibbert Museum, Costume Gallery and the Apartments of Palazzo Pitti.

Registration is limited to 250 participants. Full details about how to register are on the website (www.costume-textiles.com).



Going Green: towards sustainability in conservation

Reducing the environmental impact of professional activities

The British Museum, Clore Education Centre
London, England
Friday 24 April 2009

Registration:
£35, Members £25, students £15 (lunch not included)
Increased price for bookings after 1 March 2009
£40/£30/£20

Conservators and their colleagues are responding to the need to reduce the environmental impact of their professional activities. Such efforts may also anticipate regulatory requirements, given national and international commitments to reduce carbon emissions. The Department of Conservation and Scientific Research at The British Museum will

host a one-day meeting in April 2009, *Going Green; towards sustainability in conservation*, which will allow professionals to demonstrate and share best practice. This meeting aims to show examples of successful practical adaptation to increase sustainability within the conservation studio as well as the broader aspects of collections care.

Keynote speakers will include:

Sarah Staniforth, Historic Properties Director, National Trust

Brian Hayton, Member of the MA Council, Assistant Director (Cultural Services) Bradford MDC

Nancy Bell, Head of Collections Care, National Archives, Kew

Call for papers

We invite contributions on the opportunities and challenges offered by a green future, focusing on practical examples of how conservators and others are adapting working methods and sourcing alternative materials whilst safeguarding the integrity of professional practice. Examples of environmental good practice, efficient energy use, waste reduction and recycling are welcomed, as are accounts of how this transition can be made successfully. Presentations will be 20 minutes long and there will be time for questions. PowerPoint presentations are to be submitted prior to the conference.

Deadline for submission of abstracts:

1 October 2008 (max. 250 words). Contact information should include: name, postal and email addresses, telephone and facsimile numbers. Authors of selected papers will be notified by 12 December 2008. Speakers will be required to submit the full paper for publication by Friday 22 May 2009. After the conference, all papers will be published on the British Museum website with hard copies printable on demand. The authors are responsible for rights and permission to publish photographs or graphics.

For more information about Going Green conference, please contact:

goinggreen@britishmuseum.org

Telephone +44 (0)20 7323 8678

Facsimile +44 (0)20 7323 8636

Going Green

Department of Conservation and Scientific

Research
British Museum
Great Russell Street
London WC1B 3DG

Moulds and Dust in Libraries, Archives and Museums: Conservation, Health and Legal Implications

British Library, London, UK

3 November 2008

On November 3, 2008 the International Society for the Built Environment (ISBE) in association with the British Library, The National Library of Scotland, the National Preservation Office, and Environmental Building Solutions Ltd. will present a one-day, multidisciplinary and practical conference at:

British Library
Conference Centre
96 Euston Road
London NW12DB

Conference Sessions include:

Conservation, Health and Legal Implications
Building Fabric, Services and Environmental Monitoring
Climate Change and Future Impacts, Research and Development
Ways Forward for Risk Assessment, Prevention and Successful
Scientific Sustainable Solutions
Case Studies
Question/Answer Session

For further information on the conference please contact:

Dr Jagjit Singh
Environmental Building solutions
Tel: +44 1525 261922
Fax: +44 1525 261923
E-mail: ebs@ebssurvey.co.uk

For further information on the Venue and the British Library, please contact the National Preservation Office at npo@bl.uk or see <http://www.bl.uk/npo>

Booking - Please complete and return this section:

Please reserve ____ place(s) at the conference:

Moulds and Dust in Libraries, Archives and Museums Conservation, Health and Legal Implications, 3 November 2008

Name(s):

Company:

Address:

Telephone:

E-Mail:

I enclose a cheque for UKP150.00+VAT per delegate (UKP176.25), covering attendance, conference documentation and Lunch and refreshments during the day.

Please make cheque payable to EBS Ltd.

Signed

Date

Please send all correspondence to:

Mrs Pala Kaur
Conference Secretary, ISBE
Galley Cottage, Galley Lane
Great Brickhill
Milton Keynes MK17 9AA
Tel: +44 1525 261922
Fax: +44 1525 261923
ebs@ebssurvey.co.uk

2009 Ancient Peruvian Textiles Workshop

Lima, Peru

January 11-21, 2009

Museum Textile Services is pleased to announce that the 2009 Ancient Peruvian Textiles Workshop will take place from January 11-21 in Lima, Peru. Applications are now being accepted. The theme of the 2009 workshop is "cotton." We will document, conserve and mount pre-Columbian cotton textiles from the collection of the Huaca Malena Museum (<http://huacamalena.perucultural.org.pe/>). Prior to the start of classes we will make a three-day excursion to Northern Peru to visit the Bruning Museum in Lambayeque, the Sicán National Museum in Ferreñafe, and the archaeological site of Tucume. At Tucume we will have a hands-on lesson in cotton spinning and weaving.

This course is geared toward museum professionals and others with museum sensibilities and excellent hand skills who want to learn about textile conservation and pre-Columbian cultures while visiting Peru. Past students have included conservators from all disciplines, archaeologists, weavers, historians, and textile aficionados ranging in age from college students to retirees. To see photos from past years please visit http://www.flickr.com/photos/patina_green/sets/.

The course cost is \$1000 per person. This includes up to eleven nights of double-occupancy accommodation, ground transportation, tuition, and guides. Single rooms may be available upon request at a higher cost. This fee does not including airfares, return transportation to the airport after the course, lunches, or dinners.

Please email Camille Myers Breeze at museumtextiles@gmail.com for an application form or for more information.

Camille Myers Breeze, Director
Museum Textile Services
Andover, Massachusetts
www.museumtextiles.com
978-851-0110

Fashion & Fabric: Theory, Materiality & Practice - Graduate Student International Conference

Material Culture Institute, University of Alberta
Edmonton, Alberta, Canada
15 -16 May 2009

2009 is the International Year of the Natural Fibre. Inspired by this event, this conference will explore the history, culture and conservation practices arising from the world's natural fibre textiles. The conference will be interdisciplinary in structure and address both contemporary and historical topics.

Call for papers

Proposals are invited from graduate students across the disciplines researching issues related to the conference theme. All perspectives are welcome. Full panels as well as individual proposals will be considered. Applicants may be either Masters or PhD candidates.

Potential topics may include but are not limited to:

- Textiles & Consumerism
- Dress & Community
- To Repair & Recover: Conservation Practice and/or Process
- Practice of Production
- Trade, Textiles & Culture
- Fibre & Fashion
- Design History/Practice

Proposals: Abstracts of proposed papers (150-200 words) should be received by 15 December 2008. To aid us in the blind review process, please submit your abstract in the following electronic format: MS WORD document or RTF, composed of 3 pages. The first page should have your name, your university affiliation, program of study, your telephone number and your email address. The second page should have only your presentation title and abstract text, for blind review. On the third page we ask that you provide a 1 page short CV.

Please send proposals via email to Jennifer Beamer at beamer@ualberta.ca. Please use: MCI Graduate Student International Conference Submission as your subject heading. Presenters will be contacted and a preliminary program will be announced no later than 30 January 2009.

Selection Process: Submissions will be reviewed by an Editorial Committee composed of current graduate students and faculty associated with the Material Culture Institute. All proposals will be adjudicated in a blind panel process, and are therefore considered refereed.

A limited number of bursaries will be available to assist with travel for presenters. Information will also be forthcoming about accommodation etc when the preliminary program is announced.

Conservation of Three-Dimensional Textiles 7th North American Textile Conservation Conference - NATCC

Québec City, Québec, Canada
September 30 – October 3, 2009

The 7th biennial North American Textile Conservation Conference (NATCC) will focus on topics relating to the conservation of 3-D textiles: case studies of treatments; innovative uses of materials; conservation initiatives and policy; and cultural and ethical concerns. The subject matter includes, but is not limited to, costumes and accessories; upholstery; fiber art; needlework and ethnographic objects.

Call for Papers

Conservators, curators, conservation scientists, project managers and other museum specialists are invited to submit proposals for presentations. Abstracts for papers and posters may be submitted in English, French, or Spanish and must be accompanied by a short biography of the author/s. Abstracts may not be longer than 250 words. Contact information should include: name, postal and email addresses, telephone and facsimile numbers.



Québec City – venue for NATCC 2009

Please submit your abstract to Susan Heald by September 12, 2008 via email to healds@si.edu or as a hard copy to NMAI_CRC 4220 Silver Hill Road, Suiteland, MD 27046 USA.

The abstracts will undergo a peer review process and authors of selected papers will be notified by December 12, 2008. Presentations will be 20 minutes long and there will be time for questions. All speakers will be required to submit the full – “ready for publication” – version of their paper in the language in which it will be presented (English, French or Spanish), by April 1, 2009. The papers will be published in CD format and distributed at the conference along with printed abstracts in English, French and Spanish. Authors of papers accepted for presentation will be required to submit an advance copy of their presentation by September 15, 2009 for purposes of simultaneous translation. Authors are responsible for rights and permissions to publish photographs or graphics.

For more information about NATCC, visit www.natcc.net

EXHIBITIONS

The Divine Art – Four Centuries of European Tapestries

Art Institute of Chicago

1 November 2008 to 4 January 2009

For the first time in the history of the Art Institute, a major portion of its unparalleled tapestry collection will be featured in a spectacular presentation in Regenstein Hall. The exhibition will feature masterpieces from the 15th through the 18th century that will cover entire walls of gallery space. Subject to an extensive conservation process in Belgium, the tapestries were examined by scholars who made extraordinary discoveries about the collection. These findings are detailed in a fully illustrated catalogue that will accompany the exhibition. This presentation will show these works of art at their best—dazzling the eye beyond expectation.

A one-day programme of lectures (limited seating) will take place on October 31

For more details, see:

<http://www.artic.edu/aic/exhibitions/exhibition/divineart>



After a design by Justus van Egmont (1601–1674), produced at the workshop of Gerard Peemans (1637/39–1725). A Scene from the Story of Caesar and Cleopatra: An Amalgamation of Scenes from "The Story of Cleopatra," "The Story of Caesar," and "The Story of Zenobia and Aurelian," c. 1680. Brussels. Gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson.

BOOK REVIEW

X-radiography of Textiles, Dress and Related Objects

by Sonia O'Connor and Mary M. Brooks
Butterworth-Heinemann, 2007, 288 pages, illustrated.

Sometimes a presentation at an ICOM-CC Triennial Meeting provides the audience with highlights from a large, comprehensive multiyear project. The Preprint papers with their restrictions on length and on number of images condense such presentations even more. Still, such a presentation can give insights and ideas that resolve questions you might not even have realize you had—or questions that had wandered unanswered in your head for years! Yet not everyone can attend all the Triennial Meetings, nor is everyone's library filled with a complete set of Preprints. Thus, it is very satisfying to have colleagues who have patiently and thoroughly expanded a large, collaborative project into a full-length book exploring all facets of their ICOM-CC presentations.

Mary Brooks and Sonia O'Connor began by giving their initial findings to the Textiles Working Group in 1996 in Edinburgh (the 11th Triennial

Meeting). “The application of low-energy x-radiography in the examination and investigation of degraded historic silk textiles: preliminary report.” They included a thorough review of silk processing before explaining the X-radiograph technique and digital image analysis. By 2005, the project had expanded and matured into a full blown study of the use and application of X-radiography to the understanding of antique and archaeological textiles, dresses, and decorative objects. At the 14th Triennial Meeting (The Hague), Sonia O’Connor and Mary Brooks followed a succinct review of the principles of X-radiography with a wonderful set of images illustrating the information on materials, construction, repair, and deterioration that can be gleaned from a careful study of the X-radiograph image in comparison to the object itself. It was a wonderful, but tantalizing lecture.

For those that were present at the Triennial meeting and for those who missed them, the full length book version is now available! X-Radiography of Textiles, Dress, and Related Objects by Sonia O’Connor and Mary M. Brooks is divided into three sections: Textile X-radiography, Exploring the X-radiographic features of textile objects, and Case studies. The majority of parts 1 and 2 are written by them; the third section includes 18 case studies by them or by others. While the case studies are enjoyable and informative reading, it is especially helpful to have these studies paired with a ground text explaining the properties of X-rays, the parameters for X-raying a textile, digital imaging and image interpretation. I am particularly grateful for Dr. O’Connor’s chapter 6: Assessing the risks of X-radiography to textiles and for Graham Hart’s chapter 7: Radiation safety. Together with the subsequent chapters documenting materials, threads, fabrics, surface decoration, use and wear, this half of the volume will help the reader assess whether it is worthwhile to examine a textile, costume, or decorative object with X-radiography. Authors of the case studies include several Textile Working Group members—Kate Gill (chapter 12, upholstered furniture) Susanna Conti (chapter 13, various) Marian Kite (chapter 21, teddy bears), Elizabeth Peacock (chapter 24, archaeological footwear).

With this text at hand, you and your X-ray analyst will be able to learn how textiles can be examined with X-rays in the past, how they are

being used today, and how they may be useful to you in future work. Thank you Sonia O’Connor and Mary Brooks for a job well done!

Mary Ballard

TOOLS



16 Inch Pro Bend-A-Light, from Steelman
(www.steelman-js.com)
info@steelman-js.com

Model Number: 10150A
10" brass shaft
Plastic handle and protective cover
2 AA alkaline batteries (included)

(Thanks to Nancy Britton, Conservator of Upholstered Works of Art, Metropolitan Museum of Art)



Twin pH meter, from Horiba
www.wg.hii.horiba.com/b213.htm

Model Number B-213

Measure pH three ways:

1. put a few drops of sample on the flat sensor,
2. immerse the sensor in your sample or
3. scoop up a bit with the spoon shaped sample well.

The first method allows you to measure the pH of small samples of fibre placed on the flat sensor and wetted with a few drops of water.

(Thanks to Prof. Richard Wolbers, Winterthur/University of Delaware Art Conservation Program)



Compact Conductivity meter, from Horiba
http://www.jp.horiba.com/analy_e/b-173/b-173_03.htm

Model Number: B-173
 Incorporating a flat sensor, the B-173 conductivity meter can measure the conductivity of a solution from a single drop of sample. Users can either place a sample on the meters flat sensor or immerse the meter directly in the solution being tested.

(Thanks to Prof. Richard Wolbers, Winterthur/University of Delaware Art Conservation Program)

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
 USA 20746
 Tel: 301 238-3700 ext. 145
 Fax: 301 238-3709
 Email: ballardm@si.edu

Pia Christensson, co-editor
 Textile Conservator
 Kulturmagasinet/Helsingborgs Museer
 Gisela Trapps väg 1
 S-254 37 Helsingborg
 Sweden
 Tel: +46 42 10 45 19
 Fax: +46 42 10 45 10
 Email: pia.christensson@helsingborg.se

Jan Vuori, co-editor
 Senior 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