

INFLUENCE OF DISINFECTANTS ON NATURAL TEXTILE FIBRES

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Textile objects frequently occur in historical collections as well as in archaeological findings. Cultural heritage objects are often contaminated by microorganisms and therefore the disinfection is the essential step during a conservation process. Influence of selected disinfectants on different types of fibres (cotton and silk) was tested. Tested disinfectants were following: gamma radiation, ethylene oxide, Septonex, silver nanoparticles, glutaraldehyde, Bacillol AF and Chiroseptol. Properties of textiles were tested before and after artificial ageing for disinfected and non-disinfected samples. Degradation changes were determined by means of viscometry, colorimetry and tensile strength measurement.

Keywords: disinfection of textiles, gamma radiation, ethylene oxide, Septonex, silver nanoparticles, glutaraldehyde, Bacillol AF and Chiroseptol

CONSERVATION OF A BURIAL DRESS – USING A COMBINATION

OF VARIOUS METHODS

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Conservation of archaeological or grave textile findings is a specific problem in the field of conservation work. This contribution shows the different options for cleaning and conservation of textiles on an example of a burial dress, using a combination of various methods. The item of clothing in question is a silk dress from the furnishings of a 4/K coffin from the crypt of the Church of Our Lady Victorious, located on Karmelitská Street in Prague, originating at the turn of the 17th and the 18th century. During the conservation works, dry and wet cleaning was carried out and two different methods of consolidation were used – conservation by sewing and use of adhesive. The choice of the base material as well as the adhesive was made on the basis of tests carried out on model samples and, of course, with regard to the condition and character of the item of clothing in question.

Keywords: grave textiles, burial garments, conservation stitching, adhesive backing, Klucel G

CUTS OF WOMEN'S DRESSES IN THE BOOK BY JUAN DE ALCEGA

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The article addresses an analysis of the content of the Libro de geometria, practica y traça book written by Juan de Alcega in 1580 (re-edition in 1589). The work contains an analysis and verification of all the mentioned civilian cuts of women's clothes, while the cuts for typical period clothes were tested on the scale of 1: 3 and several selected constructions were verified in the scale of 1: 1. The drawings have shown that Alcega's cuts, designed for experienced tailors and journeymen, are functional, the fabric use is efficient and the techniques of fabrics folding are elaborate. However, in some cases the proposed consumption of the fabric is different from that used for the desired garment.

Keywords: Pattern book, Juan de Alcega

TEXTILE ECHOES OF THE ORIENT IN THE JINDŘICHŮV HRADEC CASTLE COLLECTIONS. THREE DECORATIVE SILK PANELS BROUGHT BY HEŘMAN ČERNÍN OF CHUDENICE FROM THE OTTOMAN EMPIRE

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The prominent Czech nobleman and diplomat Heřman Černín of Chudenice took three long journeys to the Islamic Orient during his long and fruitful life, bringing a number of Oriental artifacts in addition to political achievements. As part of the diplomatic gift of Sultan Ahmet I, there were three silk panels and one smaller tent. The silk panels used to serve as an interior decoration giving it the feeling of uniqueness and luxury not only in the Ottoman Empire but in Europe, too.

Keywords: Heřman Černín, Oriental textile, silk panels, diplomatic gifts

A JOURNEY TO WARDS A NEW TAPESTRY. FROM PROTIS TO ART PROTIS, ARADECOR, AND FLORDECOR

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Nonwoven techniques have had a long tradition in Czech lands since the 19th century. After World War II, a new technique was developed at the Research Institute of Wools in Brno. It was meant to advance the non-woven material originally intended for the production of cleaning textiles (cloths) to meet the requirements for warm and, at the same time, light winter outerwear. Researchers František Pohl and Václav Skála together with Jiří Haluza fulfilled that assignment from the end of the fifties of the last century. They gained recognition for the invention of the Protis and Czechoslovakia protected the new textile with a patent in twelve countries. However, they did not expect their work to live its second and third life – that it would become a popular technique in fine arts. In particular, ArtProtis from Brno, as these textile images were called, became, in a short time, almost essential part of public spaces and a sought-after home accessory. The technique was applied by famous artists such as Jiří Trnka, Jan Bauch, Josef Liesler and Antonín Kybal – Professor of the Textile art of the Academy of Arts, Architecture and Design in Prague. Another variation of nonwoven paintings was offered by Aradecor tapestry with a centre in Kdyně Machine Works and, last but not least, Flordecor with its facilities at the State Research Institute of Textile in Liberec. Relatively easy implementation, affordability and short time for its production as compared to conventional woven tapestries caused overproduction associated with poor quality of these nonwoven textile images, and therefore its devaluation at the end of the seventies and eighties. Subsequently, Art Protis, Aradecor and Flordecor almost disappeared. Only recently, nonwoven technologies developed from the original invention of the Protis have been experiencing a revival, and it is especially the youngest generation of artists that is interested in his technique.

Keywords: Protis, Art Protis, Aradecor, Flordecor, Arachne, Arteig, textile, non-woven textiles, tapestry, patent, batting, wool, textile industry, textile art, contemporary art, Expo, Academy of Arts, Architecture and Design in Prague