
Department of Textile Conservation Newsletter

Fall 2017 Volume 1

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MMA 39.13.7 Embroidered Portrait of Charles I. Detail, magnification 20x.
www.pinterest.com/textilesmet/embroidered-portrait-of-charles-i-mma-39137/

Welcome!

Janina Poskrobko, Conservator-in-Charge

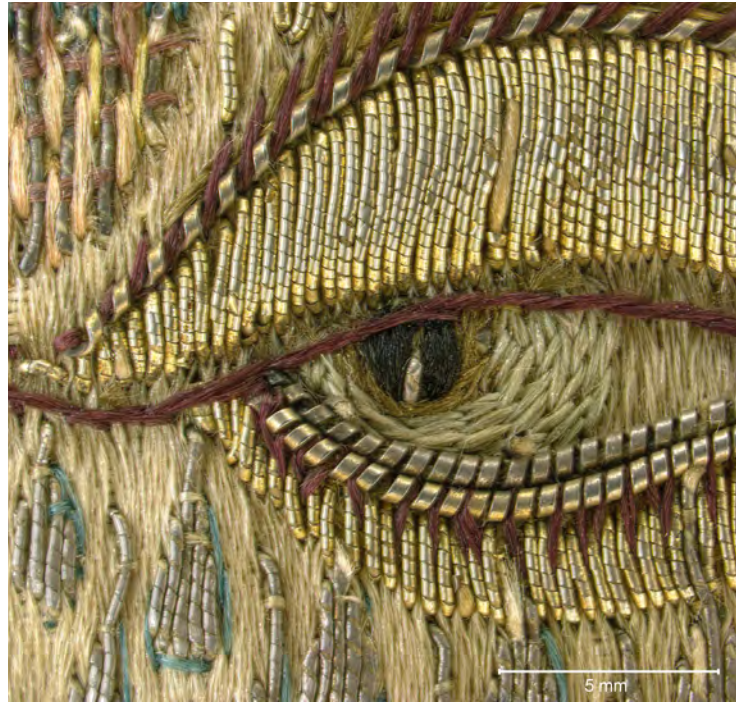
As the newly appointed Conservator-in-Charge of the Department of Textile Conservation I could not be more excited to step into my new role at this interesting time in The Met's history. We are busy preparing textiles for exhibition as well as conservation projects to ensure that our collection is well preserved and accessible to textile specialists and non-specialists alike. We have several new digital initiatives and are pleased to be forming a Visiting Committee that will allow us to further share some of the work we do here "behind the scenes".

Textiles are a cornerstone of material culture for all societies. They can be re-purposed, sometimes multiple times, long after they were created. Our Department has developed innovative methods for conserving, storing, and exhibiting textiles from a wide range of cultures, from early archaeological finds to contemporary production. These include tapestries, carpets, woven textiles, embroideries, costumes, and three-dimensional accessories. The object-based research integral to conservation work provides important primary source information critical to the correct placement of a textile in its historical context. Increasingly sophisticated technology enables conservators to share physical information via a variety of visual experiences. We are at a technological crossroads and benefit enormously from cross-generational collaboration, as well as from the multicultural profile that has marked the staff of this Department since its formation. Currently Textile Conservation includes native speakers of nine foreign languages (in addition to English). Several staff members have completed university degrees in both the USA and abroad. This wide variety of cultural perspective is an invaluable asset when caring for an encyclopedic collection representing multiple cultures across a span of more than 6,000 years.

THE
MET

History of the Department

The Department of Textile Conservation was established in 1973 in response to the needs of The Met's core collection of approximately 36,000 textiles from twelve curatorial departments. Nobuko Kajitani was appointed the first head of the department and her object-centered approach emphasized close examination of materials and techniques and the importance of an integrated historical and scientific approach in understanding and preserving the cultural legacies of textiles. In 1973 textiles were stored either in the Textile Study Room or in curatorial storerooms throughout the museum. The renovation of the American Wing in the early 1980s provided an opportunity to incorporate a dedicated storeroom and workroom to meet the needs of the growing collection of American textiles. Elena Phipps, Conservator at that time for American textiles, worked closely with the architects in every aspect of the project, including purpose-built cabinets and integrated conservation and viewing areas. The subsequent American Decorative Arts storeroom attracted wide attention for its innovative collections care of textiles. In the late 1980s, Antonio Ratti provided funds for a state-of-the-art textile center based on the ADA model for textiles from all curatorial departments. The center was to have two components: centralized storage with an adjacent public area and a separate workspace for the Department of Textile Conservation. The first phase of the Ratti project was the creation of a database of all of The Met's textile holdings, including the specific storage needs of each piece. The TMS database, a digital innovation at the time, was based on information from catalogue cards and required increasing computer literacy for all involved in this project. This unique history resulted in the Department's early adopting of new technology across a broad range of applications with analytical equipment. Following Kajitani's retirement in 2002, Florica Zaharia continued as Department head until October 2016. Under Zaharia's leadership the department continued to build on its' scholarly foundation, refining a collection-based, comprehensive digital database, including technical information and high resolution analytical images with a commitment to an open access contribution to the study of historic textiles.



MMA 28.220.7 & 8 Gloves with Embroidered Gauntlets. Detail of weeping eye motif, magnification 10x. www.pinterest.com/textilesmet/gloves-with-embroidered-gauntlets-mma-282207-8

Digital Initiatives

Close examination of a textile with the aid of a microscope reveals more than fiber type and weave structure. Images communicate visual information, *perceptions* of material objects. Textiles are three-dimensional objects resulting from a complex series of interrelated but independent actions, actions that do not necessarily have a set order. Visual communication permits a more layered thinking, following the visible and conceptual paths offered within the object itself. Macro images breathe life into an object by presenting an intimate view of core characteristics. Whether via a unique one-time image, a sequence of images, a video, or in the context of a systematic database, images illustrate text while they also convey visual information essential to the discussion of an object. The advent of image-based social media platforms such as Pinterest and Instagram allows non-verbal sharing of visual information. <https://www.pinterest.com/textilesmet/>

In a world of instantly-shared images a material object can be shared with transparency, fostering a dissemination of visual information that transcends cultural experience and bridges generations and disciplines. The use of images in the discussion of objects has undergone a revolution over the past decade as digital technology has become increasingly accessible to both the professional and the amateur and as technology evolves, the visual information images provide has become familiar and increasingly expected.

—Cristina Balloffet Carr

New British Galleries



The Destruction of the Children of Niobe
MMA 36.149.1

In preparation for the Fall 2019 re-opening of the Met's renovated British Galleries Associate Conservator, Olha Yarema-Wynar and Assistant Conservator Alexandra Barlow have undertaken the long-term conservation treatments of two seventeenth-century tapestries from the English Mortlake workshop *The Destruction of the Children of Niobe* (MMA 36.149.1) and *The Seizure of Cassandra by Ajax* (MMA 37.81). These two tapestries are from the set of six tapestries, *The Horses*, which depict horses found in Ovid's *Metamorphoses*.



European tapestries of the seventeenth-century are woven interpretations of paintings composed of warp and weft threads. The warp threads are secured in place on the loom, while the weft threads are woven evenly and packed densely to create the pictorial image.

Environmental conditions, including temperature, humidity, and light levels, contribute to the deterioration of weft threads exposing warps and compromising the integrity of the woven structure. These English tapestries have a wool warp and wool and silk weft. The silk and dark colored wool fibers are particularly fragile.

These Mortlake tapestries have undergone many previous restoration campaigns. Some of the historic repairs have caused additional damage to the original weaving and need to be addressed during conservation.

This tapestry has been undergoing conservation treatment since November 2015. Once the tapestry's structure was stabilized, a hanging system with straps and lining completed preparation for exhibition.



This area of loss has been stabilized with spaced tabby re-weaving.

Exhibitions



The Abduction of Helen, from a set of the Story of Troy. Chinese embroidery for Portuguese market, first half of seventeenth century. Cotton, silk, gilt-paper wrapped threads, pigments, 360 cm x 480 cm. The Metropolitan Museum of Art, New York, Gift of Louis E. Seley, 1979 (MMA 1979.282). www.pinterest.com/textilesmet/large-dimension-embroidery-chinese-17th-century-mm/

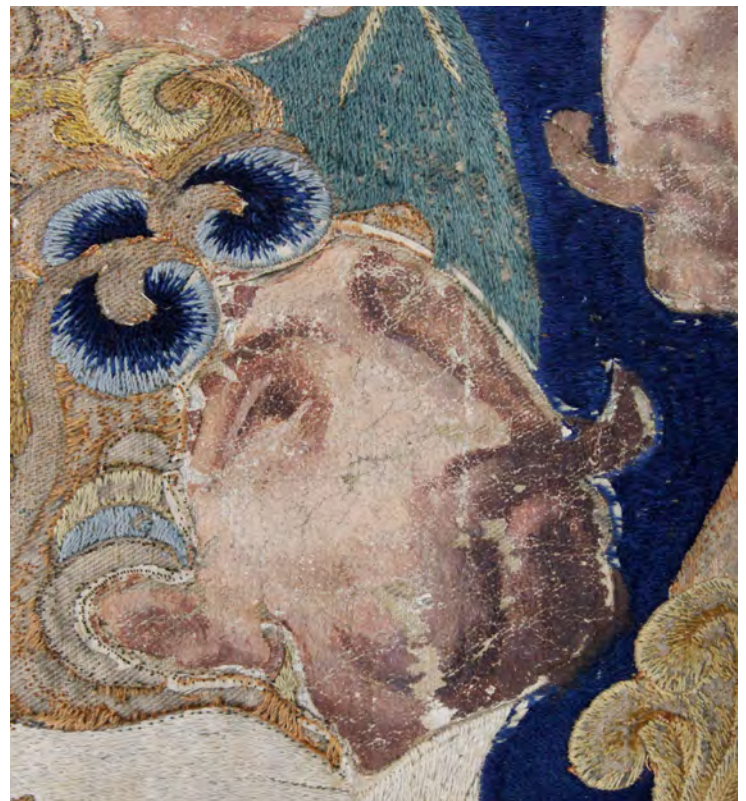
Interwoven Globe

For The Met's *Interwoven Globe* exhibition (September 2013–January 2014), Associate Conservator Giulia Chiostrini conserved a large-scale embroidered hanging, *The Abduction of Helen*, one of a series of embroidered hangings depicting the story of the Trojan War.

This monumental hanging was prominently displayed in the first gallery of the exhibition, an example of the exchange of iconographic and ornamental motifs between East and West in the early seventeenth century. Close examination revealed technical details in the painted areas relating to European practices. Analysis of the pigments with the support of the Department of Scientific Research prompted further discussion regarding the origins of the work.

Chiostrini presented her research on monumental embroideries at an October 2015 conference, *Monumental Treasures, Preservation and Conservation, XX NKF Congress 21-23, Helsinki Finland*.

Her associated article "*The Abduction of Helen: Uncovering the Technical Features of a Monumental Embroidery Hanging from the Collection of The Metropolitan Museum of Art*" was included in the publication which followed the Helsinki conference.



This face shows a narrow white satin strip along its outline, while the facial features are painted directly on the canvas.

Exhibitions

The Secret Life of Textiles: Plant Fibers

The Secret Life of Textiles: Plant Fibers, co-curated by Florica Zaharia, Conservator-in-Charge at the time, and Conservators Minsun Hwang and Kristine Kamiya was the first in a series of three exhibitions in the Ratti gallery devoted to plant, animal, and synthetic fibers.

This first installation focused on the most important plant fibers—linen, hemp, ramie, and cotton—used around the world throughout history. Close examination of fibers reveals a wealth of information about how a plant is made into fabric. Each factor and condition of a fiber's technological processing—from its planting to its transformation into a textile—affects the aesthetic and functional qualities of the final product, and various combinations of these factors produce a wide range of materials.

Fiber identification contributes to our understanding of where, when, and how a textile was made. The Department of Textile Conservation is fortunate to have state-of-the-art analytical equipment for examination of this encyclopedic collection. The beautiful images below capture each fiber's longitudinal and cross-sectional morphology under high-power magnification.



Flax



European Hemp



Asian Hemp



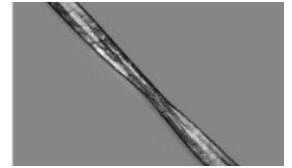
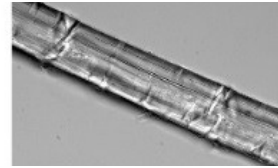
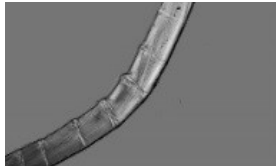
Ramie



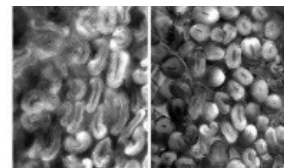
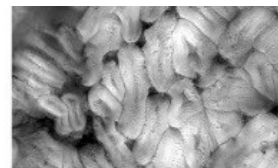
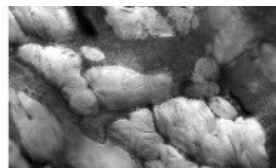
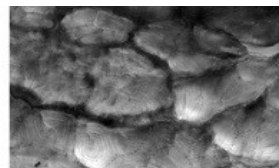
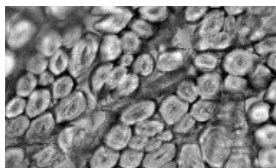
Cotton



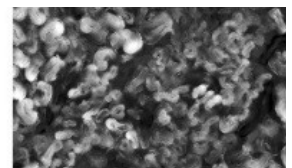
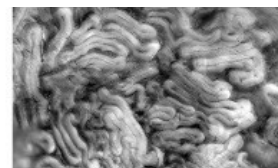
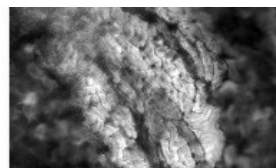
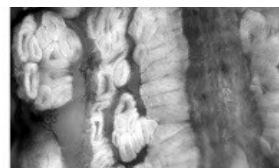
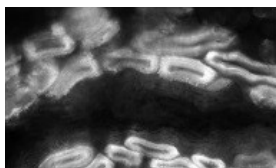
Fibers examined under a compound microscope at 20x magnification.



Longitudinal morphology of fibers examined under a compound microscope at 400x magnification. Bast fibers' similar transversal nodes make it difficult to distinguish them from one another.



Cross-sectional morphology of mature fibers (including raw and mercerized cotton) examined under a compound microscope at 400x magnification. Bast fibers' distinctive characteristics are visible in the cross-sectional morphology of mature plants. The elliptical shape of cotton fibers becomes more uniform and round through mercerization.



Cross-sectional morphology of immature fibers examined under a compound microscope at 400x magnification. Bast fibers' cross-sectional morphology changes during the various stages of maturity. This makes identification difficult because an immature fiber may look similar to the mature fiber from a different plant species. For example, immature linen and hemp fibers can have morphology comparable to that of mature ramie fibers. Such examination is especially problematic for artifacts from Asia, where hemp and ramie coexist, and where hemp is often harvested in an immature state. Immature cotton has thin cell walls that create C and U shapes.

Exhibitions



The Secret Life of Textiles: Animal Fibers

The second in the fiber exhibition series, *The Secret Life of Textiles: Animal Fibers* was also co-curated by Zaharia, Kamiya, and Hwang. This installation featured objects made from the most important animal fibers: wool, hair, silk, and feathers. Included were fibers from sheep, camelids, goats, yaks, horses, cows, and other small animals; silk filament from cultivated and wild silk worms; and feathers.

The type and qualities of a fiber determine various aspects of a textile's production, from the technological processes of weaving techniques to patterns and dyes.

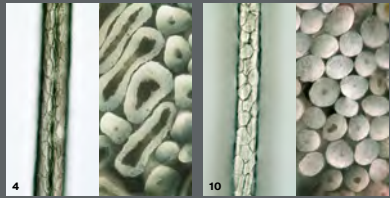
The exhibition included a rich selection of reference materials reflecting the transformation of animal fibers through the use of technology. It also reveals the expertise of conservators in identifying fibers using advanced microscopy.

Turcana sheep (white and black coarse fibers)

- Fiber production in Carpathian Mountains, Hartagan village, Hunedoara district, Romania. Experiment conducted by Florica Zaharia, 2000
1. Fibers from the back of the sheep, unwashed
 2. Fibers from the belly of the sheep, unwashed
 3. Fibers from the back of the sheep, washed
 4. Fibers from the belly of the sheep, washed
 5. Fibers from the belly of the sheep, washed, hand carded
 6. Fibers from the back of the sheep, washed, hand carded, Z spun
 7. Fibers from the belly of the sheep, Z spun, dyed with *Rubia tinctorum* L. and alum mordant

Leicester sheep (white fine fibers produced in England)

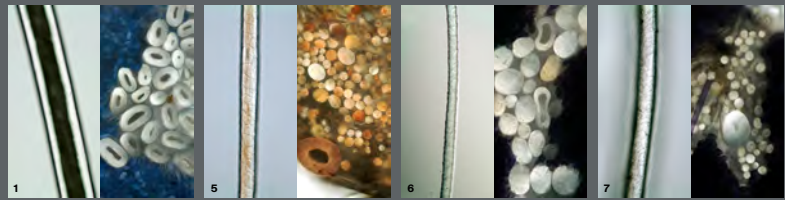
9. Wool from the back of the sheep, unwashed
10. Wool from the back of the sheep, washed



Images: Longitudinal and cross-sectional morphology, 400x

Camelids, goats, and antelopes

- 1-4. Alpaca fibers, white, brown, gray, and black, unwashed
5. Camel fibers, de-haired
6. Angora goat fibers, unwashed
7. Cashmere goat fibers, unwashed



Images: Longitudinal and cross-sectional morphology, 400x

Cultivated silk (*Bombyx mori*)

1. Silkworm cocoons
2. Roving, *Bombyx mori*
3. Silk caps (stretched cocoons not suitable for reeling), partially gummed, Japan, 1990s
4. Silk yarn, various thickness. Donated from Akira Shimura, Iijima, Nagano, Japan, 2013

Wild silk

5. Cocoons, Indian Eri (*Philosamia cyrthia ricini*)
6. Roving, Indian Eri (*Philosamia cyrthia ricini*)
7. Cocoon, Indian red Eri (*Philosamia cyrthia ricini*)
8. Roving, Indian red Eri (*Philosamia cyrthia ricini*)
9. Cocoons, Indian Tussah (*Antheraea mylitta*). Collected in Kyoto, 2015
10. Yarn, Indian Tussah (*Antheraea mylitta*). Collected in Kyoto, 2015
11. Yarn, Indian Tussah (*Antheraea mylitta*). Collected in Kyoto, 2015
12. Cocoons, Indian Muga (*Antheraea assamensis*)
13. Roving, Indian Muga (*Antheraea assamensis*)
14. Cocoons, Chinese Tussah (*Antheraea pernyi*)
15. Roving, Chinese Tussah (*Antheraea pernyi*)
16. Cocoons, Japanese (*Antheraea yamama*). Collected in Saitama, Japan, 2013



Images: Longitudinal and cross-sectional morphology, 400x

Horse ("Shorty," American Quarter Horse, 30 years old)

1. Fiber from tail, unwashed, close to root, white. Misery Mountain Farm, Cherry Plain, NY, 2016
2. Fiber from tail, unwashed, full length without root, gradation of browns. Misery Mountain Farm, Cherry Plain, NY, 2016
3. Fiber from mane, unwashed, tip ends, multicolored. Misery Mountain Farm, Cherry Plain, NY, 2016

Yak (*Bov grunniens*)

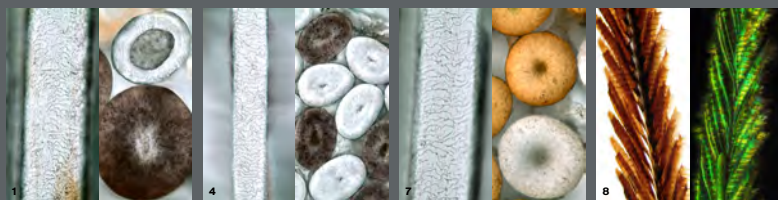
4. Fiber from back, unwashed black and white. Taos, New Mexico, 2007
5. Fiber from neck, unwashed, 2 days old, black and white. Taos, New Mexico, 2007

Cow (*Bos taurus*)

6. Fiber from belly, unwashed, white. Taos, New Mexico, 2007
7. Fiber from tail, full length. Hartagan village, Hunedoara district, Romania, 2016

Peacock

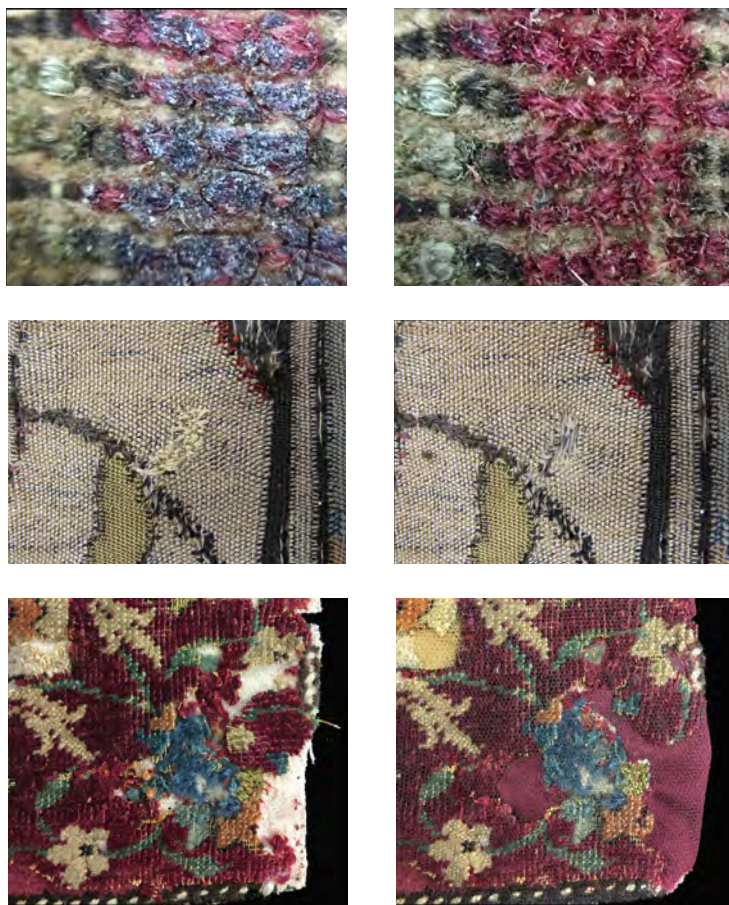
8. Male tail feather, green, 2016



Images 1-7: Longitudinal and cross-sectional morphology, 400x
Image 8: Transmitted and reflected lights, 200x



Additional images on www.pinterest.com/textilesmet/ and www.pinterest.com/textilesmet/carpets-for-kings-masterpieces-of-iranian-weaving/



Images on the left are before conservation and images on the right are after conservation.

Carpets for Kings: Six Masterpieces of Iranian Weaving

The exhibition *Carpets for Kings: Six Masterpieces of Iranian Weaving* was made possible by The Hagop Kevorkian Fund. Six small Iranian carpets of the 16th and 17th century were conserved thanks to the proceeds from the annual celebration of the Persian New Year, the NoRuz, at the 2013 Met Gala.

The project, under supervision of Janina Poskrobko, then liaison conservator for the Islamic Art Department, was begun by Rebecca Beyth, Assistant Conservator, and continued by Julia Carlson, Assistant Conservator. In the last phase of it colleagues Carr, Hwang, and Rosenfield supported its completion.

Prior to entering the Museum's collection, the carpets had undergone a variety of restoration treatments that were visually distracting or damaging to the original structure. To preserve and prepare these works of art for exhibition, new conservation campaigns have addressed past treatments of mending stitches, reweaving, and patches with adhesives. Earlier repair stitches were removed from all six carpets in order to minimize damage.

Text panels included many macro-images revealing the technical features of the carpets in this exhibition, illustrating the masterful weaving techniques and skillful conservation measures taken to preserve these rare Persian carpets.

Recent Acquisitions

A rare and lavishly embroidered and nineteenth-century *Sitara* (MMA 2009.59.1) that once hung on the Door of Repentance inside the holy Ka'ba in Mecca was donated to the Met in 2009 by Professor Maan Z. Madina.

Conserved by Associate Conservator Yael Rosenfield, this *Sitara* is one of several known examples of curtains for the inner door of the Ka'ba and was commissioned by the Ottoman sultan who held sovereignty over the holy sites at the time. It was manufactured in a royal workshop in Cairo, Warshat al-Khurunfish.

The *Sitara* is appliqued and embroidered with silver and silver-gilt wire of high purity. The raised embroidery depicts Qur'anic verses and the names of commissioning rulers are interlaced with arabesque and scrolling vine motifs.



Front and reverse of embroidery. Pink and green appliques were particularly degraded and faded.

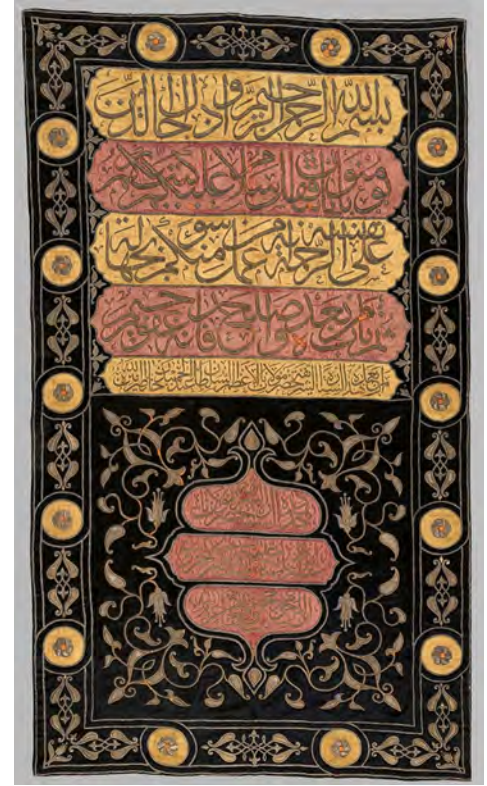
The lengthy conservation treatment consisted of removing the backing layers of fabric and re-attaching the metal wires of the embroidery in areas of loss.

Close examination revealed a note dated "A.H.1315/1897 98" between layers of fabric. This helped in determining a more precise date of manufacture.

The image on the upper right shows the colors and the condition of metal threads at present. The image on the lower right has been "color corrected" based on colors in areas that were hidden from light and other pollutants and still retain the original saturated hues and untarnished silver and silver-gilt threads. A new backing layer will be added, as well as Velcro for hanging display in a Plexiglas covered mount. Collaboration with an art historian and two scientists specializing in metals and dyes resulted in the publication of an article titled "The Sacred and the Modern: The History, Conservation and Science of the Madina *Sitara*", which will appear in a forthcoming *Metropolitan Museum Journal*.



Before and after conservation.



Sitara (MMA 2009.59.1) after conservation.

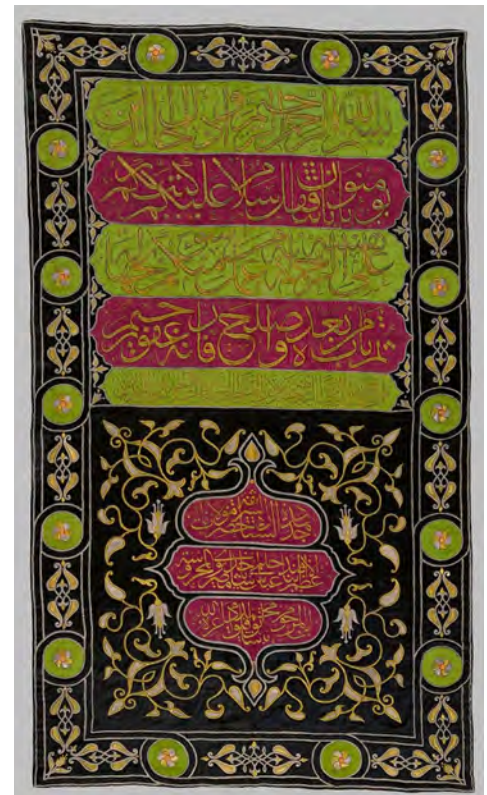


Image of *Sitara* digitally enhanced to show original colors. Image manipulation by Libby Rosa.

Recent Acquisitions

Allegorical Tapestries with Sages of the Past

The Cloisters collection of medieval European art was recently enriched by the acquisition of two panels from a wall hanging (Rücklacken) titled *Allegorical Tapestry with Sages of the Past*. This unique German tapestry from the late fifteenth century has been studied and conserved and is currently on display in The Met's Medieval Sculpture Hall. In 2018, the work will be installed at The Cloisters.

Technical examination by Kathrin Colburn, Conservator, and Kisook Suh, Associate Conservator, revealed that the tapestry was woven in a discontinuous weft-faced plain weave, where the underlying structure—undyed linen warp—was covered with dyed wool and metal thread weft. To weave the composition, color fields were joined with dovetailing and double interlocking or remained separate with short slits. Many of these joins are still intact, contributing to the panels' good condition (Fig. 1). In small areas of the floral background, cut weft loops create a pile-like effect, a technical feature specific to German tapestries of this style. Metal thread weft has been sparingly employed to highlight certain details, most notably the jeweled clasp of St. Thomas's cope (Fig. 2). Dye analysis revealed the use of four dyes common in medieval Europe—weld, orchil, madder, and an indigotin-containing dye such as woad. While the height of the panels is almost complete, the original width of the weaving remains unknown.

At some point in its history, the tapestry was cut in the center and the two panels were then reassembled along their longer edges. During a recent conservation campaign, Colburn and Suh separated the panels to return them to their original orientation. To strengthen the tapestry fragments for display, the distorted weave structure was realigned and fragile areas were stabilized with stitches to a fabric support. After careful consideration, it was concluded that most of the historic restorations should be kept in place, unless they would cause uneven tension that might result in further deterioration of the weave. Finally, the panels were mounted on exhibition supports. The minute loss between the panels is indicated by a gap.



Fig. 1



Fig. 2



Allegorical Tapestries with Sages of the Past. The Cloisters Collection, 2014 (MMA 2014.66a, b), MMA 2014.66a 54 ½ x 84 ½ in. MMA 2014.66b 54 ½ x 83 ½ in. Linen, wool, and brass metal-strip-wrapped silk. German (Middle Rhineland), ca. 1490-1500

Special Projects



MMA 26.3.14 Sheet from the tomb of Mayet, Deir el-Bahri, ca. 2051–2030 B.C. Photo Anna-Marie Kellen, The Photograph Studio, The Metropolitan Museum of Art

Ancient cultures can be brought back to life through the close examination of objects. Emilia Cortes, the conservator responsible for textiles in The Met's Department of Egyptian Art since 1995 and a member of the Metropolitan's Expedition to Dahshur, Egypt since 2001, has worked with The Met's comprehensive collection of dating from pre-dynastic times to the late antique era. She has been particularly interested in "weft fringes" and how this uniquely Egyptian weaving tradition might have developed, working with evidence found in textiles, complete and fragmentary, in The Met's collection. She has had the opportunity to examine related textiles and objects in the collections of the Petrie Museum of Egyptian Archaeology, University College London, and in Egypt at the Metropolitan Museum's excavations at the pyramid complex based on that of Senwosret III at Dahshur. These collections of related materials contain examples of "weft fringes," "extended weft fringes," and "supplementary weft fringes." Representations of textiles or textile production provide information regarding materials and techniques hypothesis of their evolution from Pre-Dynastic times to the Middle Kingdom.

An article comparing textiles from the Metropolitan Museum and the Petrie Museum *From 'Weft Fringes' to 'Supplementary Weft Fringes': Thoughts and Discussion on Weaving Evolution in Egyptian Textiles*; was published in 2015 in Volume 19 of the *Bulletin of The Egyptological Seminar, The Art and Culture of Ancient Egypt: Studies in Honor of Dorothea Arnold Volume 19 2015*

Collaboration with curators in the Egyptian Art Department has resulted in valuable insights into manufacture and use, enriching ongoing research and bridging gaps in our knowledge which may be filled by future research, archaeology, and discussion.



MMA 33.8.16 Facsimile. Painting depicting horizontal ground looms and textiles found in the tomb of Khnumhotep at Beni Hasan, Egypt ca. 1897–1878 B.C.

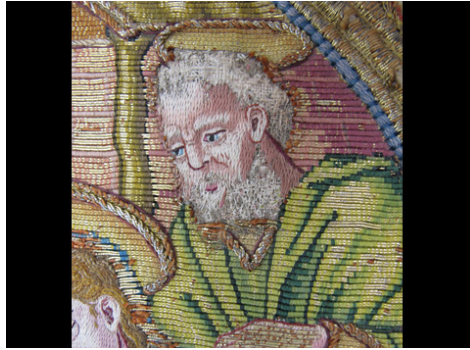
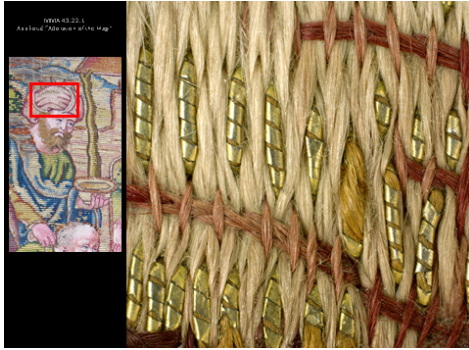


Horizontal ground looms are included in the wood model of a female weavers' workshop found in Theban tomb of Meketre. It dates to the early reign of Amenemhat I (ca. 1981–1975 B.C.) and is now in the Egyptian Museum in Cairo.



A limestone relief with representations of weft fringes found at the Dahshur excavation.

Visiting Fellow

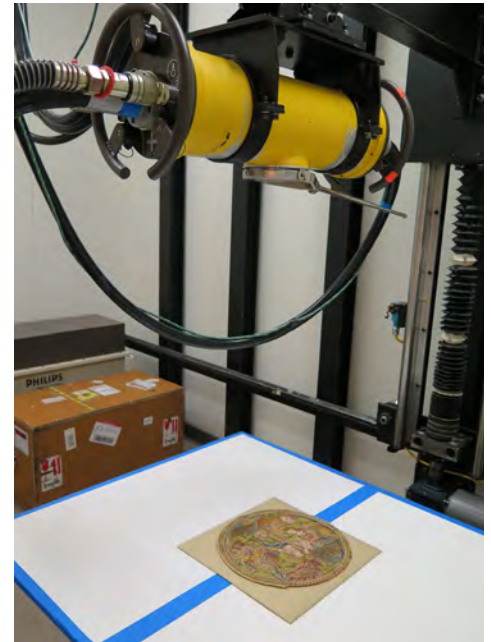


Gertrudis Jaen, PhD, a Senior Textile Conservator at the Valencian Institute of Conservation, Restoration and Research of Cultural Heritage of Spain, was a Senior Mellon Fellow in the department from September 1, 2016 through August 30, 2017. Gertrudis took part in the examination, conservation, and preparation for exhibition of related renaissance textiles in the different collections of Spain and the Hispanic Society, New York. Her research macro, micro, and X-ray images were exhibited along with the textiles and are an important contribution to the exhibition catalog.

Included in the exhibition were several textiles related to textiles in The Met's collection. Gertrudis was able to examine these closely, taking advantage of the department's advanced analytical techniques. The resulting images have contributed to a better understanding of The Met's collection.

Visiting Fellowships are an opportunity for colleagues from different institutions to work side-by-side and the resulting scholarly exchange can lead to ongoing collaboration. Gertrudis worked closely with Cristina Balloffet Carr, in particular with the interpretation of X-ray and macro images, a rare opportunity for textile specialists working with advanced equipment and emerging technologies.

Jaen and Carr will continue collaborating as they publish images on the departmental Pinterest account. <http://www.pinterest.com/textilesmet/>



Reference Collections

Conservators and friends of the Department continuously gather samples of animal and plant fibers, woven textiles, weaving tools, natural dyes, and conservation materials from all around for our Reference Collection. This collection aids research and experimentation in the lab.

We are in the process of re-organizing, photographing, and inventorying our Reference Collection so it can be better utilized by our Department and outside colleagues.



Madder



Cochineal / Kermes

Safflower



From 1987 to 1993, noted contemporary weaver Ethel Stein volunteered in the department analyzing the weave structure of textiles in The Met's collections. She contributed samples of her own work (Fig. 1 and Fig. 2) to the department's reference collection.

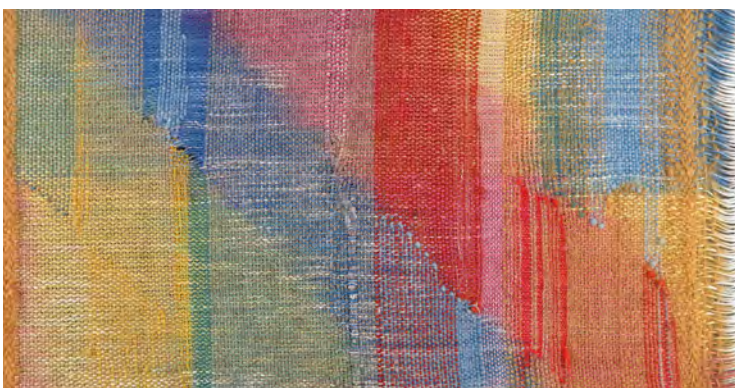


Fig. 1



Fig. 2 righton!

Presentations

Printed Fashions: Textiles for Clothing and the Home

Assistant Conservator Alexandra Barlow presented a paper at the symposium *Printed Fashions: Textiles for Clothing and the Home*, which took place in Colonial Williamsburg, Virginia March 26 to 28, 2017. Alexandra's paper, "Printed Gown Patterns: The Conservation of An Early Nineteenth-century Block Printed Dress: Techniques and Historical Importance," presented the conservation treatment and historical importance of a block printed cotton dress in the collection of the Putnam County History Museum from approximately 1810-1815.

With a combination of conservation analysis and historical research, this presentation explored the role of calico printed patterns in the early nineteenth century. Through research into similarly printed furnishing fabrics, records of trade between England and America, and the technical analysis into the calico printing techniques, this presentation explored printing advancements in the early nineteenth century.



New England at Sea: Maritime Memory and Material Culture

In June 2016, Laura E. Peluso, Assistant Administrator of the Department of Textile Conservation, presented a paper at the Dublin Seminar at Historic Deerfield, *New England at Sea: Maritime Memory and Material Culture*. She presented a chronological study of the clothing worn by Gloucester fishermen in the late nineteenth century as she traced the thriving production of oil cloth in the Boston area. Peluso referenced nineteenth century historian Raymond McFarland's vivid descriptions of life at sea throughout her presentation including the most exciting moments when the air was "charged with unfamiliar, nauseating smells—ancient bilge-water badly stirred up, stale smoke from a dozen pipes, sweaty clothing, steaming food and the sickening order of warm oilskins."

The painted cast iron figure represents a Gloucester fisherman wearing the bright yellow jacket, pants, hat, and the sturdy rubber boots which concealed the jacket, pants, flannel shirt, socks, and underclothing that allowed the fishing industry to flourish in every season, providing protection even in the most severe weather.

This paper will be included in the upcoming publication *Annual Proceedings of the Dublin Seminar at Historic Deerfield, New England at Sea: Maritime Memory and Material Culture, 2016 Conference*.

Presentations

Documenting Korean Costume: Primary Sources and New Interpretation

Associate Conservator Kisook Suh participated in the international conference *Documenting Korean Costume: Primary Sources and New Interpretation*, held at the Charles B. Wang Center in Stony Brook University from March 24 to 25, 2017. The conference was funded by The Academy of Korean Studies established by Ministry of Education of South Korea.

Her presentation, *Cultural Influences on Decision Making in Conservation Practice: A Case Study of Hwarot, the Korean Bridal Robe* was a new interpretation of her own previous research on repairs on Hwarots outside of Korea addressing the patrimony issue of arts with undocumented provenance.

On the second day Kisook organized a workshop, *International Vocabulary for Documenting Korean Textiles* with Dr. Minjee Kim. During the workshop, classifications of textiles based on their structures and standardized terminologies for descriptions were suggested with samples.



2017 ICOM Conference

Julia Carlson, Assistant Conservator presented her research on adhesive removal from fragile textiles in *A Sticky Situation: A Different Method for Removing Adhesives from an Early 17th Century Carpet* at the 2017 ICOM Conference in Copenhagen. Her paper discussed effective treatment of a late sixteenth to early seventeenth century Persian carpet (MMA 17.120.127) in the Islamic collection of the Metropolitan Museum of Art. Treatment parameters can put the conservator in a difficult situation, balancing the need to display and the impact of a treatment on a fragile textile with concerns for the health and safety of the conservator during what is often a prolonged period of time. Carlson's extensive research on the chemical properties of adhesives and the changes in their physical qualities over time led to a bold and unconventional treatment, successfully removing sticky residues with solvents in a gel and preserving a rare and fragile carpet.



See page 7 for before and after conservation images.

On the web

The Department of Textile Conservation was an early adopter of digital technology and the staff has taken an active part in publishing on the web. The following links are representative of our ever increasing web activities.

Exhibitions

www.metmuseum.org/exhibitions/listings/2017/portable-storage
www.metmuseum.org/press/exhibitions/2017/carpets-for-kings
www.metmuseum.org/exhibitions/listings/2016/plant-fibers
www.metmuseum.org/exhibitions/listings/2016/animal-fibers
www.metmuseum.org/exhibitions/listings/2015/life-of-saint-martin
www.metmuseum.org/exhibitions/listings/2014/examining-opulence
www.metmuseum.org/exhibitions/listings/2013/invisible-visible

Tmeline of Art History

www.metmuseum.org/toah/hd/mtee/hd_mtee.htm

Blogs

www.metmuseum.org/blogs/ruminations/2017/medallions-in-carpets-for-kings
www.metmuseum.org/blogs/now-at-the-met/2016/boreas-and-orithyia-tapestry
www.metmuseum.org/blogs/ruminations/2016/indian-block-printed-textiles
www.metmuseum.org/blogs/now-at-the-met/2015/saint-martin-conservation
www.metmuseum.org/blogs/now-at-the-met/2015/installing-sacred-traditions
www.metmuseum.org/blogs/ruminations/2015/from-the-ground-up
www.metmuseum.org/blogs/now-at-the-met/2014/tapestry-dyes
www.metmuseum.org/exhibitions/listings/2014/grand-design/blog/posts/gluttony-is-good
www.metmuseum.org/exhibitions/listings/2014/grand-design/blog/posts/chasing-shadows
www.metmuseum.org/exhibitions/listings/2014/grand-design/blog/posts/hanging-the-tapestries

Videos

www.metmuseum.org/metmedia/video/lectures/sam-antonio-ratti-textile-center
www.metmuseum.org/metmedia/video/collections/esda/installing-the-gluttony-tapestry
www.youtube.com/watch?v=3RVxgwbRDlo
www.youtube.com/watch?v=0jHidnz4ZdQ
www.youtube.com/watch?v=Pf3usSyHVXs
www.youtube.com/watch?v=uoxyJBV3M30
www.youtube.com/watch?v=Cw30IAkS7Fs
www.youtube.com/watch?v=Y2mwyFSfiRM

Social Media

www.instagram.com/textilesmet/
www.pinterest.com/textilesmet/
www.instagram.com/textilesmet_upclose/

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With steadfast support from our friends, The Met's Department of Textile Conservation can continue to thrive and be a critical resource for the preservation of works of art as well as a vibrant center for research.

To learn more about how you can become involved and support this important work at The Met, please contact: Daphne Birdsey, Deputy Chief Development Officer, at 212 396 5340 or mailto: daphne.birdsey@metmuseum.org

You may also contribute online at:

<https://secure.metmuseum.org/secure/donation/donate>

Click on 'Provide additional information about your gift' and note 'For Department of Textile Conservation'.

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