
Department of Textile Conservation Newsletter

Spring/Summer 2018 Volume 2

Staff

Department Head

Janina Poskrobko

Conservators

Cristina Balloffet Carr/Editor

Kathrin Colburn

Emilia Cortes

Minsun Hwang

Kristine Kamiya

Associate Conservators

Julia Carlson

Giulia Chiostrini

Yael Rosenfield

Kisook Suh

Olha Yarema-Wynar

Assistant Conservator

Alexandra Barlow

Assistant Administrator

Laura Peluso

Associate Laboratory Coordinator

Beatrice Bacolod

Volunteers

Caroline Borderies

Richard Gradkowski

Ruth Rosenthal

Gemma Rossi

Midori Sato/Conservator Emerita



Introduction

Janina Poskrobko

The year 2018 began with our inaugural colloquium, Winter 2018, Recent Research and Presentations, where four conservators shared their conservation and technical research presented earlier at various domestic and international conferences. After kind remarks by former Deputy Director for Administration and Collection, Carrie Rebora Barratt, two papers focused on the subject of Persian carpets-- one highlighting a cleaning method with the help of gels (Julia Carlson, ICOM, Copenhagen), the other conservation treatment and technical features of the famous Emperor's Carpet from the Met's collection (Janina Poskrobko and Yael Rosenfield, ISAC, Baku). Cristina Balloffet Carr spoke about social media platforms and scholarly publication (CIETA, St. Petersburg) and Minsun Hwang discussed her research on Korean hemp. A guest speaker, Prof. Roya Taghiyeva shared with us her longtime study on traditional Azerbaijani carpets culminating with a book on the subject.

Please refer to the Met's website:

<https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/textile-conservation/winter-colloquium-2018>

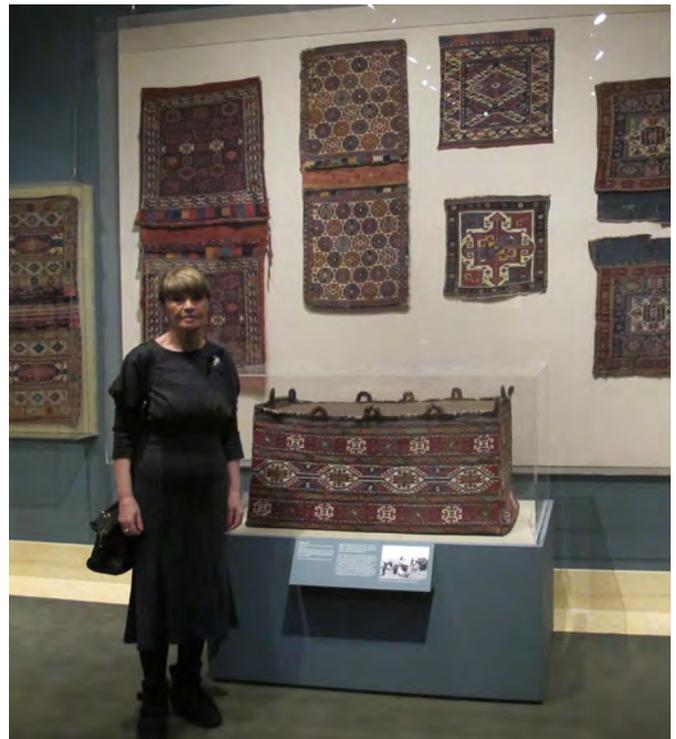
THE
MET

Introduction

Met-related activities remain our priority. A large team of textile conservators, coordinating with riggers and collections staff, participated in two major gallery rotations. A complete rotation of tapestries in the Medieval Sculpture Hall was undertaken in February in preparation for *Heavenly Bodies: Fashion and the Catholic Imagination* exhibition. In April, an extensive rotation in the Islamic Galleries required the entire staff of Textile Conservation for the de-installation and installation of 62 textiles (including numerous oversized carpets). Special exhibitions involving TC staff included a wide range of textiles: *Visitors to Versailles* (ESDA) *Portable Storage* (Islamic) *Heavenly Bodies* (CI), and *History Refused to Die* (M&C).

A series of upcoming exhibitions feature textiles requiring conservation treatment and preparation for installation. Major exhibitions include: *Armenia!* (Medieval Art), *American Art by Native Artists: the Charles and Valerie Diker Collection* (ADA), and *Siah Armajani* (M&C; Breuer). We will be involved across curatorial departments with small exhibitions, gallery rotations, special installations, and loans to other institutions. The British Galleries renovation remains a major project. Extensive conservation of the second *Mortlake* tapestry is in progress and conservation of the *Armorial* tapestry will begin soon.

Responsible preservation of textiles is the Department's fundamental mission. Our object-centered approach emphasizes the study of materials and techniques, acknowledging the importance of both historical and scientific information. We are extremely grateful for the generosity of our volunteers Midori Sato and Richard Gradkowski, who have supported our department with generous donations. As always Departmental volunteers Ruth Rosenthal, Gemma Rossi and Caroline Borderies have provided invaluable support with ongoing projects. The Lenore Tawney Foundation has generously provided funds for a second TC Colloquium, date TBD. Kathy McKinney established an educational scholarship in memory of her late husband Ronald McKinney, a former District Attorney of the city of Greenville S.C., and collector of Oriental carpets. With such wonderful support we are ready to begin the next season.



Tradition of the Azerbaijani Carpet. Prof. Dr. Roya Taghiyeva, Former Director of the Azerbaijani Museum

Conservation Projects



Crucifixion. German, ca. 1325-50. Tapestry with linen warp, wool wefts, and wool and silk embroidery, 33 1/2 x 69 in. (85 x 152.5 cm)
Purchase, Francis L. Leland Fund and Mitchell Samuels Gift, 1916 (16.90)

In 2017, the Wadsworth Atheneum Museum of Art held an exhibition entitled, *Morgan: Mind of the Collector*. It brought together an array of objects that were in the collection of the legendary financier J. Pierpont Morgan before being dispersed to different institutions. Among those pieces was the earliest European tapestry in The Met's collection. It represents the central section of a hanging that was once used in a church, possibly as an altar frontal. In the center, it depicts the Crucifixion flanked by the Virgin Mary, Saint John the Evangelist, Saint Catherine, and Saint Margaret. All are set against a striking star-flooded deep blue ground. Two other fragments of this hanging showing additional saints are preserved in the Germanische National Museum in Nürnberg. Attributed to the region of Constance, Germany, it dates to around 1325-50 and was woven on a linen warp with colored wool wefts.

The *Crucifixion* tapestry underwent conservation in preparation for loan. Kathrin Colburn and Kisook Suh decided that the most appropriate treatment for its long-term preservation was pressure mounting, a technique often used as a nondestructive mounting solution for fragile textiles that need to be displayed vertically. Given this treatment decision, minimal intervention was necessary. After removal from its previous stitch mount where materials had weakened over time, the fragments were surface cleaned with a low suction vacuum cleaner and the linen warp and woolen wefts were re-aligned. A mount was covered with the appropriate conservation materials. As a final layer, a wool fabric dyed in a deep blue simulating the color of the ground of the tapestry to compensate for missing areas. Lastly, a protective cover fabricated of anti-reflective acrylic holds this fragile artwork in place during travel and display.



The delicate features of the faces are embroidered in silk and wool.



Crucifixion tapestry before conservation treatment.

Conservation Projects



The Goddess Kurukulla, 19th century. Tibet. Appliquéd satin, brocade, and damask, embroidered silk, and painted details, 56 x 47 in. (142.2 x 119.4 cm). The Metropolitan Museum of Art, New York, Gift of Zimmerman Family Collection, 2014 (2014.720.1). Before treatment.

The Goddess Kurukulla depicted in this beautifully constructed appliquéd thangka is a fine example of the work of skilled Tibetan artists who created these highly regarded pieces. Appliquéd and embroidered thangkas are less known in the West than their painted counterparts, but in their original Tibetan cultural context, they are considered precious and are highly valued. Demonstrating the importance of appliquéd thangka-making, the designation of Master Tailor is bestowed upon the most skilled monk by the Dalai Lama. Traditionally, thangkas are stored rolled, but are unrolled on a regular basis to hang vertically. Over time, this can cause damage to a thangka's fabric, paint and other materials, making it a conservation challenge.



The images above show details of fragments from the thangka on the left, with corresponding photomicrographs (10x–40x) of the weave structure on the right.

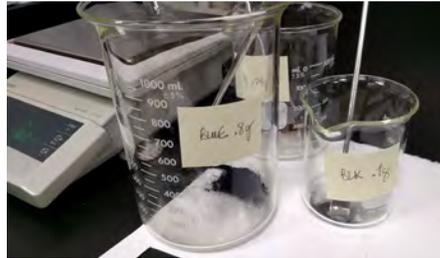
In *The Goddess Kurukulla*, classic Chinese textile designs and weave structures dyed with both natural and synthetic dyes are used to create the goddess and the intricate details of her protectors and accoutrements. Patterned silk fabrics comprising satins, damasks and brocades in compound weaves with supplementary wefts of gold and silver metal thread, as well as polychrome silk thread, have been artistically arranged to depict an action-packed, colorful scene.

Conservation Projects



Conservation treatment of the thangka by Kristine Kamiya included partial replacement of its background fabric, and consolidation with couching stitches of damaged warps and wefts as well as loose embroidery threads. In addition, a new dark-blue cotton fabric border was stitched to frame the thangka. Prior to arriving at The Met, a large patch of patterned blue-silk damask had been inserted to fill an area of loss around the figure. This restoration patch showed discoloration and stiffening due to the deterioration of the heat-set adhesive sheet which lined it. Furthermore, an adhesive-backed gold-colored fabric—not original to the thangka—had been used for both the lining and borders that frame it. These also showed signs of damage from the deteriorated adhesive components; their removal revealed the original color of the blue background fabric as well as a manufacturer's mark in the selvedge of the replacement fabric.

Due to damage caused by the patterned blue replacement fabric, a more suitable fabric in satin weave was selected and custom-dyed to blend with the present color of the original. To determine the best replacement textile, identification of the weave structure, thread count, density, and color of the original—while taking into account discolored and stained areas—needed to be investigated. A number of dye experiments were attempted before we succeeded in creating a mottled, bluish-yellow fabric with brownish undertones which would serve as a good overall color. Fortunately, dye recipes of various shades and tones have been documented by predecessors in the Department of Textile Conservation, making it easier to achieve a color match.



For more details, please see the blog: *Rescuing the Goddess: Conservation of an Appliquéd Silk Tibetan Thangka*.

<https://www.metmuseum.org/blogs/collection-insights/2017/tibetan-thangka-textile-conservation>



Left to right:
Department of Textile Conservation dye recipes and measuring dye stuffs.
Dye bath and sample swatches of various color tones to find best match.



Conservation Projects



Before and after conservation: Landscape with Figures. Unidentified Artist Chinese Qing dynasty (1644–1911), Qianlong period (1736–95) Gold and ink on silk Overall: 30 x 42 1/2 in. (76.2 x 108 cm). <https://www.metmuseum.org/art/collection/search/51764>



This Chinese tapestry has two very fragmentary areas at the top right and at the bottom. To prepare it for exhibition, Minsun Hwang placed dyed silk underlays in areas of loss to minimize the visual impact of the damage. The tapestry was then pressure mounted to minimize handling of the fragile silk. With a minimum of intervention this textile can now be safely displayed vertically as originally intended; it is currently exhibited in the Chinese Decorative Arts Gallery 220 on the third floor of the Asian Art Galleries.



Detail, after conservation



Upper edge, before and after conservation



Lower edge, before and after conservation

Exhibitions

Portable Storage: Tribal Weavings from the Collection of William and Inger Ginsberg

September 25, 2017- May 7, 2018

This small but powerful exhibition highlighted a selection of weavings from Turkey, Iran, and Transcaucasia given generously to The Met by William and Inger Ginsberg in 2015. It emphasized the importance of nomadic tribes in these regions. The textiles were created to function as containers for many everyday items, such as salt, flour, and bedding, but also served as modes of tribal and artistic expression. A variety of weaving techniques used to make these bags—including sumak, pile (asymmetrical and symmetrical), wrapping, tapestry weaving, knotting, and braiding as well as complex edgings, tassels, and closures—underscores the expertise of the women weavers.

The textiles on display were carefully chosen by the exhibition's curators, Deniz Beyazit and Walter Denny, and were thoroughly analyzed and conserved by Julia Carlson and Yael Rosenfield prior to display. Mounts were the result of collaborative efforts with designer Dan Kershaw, building manager Taylor Miller, exhibition installer Shoji Miyazawa, and TC volunteer, Caroline Borderies.



Portable Storage: Tribal Weavings from the Collection of William and Inger Ginsberg. September 25, 2017- May 7, 2018



Detail illustrating twining and braiding of loop closures and other techniques (2015.490.34)



Detail of metal-wrapped thread. magnification 32x (2015.490.29)

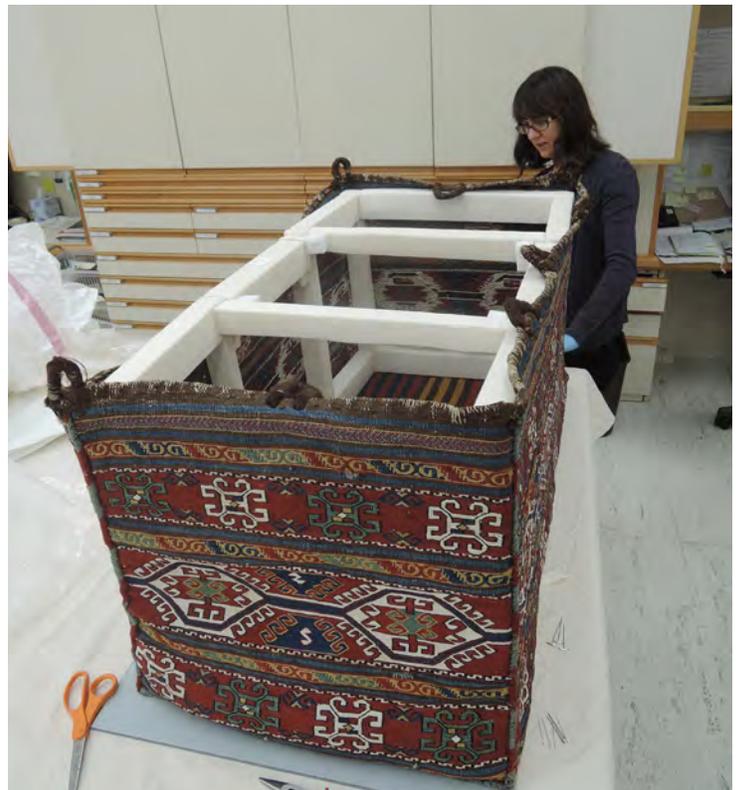


Yael Rosenfield surface cleaning saddle bags in preparation for installation

As part of the educational series *Met Perspectives*, Associate Conservator Julia Carlson gave a gallery talk in the exhibition about her role as a textile conservator.

The textiles and text from this exhibition are available on The Met's website and have been featured on the Department's Instagram and Pinterest.

<https://www.metmuseum.org/exhibitions/listings/2017/portable-storage>



Julia Carlson inserting a support frame created by Caroline Borderies. (2015.490.23)

Advanced Imaging Techniques



Each image of this 2"x2" area above, shown front and back at 20x magnification, required the tiling together of 16 images. Photomicrographs reveal the subtle details in the weaving of this beautiful face.



The white areas in the X-ray image of the figure on the left are metal threads used to highlight the figure. On the right are photomicrographs of the metal threads, silver-gilt (upper) and silver (lower) strip wrapped around a silk core magnified n 100x. The details are from the headscarf and dress of the figure, shown front and back.



The Department of Textile Conservation has long worked with advanced imaging techniques, and recent exhibitions curated by TC staff have made particular use of this resource.

The Secret Life of Fibers featured in our 2017 Newsletter focused on the most elemental aspects of textiles, including many beautiful images captured through a microscope displayed alongside corresponding raw fibers, processed yarns, and finished textiles.

Examining Opulence: A Set of Renaissance Tapestry Cushions (August 4, 2014–January 18, 2015) was an exhibition of small scale tapestries complementing *Grand Design: Pieter Coecke van Aelst and Renaissance tapestry*, (October 8, 2014- January 11, 2015), a major exhibition curated by Elizabeth Cleland which featured 20 large scale tapestries in addition to many other objects.

Co-curated by Elizabeth Cleland, Sarah Mallory, and Cristina Balloffet Carr, *Examining Opulence* was an opportunity to share the “behind the scenes” of Flemish Renaissance tapestry weaving in an intimate space. Eight small tapestries were displayed with dyestuffs, fibers, and large wall panels including X-rays images and oversized photomicrographs. The display of the physical object alongside its printed image (which will also appear in web publications) presents a unique challenge in creating a seamless viewing experience.

A collaboration across departments and disciplines, *Examining Opulence* integrated digital technology with one of the earliest forms of weaving and matched raw materials with post-production images; this provided an opportunity to explore ways of optimizing the evolving realities of 21st century scholarship. The new advanced imaging station (p.9) in the department will allow an even broader range of images to explore in future projects. -Cristina Balloffet Carr



Exhibition Designer Dan Kershaw’s elegant plan included free standing cases, allowing the viewer access to both front and back of the tapestries. Raw materials and examples of tapestry weaving techniques were shown below oversized photomicrographs of materials and techniques used in the tapestries. Imaging Specialist Scott Geffert matched the colors in the printed image with those in the actual tapestry. The photomicrographs were then superimposed on the overall image for color correction.

All three exhibitions continue to have a presence on the Met’s website:
www.metmuseum.org/exhibitions/listings/2014/examining-opulence
www.metmuseum.org/exhibitions/listings/2016/plant-fibers
www.metmuseum.org/exhibitions/listings/2016/animal-fibers

An Advanced Imaging Station Launched!

Our advanced imaging station has had a humble start in a corner of the storeroom across the hallway from the main office of Textile Conservation. The imaging station is a result of years of work of many conservators including Emilia Cortes, Cristina Balloffet Carr, and Kisook Suh.

The importance of imaging at every stage of our conservation practice cannot be over-emphasized. Textile Conservators have long used infrared, ultraviolet, and visible light sources for examination and documentation. The standardization of the image capture process creates the possibility of reliable visual information for cross-referencing.

At this year's AIC meeting in Houston Kisook presented *Application of Multispectral/ Multiband Imaging in the Practice of Textile Conservation: Documentation, Investigation, and Communication*. She shared her experience of setting up the imaging station in the Department of Textile Conservation and showcased a variety of spectral images that highlight differences and characteristics of textile materials.

The Department of Textile Conservation continues to pioneer in the use of new technology with compelling, image-based publications on the web for dissemination of object-centered research.



VIS (Visible-reflected Image)
The Image is captured validating to ISO19264 artwork reproduction standard.



IIRR (Infrared-reflected Image)
The Image is captured validating to ISO19264 artwork reproduction standard.



UVL (Ultraviolet-induced Luminescence Image)
The images captures material specific luminescence.

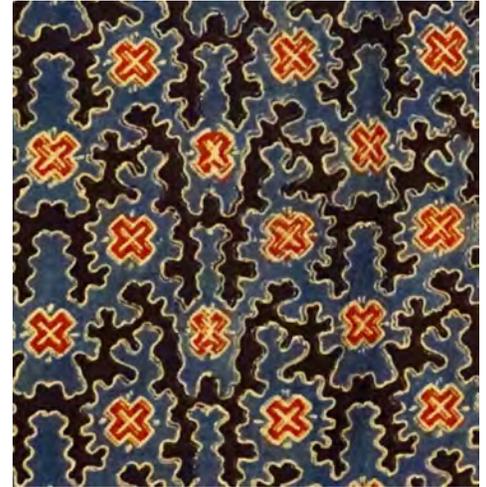
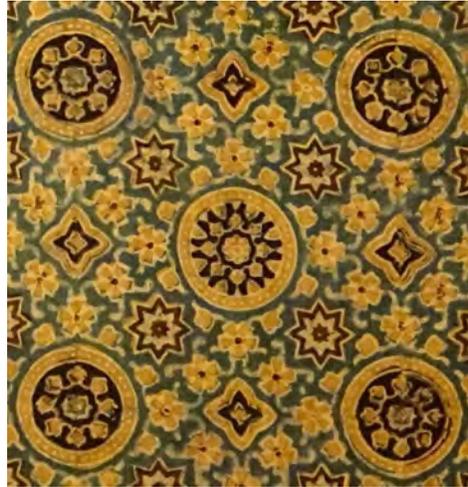


UVR (Ultraviolet-reflected Image)
The image records invisible reflectance of UV radiation.



Letter P with the Legend of Saint Philip.
Netherlandish, ca. 1500-before 1506.
Boxwood, 2 13/16 x 1 15/16 x 1/2 in. (7.1 x 5 x 1.2 cm). Embroidered silk pouch, possibly 18th century, 3 1/8 x 2 3/16 x 1/2 in. (7.9 x 5.5 x 1.3 cm). Purchase, The Cloisters Collection; Gift of Joseph W. Drexel, by exchange; Bequest of Fannie F. Einstein, in memory of Emanuel Einstein, by exchange; The Michel David-Weill Foundation, Caroline Howard Hyman, and The Ruddock Foundation for the Arts Gifts; and Bequest of Mrs. A. M. Minturn, Gift of Alice M. Dike, Bequest of Gwynne M. Andrews, and Fletcher Fund, by exchange, 2017 (2017.10a, b)

Staff in Outside Activities



Traditional block-printed Ajrakh patterns from Bhuj, Gujarat, India. Made by Sufiyan Khatri



Irresistible Resist: The Art of Indian Dyes and Design

October 29, 2017—February 11, 2018

This exhibition of Indian resist-dyed textiles at the East-West Center Gallery in Honolulu, was co-curated by Associate Conservator Yael Rosenfield, and Michael Schuster, Curator, East-West Gallery. The exhibition describes four types of resist-dye methods practiced in India: block-printing, *kalamkari* (hand painting), tie-dye, and *ikat*.

A master artisan from Bhuj, Gujarat, Sufiyan Khatri, whose family has been practicing block printing and natural dyeing for generations, was invited to demonstrate his art and expertise for the opening of the exhibition.

Yael Rosenfield has been researching resist-dyed textiles from India, both by examining and studying the Met's collection and in field trips to workshops and museums in India, documenting extant traditional production of these textiles. Mordant and resist-dyeing is a multi-step process by which the artisan transforms a plain piece of fabric into an elaborately patterned work of art. These unique and labor-intensive traditional processes are still largely in use today. Studying current manufacturing techniques helps us to understand how the historic textiles were made.

<http://arts.eastwestcenter.org/2017/11/23/upcoming-exhibition-irresistible-resist-the-art-of-indian-dyes-and-design/>



Staff in Outside Activities

Yael Rosenfield's ongoing research has been supported by the Museum with several travel grants. In the following series of images Yael has documented the essential steps of a complex printing process.



Blocks are carved by hand, usually in Indian teak wood. Each mordant or resist applied to the cloth requires a different carved block. The cotton fabric is then washed and beaten to remove impurities.



Myrobalan, a tannin derived from *Terminalia chebula* fruit, is used as a pre-mordant. A Myrobalan soaking bath is the first step of the dyeing process.



The Myrobalan-treated fabric is dried in the sun. Black elements of the design are printed onto the treated fabric with a solution of fermented iron.



Alum, a mineral crystal, is made into a paste and block-printed onto the fabric. The fabric is then soaked in the heated dye bath. The dye will only be absorbed by fibers printed with the alum paste.



Dried mud collected from the local river bed is used in a paste as a resist, preventing the blue indigo dye from being absorbed in the areas where mud is applied. Areas covered with mud resist will not absorb blue dye. Sawdust is applied to help the mud dry and fix it to the cloth.



The prepared fabric is dipped in an indigo vat and then dried in the sun.

Presentations



Before and after treatment

The Mortlake Horses: A Collaborative Approach to the Conservation of Seventeenth-Century British Tapestries at the Metropolitan Museum of Art

Olha Yarema-Wynar and Alexandra Barlow presented *The Mortlake Horses: A Collaborative Approach to the Conservation of Seventeenth-Century British Tapestries at the Metropolitan Museum of Art* at the American Institute for Conservation's 2018 meeting in Houston, Texas. Their talk discussed the long-term conservation treatment of the seventeenth-century English tapestry *The Destruction of the Children of Niobe* (#36.149.1) one of two tapestries in The Met's collection from *The Horses* series depicting equine scenes in Ovid's *Metamorphoses*, woven in Mortlake, England.

Repairs provide valuable information concerning the history of a tapestry. They are a record of fluctuations in the technical skills of individual weavers, the effects of restoration on the original weave structure, and shifting views on the value of tapestries. The treatment of *The Destruction of the Children of Niobe* was informed by an understanding of historic techniques and a respect for prior repairs. Stimulating conversations with curators at The Metropolitan Museum of Art determined an aesthetic vision for the tapestry, further influencing the conservation treatment.

Conservation of *The Destruction of the Children of Niobe* has been completed and treatment of the second Mortlake tapestry in this series, *The Seizure of Cassandra by Ajax* (#37.85) is now underway. Although the tapestries share many of the same conservation issues, differences in past preservation campaigns have led to differences in the conservation treatment of the two tapestries.



Working at the Loom Table

The conservation of these tapestries in close proximity provided a unique opportunity for research and reflection on the preservation of tapestries past and present.

Both tapestries are being prepared for rotation in the new British Galleries.

Presentations

Interview at IL Tempo e Tessuto Conference at Palazzo Te, Mantua, Italy

In November 2017, Giulia Chiostrini was invited to participate in the conference *Il Tempo e il Tessuto* at Palazzo Te in Mantua, Italy. Giulia Chiostrini trained in Italy and worked there for 10 years before coming to The Met as a Mellon Fellow in 2008. She joined the staff of the Department of Textile Conservation in 2010. Giulia was asked to talk about her work as a textile conservator at The Metropolitan Museum of Art comparing and contrasting differences and similarities in conservation Ethics and methodology in Italy and the U.S.

The event was organized in conjunction with an exhibition at Palazzo Te *Tessuto come Arte: Antonio Ratti Imprenditore e Mecenate*, (October 1, 2017 to January 7, 2018). Organized and curated by Fondazione Antonio Ratti and Centro Internazionale d'Arte e di Cultura di Palazzo Te, the exhibition celebrated Antonio Ratti's life as an eclectic entrepreneur in textile manufacturing who believed in the value of textiles as works of art. The exhibition catalog includes textiles from Mr. Ratti's collection and documents related to the history of the Ratti manufacture and Foundation with contributions by contemporary artists participating in the Artist Research Laboratory workshops funded by Fondazione Antonio Ratti. Antonio Ratti's interest in textiles and textile technology throughout history contributed to his success as a 20th century silk industrialist. His passion for historical textiles and deep respect for the object-based approach of The Met's Department of Textile Conservation led him to provide major funding for the creation of our state-of-the-art Department of Textile Conservation and the Antonio Ratti Textile Center, opened to the public in 1995.



Symposium at the Fashion Institute of Technology in New York City

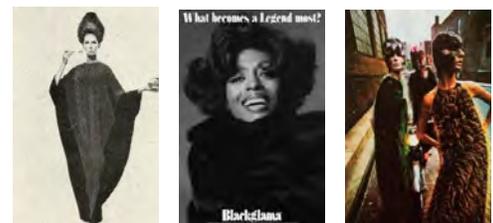
This spring, Laura E. Peluso presented at a symposium hosted by students from the Fashion Institute of Technology's MA program in Fashion and Textile Studies: History, Theory, and Museum Practice. The papers included in "Behind the Designer: Models, Muses, and Inspiration" explored the men and women who influenced famous designers including photographers, socialites, models and muses.

Laura's focus was Jane Trahey's fashion advertising campaigns and their role in the proliferation of perceptions about Bill Blass, Pauline Trigère, and Blackglama. Her presentation, *A Well-Edited Style: Jane Trahey's fashion advertising campaigns*, examined the role of this advertiser in the construction of a designer's image.

Trahey's sometimes audacious and frequently humorous advertisements brought her quick wit and educated eye to Seventh Avenue. From 1958 to 1978, while president of her advertising firm, she also wrote over sixteen books, screenplays, and plays, as well as regular columns for a wide range of publications. These publications revealed her appreciation of creativity in all forms and especially for the innovative minds of the fashion industry's most talented designers.



Laura's bold design was selected for the invitation and posters for the symposium. She used a dramatic palette to transform an engraving by Claude Mellan "Ancient Statue of the Muse Thalia" 1669. (MMA 28.57.86)



Gallery Work

The Department of Textile Conservation recently completed rotations of oversized carpets and large mounted textiles in the permanent galleries of Islamic Art and de-installation of the Portable Storage exhibition in the Kevorkian Gallery. The work included de-installation, preparation for anoxic treatment, preparation for installation, installation, and anoxic treatment of thirteen carpets. Over the course of six days a total of 62 textiles were installed or de-installed. Most of the twelve textile conservators participated in the numerous, simultaneous projects needed for such a major undertaking.

This work, which occurs every 2-4 years, was not achieved alone – Riggers, Technicians, Curators, the Ratti Textile Center, and especially the Collections Manager (Annick Des Roches) all played a crucial role in this rarely highlighted but necessary activity.



Installation of a large carpet (41.190.257) in Gallery 460



Slat placement for carpet installation in Gallery 463 (17.190.857)



Rolling the Anhalt carpet (46.128) in Gallery 462



Beginning de-installation of a Vase Carpet (43.121.2)



Installation of Seley carpet (1978.550) in Gallery 462



Installation of Nidge Carpet (56.217) in gallery 462



Anoxic treatment planning in Kevorkian gallery.

Fulbright Specialist Grant



Students were enthusiastic and their curiosity provoked a fruitful exchange between participants. While in L'viv Olha met colleagues from various museums and had the opportunity to examine collections and discuss conservation issues. They were especially interested in learning about The Met's Department of Textile Conservation and benefits and challenges of working in a large museum.

The exchange of ideas and experiences between professionals is essential. The Fulbright Specialist Program offers an invaluable opportunity to share knowledge, encouraging a professional network on a global level. Such involvement strengthens our own work here at the Met and is a reminder of the worldwide impact The Met's professional practices.



In 2016, Olha Yarema-Wynar received a prestigious Fulbright Specialist Grant to travel to Ukraine as an expert in the field of tapestry conservation. Students from L'viv National Academy of Arts and L'viv Polytechnic National University's conservation department attended Olha's lectures on a variety of conservation related topics including the general organization of a conservation lab and the importance of management skills to a clear distribution of responsibilities, equipment and the organization of workflow. Gallery talks were devoted to the history of Western European tapestries as well as conservation methods. She led three workshops on practical applications of conservation methodology of the Department of Textile Conservation at the Met.



Staff news



Beatrice Bacolod

Beatrice Bacolod is the new Associate Laboratory Coordinator for the Department.

She has a BS in Chemical Engineering from the University at Buffalo, where she was very active in the Filipino-American Student Association as well as the inter-collegiate student organization Engineers for a Sustainable World. She is fluent in technical programs, especially important given the Department's leading role in combining new technology with sophisticated analytical instruments.

Her interest in material science, art and culture, along with her foundation in engineering, made her an ideal candidate.

In addition to daily lab maintenance, she assists in the care and maintenance of the Department's microscopes, testing and dye labs, and DI water system.

She has been overseeing the anoxic treatment of 36 recently de-installed Islamic textiles as well as textiles from various other curatorial departments (total 62) part of Integrated Pest Management (IPM) activities.

She brings a fresh and interesting perspective and is a welcome addition to the staff.



Nobuko Shibayama

Research Scientist Nobuko Shibayama has recently moved her office to the Department of Scientific. She will continue to use the purpose built lab she has within Textile Conservation.

Nobuko began her career at the Met in 1997 in the Department of Textile Conservation and joined the Department of Scientific Research in 2004.

Nobuko received a PhD in 1992 from the Kyoto Institute of Technology Applied Science for Functionality. The title of her dissertation was "The separation and the identification of natural dyestuffs used in archaeological fabrics by using liquid chromatography/mass spectrometry".

Nobuko continued her studies at The Textile Conservation Center when it was based at Hampton Court and in 1995 received a Diploma in Textile Conservation from The Courtauld Institute of Art in London.

The focus of her work remains the use of liquid chromatography and mass spectrometry techniques to identify dyes and organic lake pigments of art objects.



Emilia Cortes

In February 2018 Emilia Cortes retired from the Board of Directors of the North America Textile Conservation Conference. Involved with NATCC since 1998, Emilia was asked to establish a sustainable network of volunteers for the translation of conference-related publications into English, Spanish and French, following the model she created in 1997 for the American Institute for Conservation Textile Specialty Group. In 2000, Emilia became the first Latin American to join the NATCC Board of Directors.

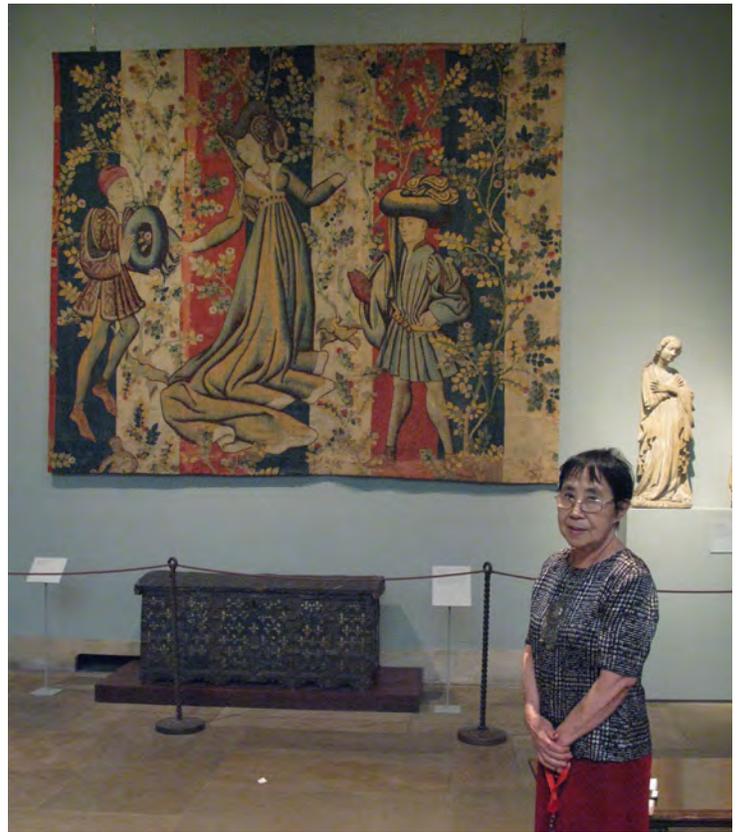
Emilia has been closely involved with programming serving as Spanish translator and editor for all conference publications and presentations. In 2005, with the support of the J. Paul Getty Trust and the NATCC Board of Directors, she was instrumental in organizing the first NATCC conference in Mexico City: "Recovering the Past: The Conservation of Archaeological and Ethnographic Textiles." A member of the Chilean Comité Nacional de Conservación Textil, Emilia was key in bringing together textile conservators from North, Central, South America, and the Caribbean. Emilia was one of the NATCC Preprints compilers in 2005 and served as a Conference Image Project Manager for the 2015 conference and the 2017 NATCC conference "*Embellished Fabrics: Conserving Surface Manipulation and Decoration*" in Mexico City.

As Chair of the 2015 conference "*Material in Motion*" in New York City, Emilia secured the support of The Metropolitan Museum of Art and a grant from the Lenore Tawney Foundation. The conference image and publication design for this conference were the result of her collaboration with the Design Department of Anahuac University Mexico Norte in Mexico City, for which Anahuac students contributed a broad selection of images.

Emilia's leadership has been key in establishing a strong and viable international forum for the field of Textile Conservation.

www.natccconference.com

Upcoming 12th North American Textile Conservation Conference September 23rd - 29th, 2019 "Lessons Learned: Textile Conservation: Then and Now" in Ottawa, Canada



Midori was interviewed in the Medieval Sculpture gallery in front of *Courtiers in a Rose Garden: A Lady and Two Gentlemen* (09.137.2)

Midori Sato

An interview with Midori Sato, Conservator Emerita, was part of a documentation project by departmental high school intern Sapphire Srigley supervised by Kisook Suh, Associate Conservator.

Midori played an important role in several major projects during her 24 years in the Department of Textile Conservation. She joined the department in 1985 for the conservation of a set of 17th century wall hangings depicting the Seasons and the Elements (46.43.1-4) on permanent display in the *Louis IV Room* Gallery 531. Midori was a lead conservator for two tapestries in the *Rose Tapestry* series project and oversaw the conservation of *The Emperors Carpet* (43.121.1) completed for the grand opening of the galleries for Islamic Art in 2011. Midori retired in 2010 and is now Conservator Emerita. She continues to contribute to the work of the department as a volunteer. She is currently translating an important text from Japanese to English.

The complete interview is in the departmental archives.

In Remembrance



Ethel Stein, volunteer in this Department from 1987 to 1993, passed away on March 9, 2018. A longtime volunteer at The Cooper-Hewitt Museum prior to her time in the Department of Textile Conservation at the Met, Ethel's research of historic textiles informed her extraordinary work as a weaver. She dedicated her time here to analysis of the weave structure of textiles in the Met's collection with a focus on complex Islamic textiles. Ethel's notes in the object files are an invaluable source of information and a model for scholarly documentation.

Her boundless interest in and exploration of the materials and techniques used in textiles enriched our understanding of historic textiles.

Ethel's March 12 obituary in the New York Times includes the following link to a short video produced by the Art Institute of Chicago.

<https://vimeo.com/101333309>

<https://www.nytimes.com/2018/03/12/obituaries/ethel-stein-who-created-intricate-textile-art-dies-at-100.html>



ETHEL STEIN WEAVINGS

AUGUST 5, 1998 - OCTOBER 25, 1998

OPENING RECEPTION

Saturday, August 8, 1998 4:30-6:00PM

It's on for 3 months.
If there's any time
it's convenient for
you to come out I'd
take you there. Also
you could take a peek
at the velvet set up
DETAIL: "Scaffold"
Love Ethel

Ethel was generous in sharing her thoughts about her own work as well and her note on this 1998 exhibition announcement reflects the friendship this department was privileged to enjoy.

Publications

Kern, Karen, Yael Rosenfield, Federico Caro, and Nobuko Shibayama. *The Sacred and the Modern: The History, Conservation and Science of the MadinaSitara*. MMJ52 (2017), 72-93 pp. 18 illus.

Murphy, Miriam, Alexandra Barlow, and Eric Breitung. *The creation of a digitally printed reproduction sleeve for an 18th century painted silk dress*. AIC 26 Postprints (2017), pp. 35-47.

Carlson, J. *A sticky situation: A different method for removing adhesive from an early 17th-century carpet*. ICOM-CC 18 Preprints (2017).

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

Timeline 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
www.metmuseum.org/blogs/collection-insights/2017/tibetan-thangka-textile-conservation

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/

Support the Department of Textile Conservation

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](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'.

**The Metropolitan
Museum of Art**
1000 Fifth Avenue
New York, NY 10028
metmuseum.org