

APPENDIX-I

To

The _____

Subject: Request to furnish information regarding the preventive measures taken in your museum in connection with the research work

Ma'am/ Sir

I the undersigned Deepti, Research Scholar, Department of Museology, Faculty of Fine Arts, The M.S. University of Baroda, Vadodara request you to respond to the enclosed interview schedule at your earliest, which will help me to complete the research. The research is being done under the guidance of Prof. N.R. Shah, Department of Museology, Faculty of Fine arts and Prof. Amita Pandya, Dept. of Clothing and textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

I will be grateful for your kind co-operation and support.

Thanking you.

Yours Sincerely

Deepti

Research Scholar

Department of Museology

Faculty of Fine Arts

Maharaja Sayajirao University of Baroda

Vadodara

A Critical Study on Conservation Practices of Shawl Collections in India

Interview Schedule 1

Phase I: Curators

Name: (Surname) (First Name) (Second Name)

Educational Qualification:

1. Graduation/Post graduation: _____
2. Professional Qualification: _____
3. Diploma/Training: _____
4. Experience (in years): _____
5. Any other please specify: _____

Educational background:

1. Arts: _____
2. Science: _____
3. Any other please specify _____

Your designation:

Signature:

A. General information about museum

1. Name: _____
2. Address: _____
3. Phone number: _____
4. E-mail: _____
5. Year of establishment: _____
6. Type of museum: cultural/ ethnic/ personal/ artistic/ historical/ trade & business/ politics/ regional/ multipurpose/ specialised/ any other.

7. Staff structure:

S. No.	Name of the designation	Total number
1.	Director	
2.	Curators	
3.	Assistant Curator	
4.	Conservators	
5.	Sr. Chemist	
6.	Chemist	
7.		

8. Mission statement for your museum?

B. Textiles Collections and Documentation:

9. Do you have textiles in your collection?

Yes _____ No _____

10. Have you created any kind of database for documentation of textiles?

Yes _____ No _____

11. If yes, then what are those. Please provide a copy of the format?

12. Do you have experience in textile cataloguing and documentation?

Yes _____ No _____

13. Types of textile collections in your museum:

S. No.	Type of Textile Collection	Yes (if available)	No (If not available)
1.	Costumes and accessories		
2.	Historic shawl collections (woven and embroidered)		
3.	Carpets		
4.	Tapestries		
5.	Others (If any, please specify) _____ _____ _____		

14. Total number of shawl collections in museum:

15. Types of shawls and their condition in museums:

S. No.	Types of shawls	Yes/ No	Extent of deterioration		
			Slightly damaged	Badly damaged	Good condition
1.	Cotton				
2.	Silk				
3.	Wool				
4.	Any other variety (Please specify) _____ _____				

16. Total number of shawls in deteriorated condition

17. Total number of shawls in good condition

18. Total no. of woollen shawls in collection

19. Types of woollen shawls in your museum

S. No.	Types of woollen shawls	Total number	Condition of the shawl		
			Slightly damaged	Badly damaged	Good condition
1.	Blend wool/ Mixed wool/ Raffal				
2.	Shah tus shawls				
3.	Pashmina shawls				
4.	Any other variety				

20. Should the object/ textiles be allowed for digitization?

Yes _____

No _____

21. If yes then does the digitization affects textiles (organic objects) in terms of its degradation?

22. What kinds of problems/deterioration you come across with shawl collections?

Please tick mark the appropriate problem:

S. No.	Problems/ deteriorations	Please tick mark the appropriate problem
1.	Dust and dirt	
2.	Fugitive dyes	
3.	Mold growth	
4.	Insect attack	
5.	Powdering threads	
6.	Stains	
7.	Adhesive residues	
8.	Splits	
9.	Tears	
10.	Losses	
11.	Fading	
12.	Foxing marks	
13.	Folds/ creases	
14.	Any other problem of deteriorations (please specify) _____ _____	

23. Is there example of any shawl which was in the brittle condition and it was given for conservation treatment in a laboratory.

Yes _____

No _____

C. Museum Exhibition and Display

1. Did you receive any suggestions for conservation of any textile objects on display from the visitors?

Yes _____

No _____

2. Supplies available for handling, packing and shipping objects from one place to another in your organization?

S. No.	Supplies used for handling and moving objects	Yes (if available)	No (if not available)
1.	Flatbeds		
2.	Carts		
3.	Dollies		
4.	Pallet lifters		
5.	Polyethylene tote pans		
6.	Object support trays		
7.	Clean cotton and plastic gloves		
8.	Padding materials such as polyethylene foam pads and quilted furniture pads		
9.	Tissues or fillers such as acid free tissue		
10.	Any other (Please specify) _____		

3. Do you consult conservators for organizing storage and display?

Yes _____

No _____

4. Shawls on display in a particular museum:

S. No.	Type/ name of shawl	Nature	Date/ Period	Source	Features	Remarks
1.						
2.						
3.						
4.						

5. The methods of display of textiles in your museum?

S. No.	Type of textiles	Display method	The materials used for the display method	Remarks
1.	Garments			
2.	Shawls			
3.	Carpets and tapestries			
4.	Costumes			
5.	Turban			
6.	Any other (please specify) _____ _____			

D. Storage:

- Is there any separate storage area for shawls?
Yes _____ No _____
- Do you think the shawls are most challenging to store?
Yes _____ No _____
- What types of storage methods are used in your museum?

S. No.	Types of storage methods used for shawls	Yes	No
1.	Flat file cabinets		
2.	Archival rolling tubes		
3.	Costume wardrobe cabinet		
4.	Costume box		
5.	Dust covers		
6.	Shelving units		
7.	Specialized containers		
8.	Any other method (please mention) _____ _____		

S. No.	Are you aware of the following terms and know their functions	Yes	No
1.	Anoxic storage for textiles collections		
2.	Blue wool standards cards		
3.	Crêpe line, stabiltex (Tetex)		
4.	Sensor lighting		
5.	Optical fibre lighting		

E. Preventive conservation**a. Light**

- Types of lighting in the museum galleries.

S. No.	Types of Lights installed in galleries	If present (write yes)	If not present (write no)
1.	Incandescent bulbs		
2.	Fluorescent tubes		
3.	Cove lighting		
4.	Optical fibre lights		
5.	Sensor lighting		
6.	Any other (please specify) _____ _____		

2) Do you keep the lights off when the museum storage is not in use?

Yes _____

No _____

b. Relative Humidity

1) Level of temperature: _____ and R.H. _____ you maintain in the galleries?

2) Are air conditioners installed in the museum galleries?

Yes _____

No _____

3) Is the Heating, ventilation and air conditioning (HVAC) system working properly?

4) Instruments that are used to collect daily temperature measurements in the galleries?

5) What its reasons if you are not able to maintain temperature, relative humidity, light in your gallery?

S. No.	Reasons	Please tick mark the appropriate one
1.	Funding is not proper	
2.	Technical advice is not available	
3.	Higher authority is not helpful	
4.	Required instruments are not easily available	
5.	Any other reason (please specify) _____ _____	

c. Biological growth and disinfection

1) Did this museum/ organization ever faced

- Termite attack Yes _____

No _____

- Rat menace Yes _____

No _____

- Insect/ Micro biological attack Yes _____

No _____

2) Tools used to manage pests in your museum.

S. No.	Tools to manage pests	Please tick mark the appropriate one (if these tools adopted in your organization)
1.	Fumigation and appropriate management	
2.	Use of insect repellents	
3.	Integrated pest management (IPM) plan is implemented	
4.	Regular housekeeping	
5.	Any other (please mention) _____	

d. Handling, storage and housekeeping

1. What precautions do you take to control human vandalism in your museum?

S. No.	Precautions taken to prevent human vandalism	Please tick the appropriate one (if taken in your museum)
1.	Prevent visitors from touching the objects	
2.	Re-organize the objects in store	
3.	Handle object only as required using approved procedures (by trained professionals/ staff)	
4.	Upgrade physical and electronic security	
5.	Training and motivating staff	
6.	Any other precaution (please specify) _____	

2. What are the methods of housekeeping adopted by your museum?

S. No.	Methods of housekeeping	Please tick mark the appropriate one (if adopted by your museum)
1.	Periodical cleaning within gallery and store	
2.	Use of doormats and coir mats at passages	
3.	Green environment around the surroundings	
4.	Use of eco-friendly materials for preventive care	
5.	Any other (please specify) _____	

3. At what intervals, the museum building is evaluated.?

4. Does the building leaks in monsoon?

5. What materials do you use for cleaning the galleries?

S. No	Materials used for cleaning	Please tick mark the appropriate
1.	Vacuum cleaner	
2.	Wet mop	
3.	Broom	
4.	Any other (please specify) _____	

6. How often the cleaning is done from inside the showcases in museums?

S. No.	Time period	Please mark the appropriate
1.	Daily	
2.	Alternate days	
3.	Once in a week	
4.	Twice in a week	
5.	Once fortnightly	
6.	Twice fortnightly	
7.	Once in a month	
8.	Any other (please specify) _____ _____	

e. Display of textiles

1) Do you keep shawls on display for unlimited time?

Yes _____

No _____

2) How often do you change the objects on display particularly textiles?

3) How frequently do you inspect the collection? Please mention the time of inspections?

- on display _____

-In store _____

f. Museum activities

4) Activities in your museum?

S. No.	Activities in your museum	Please tick the appropriate one
1.	Training	
2.	Exhibitions	
3.	Publication	
4.	Workshops/ seminars	
5.	Research	
6.	Slide shows	
7.	Any other activity (please specify) _____	

5) Do you think workshops, and seminars are useful as the preventive measure taken for objects?

Agree _____

Disagree _____

6) Have you undergone any training on preventive conservation?

Yes _____

No _____

7) If yes then how often? _____

8) Are the training programmes organized for the museum curators in your museum?

Yes _____

No _____

9) If yes, then at what intervals?

g. Disasters

1. Were there any major incidents of fire or floods in the past?

Yes _____

No _____

2. Is there any kind of damages caused to the museum objects due to fire/ theft/ flood in your museum?

S. No.	Damages caused due to fire and flood	Please tick mark the appropriate one
1.	Deposition of mud and dirt	
2.	Mould growth and water stains	
3.	Increased fragility	
4.	Charring or soot deposition, burn marks	
5.	Distortion, shrinkage, swelling, warping	
6.	insoluble dyes and pigments	
7.	Any other damage caused (please mention): _____	

3. Measures taken to prevent incidents, fire/flood/theft in your museum

S. No.	Measures taken to prevent damages	Please tick mark the mentioned measures that you have taken in your organization
1.	Proper maintenance	
2.	Trained and motivated staff	
3.	Upgraded physical and electronic security	
4.	Collections and facilities recovery plan	
5.	Chemical type fire extinguishers, fire blanket	
5.	Emergency response procedures	
4.	Any other measures (please specify) _____ _____	

4. Do you have a facility of remedial conservation in your museum?

Yes _____

No _____

5. Do you think that the present staff is sufficient to take care of the collection?

Yes _____

No _____

6. Do you monitor and record the damage to the historic shawls?

Yes _____

No _____

Other advice:

APPENDIX-II

To

The _____

Subject: Request to furnish information regarding your museum's conservation practices in connection with the research work

Ma'am/Sir

I the undersigned Deepti, Research Scholar, Department of Museology, Faculty of Fine Arts, The M.S. University of Baroda, Vadodara request you to respond to the enclosed interview schedule at your earliest, which will help me to complete the research. The research is being done under the guidance of Prof. N.R. Shah, Department of Museology, Faculty of Fine arts and Prof. Amita Pandya, Dept. of Clothing and textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

I will be grateful for your kind co-operation and support.

Thanking you.

Yours Sincerely

Deepti

Research Scholar

Department of Museology

Faculty of Fine Arts

Maharaja Sayajirao University of Baroda

Vadodara

A Critical Study on Conservation Practices of Shawl Collections in India

Interview Schedule 2

Phase I: For the conservators in museums:

Name: (Surname) (First Name) (Second Name)

Educational Qualification:

1. Graduation/Post graduation: _____
2. Professional Qualification: _____
3. Diploma/Training: _____
4. Experience (in years): _____
5. Any other please specify: _____

Educational Background:

2. Arts: _____ 2. Science: _____ 3. If any other please specify: _____

Your designation:

Signature:

- 1) Do you organize any community extension programmes on conservation and preservation such as slide shows, exhibition, public lectures, specialized lectures, workshops, symposiums, and interactive sessions etc.?
Yes _____ No _____
- 2) Do you offer training programmes for textile conservation or any related specialized courses?
Yes _____ No _____
- 3) Do you think conservation documentation is important?
Yes _____ No _____
- 4) Have you created any kind of database for conservation documentation of textiles? If yes, then what are those?

- 5) What kinds of problems/ deterioration you come across with shawl collections? Please tick mark the appropriate problem:

S. No.	Problems/ Deteriorations	Please tick mark the appropriate problem
1.	Dust and dirt	
2.	Fugitive dyes	
3.	Mould growth	
4.	Insect attack	
5.	Powdering threads	
6.	Stains	
7.	Adhesive residues	
8.	Splits	
9.	Tears	
10.	Losses	
11.	Fading	
12.	Foxing marks	
13.	Folds/creases	
14.	Any other problem of deteriorations (please specify) _____ _____	

- 6) According to you what is the biggest threat to textiles? (please mark rating out of 10)

S. No.	Biggest threat to textile	Please tick the appropriate one
1.	Improper lighting	
2.	Inadequate relative humidity	
3.	Fluctuating temperature	
4.	Air pollution	
5.	Mishandling	
6.	Improper housekeeping	
7.	Biological growth/ attack	
8.	Improper handling, display and storage	
9.	All of the above	

- 7) Total No. of shawls conserved so far?

- 8) Is there any oldest (shawls) or any woollen article that you have worked on?

- 9) What will be the first aid treatment for a very fragile shawl?

10) Is the bleaching method harmful for the shawls?

Yes _____

No _____

11) Conservation methods used specifically for shawls?

S. No.	Conservation methods	Yes (If used for shawls)	No (if not used for shawls)
1.	Dry Cleaning or mechanical cleaning		
2.	Wet cleaning (aqueous and solvent)		
3.	Stains removals		
4.	Bleaching		
5.	Reinforcing and strengthening		
6.	Mounting		
7.	Any other method (please specify)		

12) What are the methods of scientific investigation or examination techniques adopted by the textile conservator?

S. No.	Methods of scientific investigation of textiles	Yes (if this technique adopted by you in the museum)	No (if this technique is not adopted by you in the museum)
1.	Burning tests and solubility tests for fibre identification		
2.	Microscopy		
3.	Infra-red spectroscopy		
4.	Blue scale textile fading cards		
5.	Any other equipments (please specify)		

13) What kind of preservation methods adopted in your museum as far as shawls are concerned?

S. No.	Preservation methods adopted	Please tick mark the appropriate one
1.	Indigenous/ natural methods	
2.	Man-made procedure	
3.	All of the above	
4.	Any other (please specify)	

14) What kind of materials is used for conservation of shawls?

S. No.	Materials used for textile conservation	Yes (If used in your museum)	No ((If used in your museum)
1.	Cleaning agents (aqueous and non-aqueous solutions)		

2.	Solvents for stains removal		
3.	Lining materials		
4.	Adhesives such as beva 371, klucel (L & G), mowilith DMC2, paraloid B72, polyvinyl acetate (PVA), polyvinylalcohol, sodium carboxy methylcellulose (SCMC), CMC, maida paste, gum arabic, and fevicol		
5.	Dyes (natural and synthetic), poster colour, and oil colour for retouching.		
6.	Threads (cotton, silks, wool and blended thread, synthetic threads such as polyester threads.		
7.	Nylon net, silk crepeline (lisse), stabiltex (tetex)		
8.	Colour atlas, curved needles, entomological pins/stainless steel pins		
9.	Respirator masks.		
10.	Blue wool standards,		
11.	Magnifiers, thread counters, watch maker's glasses		
12.	Steamers, steam table		
13.	Spotting table		
14.	Vacuum tweezer unit		
15.	Water purifiers, trays, boards, tanks and tables		
16.	Vacuum hot table		
17.	Any other (please specify) _____ _____		

15) What type of dyes is used for restoration?

Natural ☐

Synthetic ☐

16) Do you also consider the code of ethics for the conservation of textiles objects?

Yes _____

No _____

17) Do you think the history of object is necessary for documentation and conservation?

Yes _____

No _____

18) What are your contributions during and after the disaster?

19) How often do you visit the textiles galleries and stores for inspection?

Please specify the duration: _____

20) Have you observed pest damage in shawl collections?

Yes _____

No _____

21) Are you satisfied by the method of housekeeping in your museum to stop bio deterioration?

Yes _____

No _____

22) Is there any effect of local environment on textiles/shawls that you have observed so far? Yes _____

No _____

23) Please give suggestion for overall improvement for flat textiles/ shawls?

Other Advice:

APPENDIX-III

To

The _____

Subject: Request to furnish information regarding your private collection of textiles in connection with the research work

Ma'am/Sir

I the undersigned Deepti, Research Scholar, Department of Museology, Faculty of Fine Arts, M.S. University of Baroda, Vadodara request you to respond to the enclosed interview schedule at your earliest, which will help me to complete the research. The research is being done under the guidance of Prof. N.R. Shah, Department of Museology, Faculty of Fine arts and Prof. Amita Pandya, Dept. of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

I will be grateful for your kind co-operation and support.

Thanking you.

Yours Sincerely

Deepti

Research Scholar

Department of Museology

Faculty of Fine Arts

Maharaja Sayajirao University of Baroda

Vadodara

A Critical Study on Conservation Practices of Shawl Collections in India

Interview schedule 3

Phase I: Private collectors

Name: (Surname)

(First Name)

(Second Name)

Educational Qualification:

1. Graduation/Postgraduation: _____

2. Professional Qualification: _____

3. Diploma/Training: _____

4. Experience (in years): _____

5. Any other please specify: _____

6. Educational Background:

7. Arts: _____ 2. Science: _____ 3. Any other please specify _____

Signature:

A. General Information about organization

1. Name:

2. Address:

3. Phone Number: _____

4. E-mail: _____

5. Year of Establishment: _____

6. The category of your organization:

S. No.	Category of the organization	Please tick mark the appropriate option in the which your organization falls
1.	Non-Governmental Organization	
2.	Trust	
3.	Private	
4.	Any other (please specify) _____	

7. Type of organization: cultural/ ethnic/ personal/ artistic/ historical/ trade & business/ politics/ regional/ multipurpose/ specialised/ any other.

8. Staff structure: Do you have any staff in your organization?

Yes _____

No _____

S. No.	Name of the designated staff	Total number
1.		
2.		
3.		

9. Technical Staff:

Designation	Qualification	Number of Staff	Responsibility	Expertise	Remarks

10. Mission statement for your organization?

B. Textiles Collections and Documentation:

1. Do you have textiles in your collection?

Yes _____ No _____

2. Have you created any kind of database for documentation of textiles.

Yes _____ No _____

3. If yes, then what are those. Please provide a copy of the format?

4. Do you have experience in textile cataloguing and documentation?
Yes _____ No _____

5. Types of textile collections in your organization?

S. No.	Type of Textile Collection	Yes (if available)	No (If not available)
1.	Costumes and accessories		
2.	Historic shawl collections (woven and embroidered)		
3.	Carpets		
4.	Tapestries		
5.	Others (If any, please specify) _____ _____		

6. Total number of shawl collections in your organization:

7. Types of shawls and their condition in your organization:

S. No.	Types of shawls	Yes/ No	Extent of deterioration		
			Slightly Damaged	Badly damaged	Good condition
1.	Cotton				
2.	Silk				
3.	Wool				
4.	Any other variety (Please Specify) _____				

8. Total number of shawls in deteriorated condition

9. Total number of shawls in good condition

10. Total no. of woollen shawls in collection

11. Types of woollen shawls in your organization?

S. No.	Types of woollen shawls	Total number	Condition of the shawl		
			Slightly damaged	Badly damaged	Good condition
1.	Blend wool/ Mixed wool/ Raffal				
2.	Shahtush shawls				
3.	Pashmina shawls				
4.	Any other variety _____ _____				

12. Should the textile artefacts be allowed for digitization?

Yes _____

No _____

13. If yes then does the digitization affects textiles (organic objects) in terms of its degradation?

14. What kinds of problems/ deterioration you come across with shawl collections? Please tick mark the appropriate problem:

S. No.	Problems/ Deteriorations	Please tick mark the appropriate problem
1.	Fugitive dyes	
2.	Mould growth	
3.	Insect attack	
4.	Powdering threads	
5.	Stains	
6.	Adhesive residues	
7.	Splits	
8.	Tears	
9.	Losses	
10.	Any other problem of deteriorations (please specify) _____ _____	

15. Do you take the help of conservators also for conservation and restoration of textiles?

Yes _____

No _____

16. If yes then which ones do you prefer more?

S. No.	Conservators for treating textiles	Please tick mark the appropriate one according to your preference	Please specify the reason for your preference	Remarks
1.	Freelance conservators		_____	
2.	Conservation professionals in museums		_____	
3.	Darners		_____	
4.	Conservators in non-governmental organizations for conservation and restoration of art works		_____	
3.	If any other (please specify) _____ _____			

17. Is there example of any shawl which was in the brittle condition and it was given for conservation treatment.

Yes _____

No _____

18. If yes then, where it was given for the conservation treatment?

C. Museum Exhibition and Display

1. Have you kept object on display in your organization?

Yes _____

No _____

2. Supplies available for handling, packing and shipping objects from one place to another in your organization?

S. No.	Supplies used for handling and moving objects	Yes (if available)	No (if not available)
1.	Flatbeds		
2.	Carts		
3.	Dollies		
4.	Pallet lifters		
5.	Polyethylene tote pans		
6.	Object support trays		
7.	Clean cotton and plastic gloves		
8.	Padding materials such as polyethylene foam pads and quilted furniture pads		
9.	Tissues or fillers such as acid free tissue		
10.	Any other (Please specify) _____ _____		

3. Do you consult conservators for organizing storage and display?

Yes _____

No _____

4. Shawls on display in your organization:

S. No.	Type/ Name of shawl	Nature	Date/ Period	Source	Features	Remarks
1.						
2.						
3.						
4.						

5. The methods of display of textiles in your organization?

S. No.	Type of Textiles	Display method	The materials used for the display method	Remarks
1.	Garments			
2.	Shawls			
3.	Carpets and tapestries			
4.	Costumes			
5.	Turban			
6.	Any other (please specify) _____ _____			

D. Storage

1. Is there any separate storage area for shawls/textiles?
Yes _____ No _____
2. Do you think the shawls are most challenging to store?
Yes _____ No _____
3. What types of storage methods are used in your organization?

S. No.	Types of storage methods used for textiles	Yes	No
1.	Flat file cabinets		
2.	Archival rolling tubes		
3.	Costume wardrobe cabinet		
4.	Costume box		
5.	Dust covers		
6.	Shelving units		
7.	Specialized containers		
8.	Any other (please specify) _____		

S. No.	Are you aware of the following terms and know their functions	Yes	No
1.	Anoxic storage for textiles collections		
2.	Blue wool standards cards		
3.	Crêpe line, stabiltex (Tetex)		
4.	Sensor lighting		
5.	Optical fibre lighting		

E. Preventive conservation

a. Light

- 6) Types of lighting under which the collection is kept

S. No.	Types of lights installed in galleries	If present (write yes)	If not present (write no)
1.	Incandescent bulbs		
2.	Fluorescent tubes		
3.	Cove lighting		
4.	Optical fibre lights		
5.	Sensor lighting		
6.	Any other (please specify) _____		

- 7) Do you keep the lights off when the storage is not in use?
 Yes _____ No _____

b. Relative Humidity

- 3) Level of temperature: _____ and R.H. _____ you maintain for the environment of the collection?

- 4) Are air conditioners installed in the galleries/ cabinets of your organization?
 Yes _____ No _____

- 8) Is the Heating, ventilation and air conditioning (HVAC) system working properly?

- 9) Instruments that are used to collect daily temperature measurements in the galleries?

- 10) What its reasons if you are not able to maintain temperature, relative humidity, light in your gallery?

S. No.	Reasons	Please tick mark the appropriate one
1.	Funding is not proper	
2.	Technical advice is not available	
3.	Required instruments are not easily available	
4.	Any other reason (please specify) _____ _____	

c. Biological growth and disinfection

- 3) Did this organization ever face?
- | | | |
|-----------------------------------|-----------|----------|
| - Termite attack | Yes _____ | No _____ |
| - Rat menace | Yes _____ | No _____ |
| - Insect/ Micro biological attack | Yes _____ | No _____ |

4) Tools used to manage pests in your organization

S. No.	Tools to manage pests	Please tick mark the appropriate one (if these tools adopted in your organization)
1.	Fumigation and appropriate management	
2.	Use of insect repellents	
3.	Integrated pest management (IPM) plan is implemented	
4.	Regular housekeeping	
5.	Any other (please specify) _____	

5) According to you what is the biggest threat to shawls?

S. No.	Biggest threat to textile	Please tick the appropriate one
1.	Improper lighting	
2.	Inadequate relative humidity	
3.	Fluctuating temperature	
4.	Air pollution	
5.	Mishandling	
6.	Improper housekeeping	
7.	Biological growth/ attack	
8.	Improper handling, display and storage	
9.	All of the above	

d. Handling, storage and housekeeping

1. What precautions do you take to control human vandalism?

S. No.	Precautions taken to prevent human vandalism	Please tick the appropriate one (if taken in your museum)
1.	Prevent visitors from touching the objects	
2.	Re-organize the objects in store	
4.	Handle object only as required using approved procedures (by trained professionals/ staff)	
5.	Upgrade physical and electronic security	
6.	Training and motivating staff	
7.	Any other (please specify) _____ _____	

2. What are the methods of housekeeping adopted by you or your organization?

S. No.	Methods of housekeeping	Please tick mark the appropriate one(if adopted by your museum)
1.	Periodical cleaning within gallery and store	
2.	Use of doormats and coir mats at passages	
3.	Green environment around the surroundings	
4.	Use of eco-friendly materials for preventive care	
5.	Any other (please specify) _____ _____	

3. At what intervals, the building is evaluated?

4. Does the building leaks in monsoon?

5. What materials do you use for cleaning the galleries?

S. No	Materials used for cleaning	Please tick mark the appropriate
1.	Vacuum cleaner	
2.	Wet mop	
3.	Broom	
4.	Any other (please specify) _____	

e. Display of textiles

1. Are the shawls always on exhibit?

Yes _____

No _____

2. How often do you change the objects on display particularly textiles?

3. How frequently do you inspect the collection? Please mention the time of inspections?

- on display _____

-In store _____

f. Activities

1. Activities in your organization?

S. No.	Activities in your museum	Please tick the appropriate one
1.	Training	
2.	Exhibitions	
3.	Publication	
4.	Workshops	
5.	Research	
6.	Slide shows	
7.	Any other (please specify) _____	

2. Do you think workshops, and seminars are useful as the preventive measure taken for objects.

Agree _____

Disagree _____

3. Have you undergone any training on preventive conservation?

Yes _____

No _____

4. If yes then how often? _____

5. Are the training programmes organized for the keepers in your organization?

Yes _____

No _____

6. If yes, then at what intervals?

g. Disasters

1. Did you face any major incidents of fire, floods or any other kinds of disaster in the past?

Yes _____

No _____

2. Is there any kind of damages caused to the objects due to fire/ theft/ flood in your organization?

S. No.	Damages caused due to fire and flood	Please tick mark the appropriate one
1.	Deposition of mud and dirt	
2.	Mould growth and water stains	
3.	Increased fragility	
4.	Charring or soot deposition, burn marks	
5.	Distortion, shrinkage, swelling, warping	
6.	Insoluble dyes and pigments	
7.	Any other damage caused (please mention): _____	

3. Measures taken to prevent incidents, fire/flood/theft in your organization

S. No.	Measures taken to prevent damages	Please tick mark the mentioned measures that you have taken in your organization
1.	Proper maintenance	
2.	Trained and motivated staff	
3.	Upgraded physical and electronic security	
4.	Collections and facilities recovery plan	
5.	Chemical type fire extinguishers, fire blanket	
5.	Emergency response procedures	
4.	Any other measures (please specify): _____	

4. Do you have a facility of remedial conservation in your organization?

Yes _____ No _____

5. Do you think that the present staff is sufficient to take care of the collection?

Yes _____ No _____

6. Do you monitor and record the damage to the historic shawls?

Yes _____ No _____

h. Conservation and Preservation

1. Total no. of shawls conservation done so far?

2. Is there any oldest (shawls) or any woollen article that you have given for conservation treatment?

-
3. What kind of preservation methods adopted in your organization as far as textiles are concerned?

S. No.	Preservation methods adopted	Please tick mark the appropriate one
1.	Indigenous/ natural methods	
2.	Man-made procedure	
3.	All of the above	
4.	Any other (please specify):	

4. Do you think the history of object is necessary for documentation and conservation?

Yes _____

No _____

5. How often do you visit the textiles galleries and stores for inspection?

Please specify the duration: _____

6. Have you observed pest damage in shawl collections?

Yes _____

No _____

7. Are you satisfied by the method of housekeeping in your organization to stop bio deterioration?

Yes _____

No _____

8. Is there any effect of local environment on textiles/shawls that you have observed so far?

Yes _____

No _____

9. Please give suggestion for overall improvement for flat textiles/ shawls?

Other Advice:

APPENDIX-IV

To

The _____

Subject: Request to furnish information regarding conservation practices for shawl collections in connection with the research work

Ma'am/Sir

I the undersigned Deepti, Research Scholar, Department of Museology, Faculty of Fine Arts, M.S. University of Baroda, Vadodara request you to respond to the enclosed interview schedule at your earliest, which will help me to complete the research. The research is being done under the guidance of Prof. N.R. Shah, Department of Museology, Faculty of Fine arts and Prof. Amita Pandya, Dept. of Clothing and textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

I will be grateful for your kind co-operation and support.

Thanking you.

Yours Sincerely

Deepti

Research Scholar

Department of Museology

Faculty of Fine Arts

Maharaja Sayajirao University of Baroda

Vadodara

A Critical Study on Conservation Practices of Shawl Collections in India

Interview Schedule 4

Phase I: For the conservators in private practice:

Name: (Surname)

(First Name)

(Second Name)

Educational Qualification:

1. Graduation/Post graduation: _____

2. Professional Qualification: _____

3. Diploma/Training: _____

4. Experience (in years): _____

5. Any other please specify: _____

Educational Background:

1. Arts: _____ 2. Science: _____ 3. If any other please specify: _____

Your designation in the organization:

Signature:

1) Do you organize any community extension programmes on conservation and preservation such as slide shows, exhibition, public lectures, specialized lectures, workshops, symposiums, and interactive sessions etc.?

Yes _____

No _____

2) Do you offer training programmes for textile conservation or any related specialized courses?

Yes _____

No _____

3) Do you think conservation documentation is important?

Yes _____

No _____

4) Have you created any kind of database for conservation documentation of textiles? If yes, then what are those?

- 5) What kinds of problems/ deterioration you come across with shawl collections? Please tick mark the appropriate problem:

S. No.	Problems/ Deteriorations	Please tick mark the appropriate problem
1.	Dust and dirt	
2.	Fugitive dyes	
3.	Mould growth	
4.	Insect attack	
5.	Powdering threads	
6.	Stains	
7.	Adhesive residues	
8.	Splits	
9.	Tears	
10.	Losses	
11.	Fading	
12.	Foxing marks	
13.	Folds/ creases	
14.	Any other problem of deteriorations (please specify) _____	

- 6) According to you what is the biggest threat to textiles? (please mark rating out of 10)

S. No.	Biggest threat to textile	Please tick the appropriate one
1.	Improper lighting	
2.	Inadequate relative humidity	
3.	Fluctuating temperature	
4.	Air pollution	
5.	Mishandling	
6.	Improper housekeeping	
7.	Biological growth/ attack	
8.	Improper handling, display and storage	
9.	All of the above	

- 7) Total no. of shawls conserved so far?

- 8) Is there any oldest (shawls) or any woollen article that you have worked on?

- 9) What will be the first aid treatment for a very fragile shawl?

- 10) Is the bleaching method harmful for the textiles?

Yes _____

No _____

11) Conservation methods used specifically for shawls?

S. No.	Conservation methods	Yes (If used for shawls)	No (if not used for shawls)
1.	Dry cleaning or mechanical cleaning		
2.	Wet cleaning (aqueous and solvent)		
3.	Stains removals		
4.	Bleaching		
5.	Reinforcing and strengthening		
6.	Mounting		
7.	Any other method (please specify) _____		

12) What are the methods of scientific investigation or examination techniques adopted by the textile conservator?

S. No.	Methods of scientific investigation of textiles	Yes (if this technique adopted by you in the museum)	No (if this technique is not adopted by you in the museum)
1.	Burning tests and solubility tests for fibre identification		
2.	Microscopy		
3.	Infra-red spectroscopy		
4.	Blue scale textile fading cards		
5.	Any other equipments (please specify) _____		

13) What kind of preservation methods do you adopt in your organization as far as textiles are concerned?

S. No.	Preservation methods adopted	Please tick mark the appropriate one
1.	Indigenous/ natural methods	
2.	Man-made procedure	
3.	All of the above	
4.	Any other (please specify) _____	

14) What kind of materials is used for conservation of shawls?

S. No.	Materials used for shawl conservation	Yes (If used in your museum)	No (If used in your museum)
1.	Cleaning agents (aqueous and non-aqueous solutions)		
2.	Solvents for stains removal		
3.	Lining materials		
4.	Adhesives such as Beva 371, klucel (L & G), mowilith DMC2, paraloid B72, polyvinyl acetate PVA), polyvinylalcohol, sodium carboxy methylcellulose (SCMC)		
5.	Dyes (natural and synthetic)		
6.	Threads (cotton, silks, wool and blended thread)		

7.	Nylon net, silk crepeline (lisse), stabiltex (tetex)		
8.	Colour atlas, curved needles, entomological pins/stainless steel pins		
9.	Respirator masks.		
10.	Blue wool standards,		
11.	Magnifiers, thread counters, watch maker's glasses		
12.	Steamers, steam table		
13.	Spotting table		
14.	Vacuum tweezers unit		
15.	Water purifiers, trays, boards, tanks and tables		
16.	Vacuum hot table		
17.	Any other (please specify) _____ _____		

15) What type of dyes is used for restoration?

Natural ☐

Synthetic ☐

16) Do you also consider the code of ethics for the conservation of textiles objects?

Yes _____

No _____

17) Do you think the history of object is necessary for documentation and conservation?

Yes _____

No _____

18) What are your contributions during and after the disaster? (If you have faced any)

19) How often do you visit the textiles collections in stores for inspection?

Please specify the duration: _____

20) Have you observed pest damage in shawl collections?

Yes _____

No _____

21) Are you satisfied by the method of housekeeping at your place of work to stop bio deterioration?

Yes _____

No _____

22) Is there any effect of local environment on textiles/shawls that you have observed so far? Yes _____

No _____

23) Please give suggestion for overall improvement for flat textiles/ shawls?

Other Advice:

APPENDIX-V

A Critical Study on Conservation Practices of Shawl Collections in India

Interview schedule 5

Phase 1: Profile of the weavers.

Phase 2: The weaving process

Phase 3: The Product: A. Shawls

A.1 Shawls with woven designs

A.2 Embroidered Shawls

Phase 4: The Raw Material: Wool

Phase 5: The Co-operative Societies

Phase: 1 PROFILE OF THE WEAVERS

1. Name:

2. Working address:

3. Religion:

4. Age:

5. Unmarried/ Married:

6. What type of work done by you?

7. Weaving shed:

8. Type of residence: pakka house/ kaccha house/ both

9. Have you taken any special training in weaving: Yes _____ No _____

10. If yes, then from where: Inherited occupation/ acquired

11. Weaving experience in years:

1-5	6-10	11-15	16-20	21-25	26-30	31-35	35-40

12. Family profile:

- No. of family members:

- Who all are they and what type of work done by them, please elaborate:

- Your relation with other family members:

Phase: 2 WEAVING PROCESS:

I. YARNS:

- What types of yarns used?

- Are the yarns:

Purchased _____

Spun by you _____

- If purchased then from where the yarns are purchased?

S. No.	The types of yarns Yarns for warp and yarns for weft	Places from where yarns are purchased
1.		
2.		
3.		

II. DYES:

- What kinds of dyes are mostly used?

- Do you purchase these dyes?

Yes _____

No _____

- If yes, from where do you purchase them?

4. If no, then what colours/ shades of natural dyes made and how?

5. Do you use pastel or dark shades/colours?

6. Do you use light shades/ primary colours?

III. LOOMS:

1. What looms do you use?

2. Which loom is mostly used?

3. What is the width of the loom?

4. Do you weave alone or take help?

Phase: 3 The Product: SHAWLS

A. SHAWLS:

1. What all products do you weave?

2. What variety of shawls do you weave?

3. Names of the shawls:

4. Is there any trade name for shawls?

Yes _____ No _____

5. If yes, what are the trade names?

S. No.	Name of Shawls	Trade Names
1.		
2.		
3.		
4.		

6. What types of weaves are mostly used for shawls?

7. How many shawls do you weave at time?

8. What is the length and width of shawl?

S. No.	Name of Shawl	Length (cm)	Width (cm)

9. Do you find any change in tool since you have started working on shawls?

10. Suggestions for the upliftment for the creation of shawls

A.1 SHAWL WITH WOVEN DESIGN:

1. Do you weave shawls with designs?

Yes_____ No_____

2. Do you give special names to such shawls?

3. Are woven designs done on white or coloured background?

4. What are the motifs used on the shawls?

5. How are the designs woven?

6. Which thread do you use for designs?

7. How much time do you take to weave plain and shawls with designs?

S. No.	Name of Shawls	Hours	Days	Weeks

8. What are the prices for shawls with plain and woven designs?

S. No.	Name of Shawls	Prices in (Rs)

9. Do you think any other state is also weaving similar shawls?

Yes _____

No _____

10. If yes which are the places?

11. Are these shawls of inferior quality or superior quality?

A.2 EMBROIDERED SHAWLS

1. Do you give special names for embroidered shawls?

a. Yes _____

No _____

2. If yes, what are they:

3. What motifs are used for embroidery?

4. How are the designs transferred on the shawls by embroidering?

5. The types of stitches used?

6. Which thread do you use for embroidery?

S. No.	Threads	Twisted	Untwisted
Silk			
Cotton			
Wool			
Any other			

7. Time taken to embroider various shawls?

S. No.	Type of Shawl	Days	Weeks	Months

8. Do women also embroider?

Yes _____

No _____

9. Do you have demand for?

1. Embroidered shawls

2. Shawls with designs

Phase 4: RAW MATERIAL: WOOL

1. From where do you get the raw materials?

S. No.	Name of wool	Within India (Name of the State/place)	Outside India (Name of the Country/place)

2. Do you get processed wool?

Yes_____ No_____

3. What method do you use for processing the wool?

4. Who processes the wool?

5. Types of wools mostly used such as raw wool, carded wool, pure wool, blend wool etc)

6. From which part of the goat or sheep is the wool mostly used for the purpose of making shawls?

7. Why it is so?

8. Do you always use pure wool for making shawls?

Yes_____

No_____

9. Do you also use blended wool for making of shawls?

10. If no, which are the fibers usually mixed with?

Phase 5: THE CO-OPERATIVE SOCIETIES

1. What type of industry are you holding?

2. How many co-operative societies are there?

3. When the co-operative society has been established?

4. Types of work done by:

A. Men _____

B. Women _____

C. Children _____

5. What variety of shawls are woven in the co-operative societies?

6. From where do you get the raw materials?

S. No.	Within India (Name of the place)	Outside India (Name of the country)
a.		
b.		
c.		

7. Types of wool used?

8. Do you dye a. wool b. yarns c. shawls

9. What type of looms do you use for weaving shawls?

10. How many looms does each society has?

11. Any specific unit where the production of shawl is done. What are the processes carried out in your unit: Processes such as yarn spinning, weaving, finishing, any other(specify)?

12. Details of spinning equipments and tools:

S. No.	Name	Number	Function

13. Details of looms:

Types of loom	No. of looms	No. of harness	Width of loom
Pit looms			
Fly shuttle looms/Throw shuttle looms			
Any other(please specify)			

14. Details of designs, colours, motifs used in unit for shawls.

15. Problems and constraints in the:

i. Raw materials:

- In the supply of fiber/yarn:
- In the supply of natural dyes/ chemical dyes:
- Lack of new designs/ motifs:
- any other (Please specify)

ii. Do you check for the quality?

If "yes" then for

- Size
- Weave
- Coloured yarn
- Fabric
- Any other

16. Production Process: Give the details of the warping process

Type of shawl	Method of warping	No. of persons	Time taken	No. of shawls warped at a time

17. Do you use any post weaving process: Yes/No _____

18. If yes, then what is the process?

Name of the processes	Tools used	No. of persons	Time taken

❖ Any other observations made by the researcher:
