

SFT höstmöte och studiebesök till Oslo 26-27 sep 2024

Anna Stow

Day 1- Norskfolkemuseum

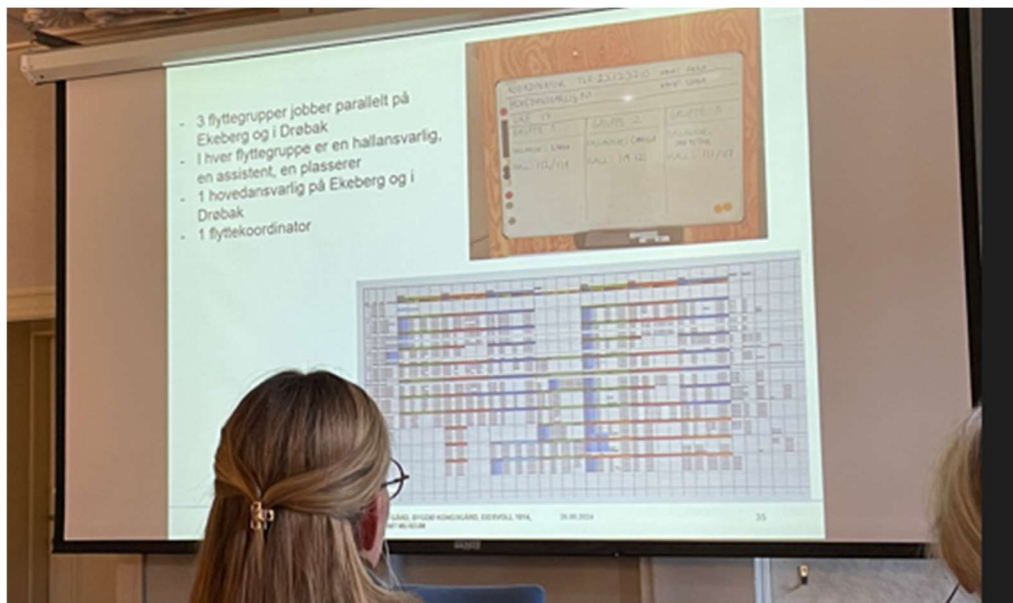
The first of three visits was to the [Norskfolkemuseum](#). After the proceedings of Sveriges föreningen för textilkonservering (SFT) autumn meeting we had a presentation of the Biocide project at museum by Stephanie Westermann. Archive documents and photographs showed that many objects had been treated with pesticides. Testing, including screening with handheld XRF, was carried out by an external supplier (German) to identify the historical pesticides in the collection, and to identify risk objects and stores. Evidence of DDT, PCPs, antimony, lead, chromium and polycyclic aromatic hydrocarbons (PAH) were all found. Many of these are CMR classified (carcinogenic, mutagenic and reproductive affects). Mercury vapours were measured in all 20 locations tested. Allowable levels are much higher in Norway than EU but it was still recognised that limiting exposure is key.

Actions taken include:

- Storage was divided into clean and unclean zones
- strict use of work clothes,
- storage and washing of contaminated work clothes
- correct PPE for the object and exposure time, based on risk analysis
- forced air masks.

More can be read about the project in NKF-N publication [Norske Konserver 1, 2023](#)

Stephanie also presented the museum's collection move from a storage space in the harbour to a purpose-built storage 40 minutes away. Given very short notice the museum contacted a company that usually builds warehouse space for logistic companies. Despite water leaks, mould and moths a well planned and managed project meant that the 3300 objects including several carriages, could be completed in the 2 year timeframe. The move also allowed cleaning of risk objects identified in the Biocide project.



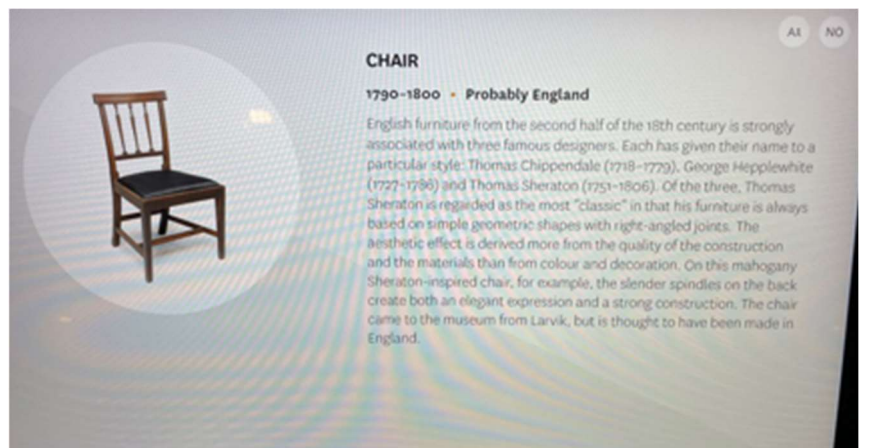
After lunch we were given a tour of the exhibition "Tids Rom" (Timescape) with special focus on mounting of textiles.



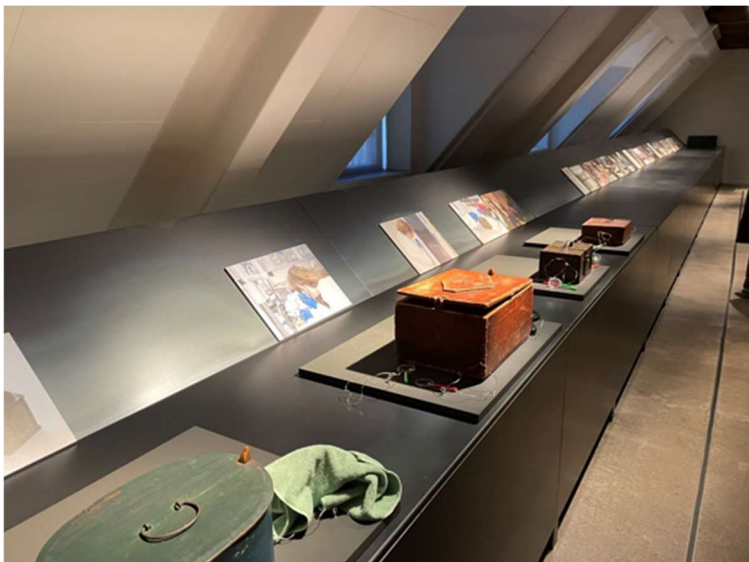
Bodice mount in fossshape with ethafoam core for stability. Fossshape has been painted to match the object. Wall mount. Arm supports similar method to V&A



The exhibition has large display cases with touch screen information, several layers of information, in both Norwegian and English.



In the loft space a large collection of chests is displayed – open storage style, but behind glass. There was also a mock up of a registration process flow with photography station, labelling, registration etc. It was unclear if people actually worked in the space. Also, in the loft some objects that could be cleaned and examined as explanation of the conservators roll.



KEY TAKE AWAY

The importance of risk analysis in handling objects. Important to separate work clothes from own clothes, and to wash the work clothes, especially after working with risk objects.

Day 2

Nationalmuseet

Friday started with a visit to Nationalmuseet – a huge building that is the result of merging 4 museums into one, the National Gallery, the Museum of Contemporary Art, the Museum of Design and Decorative Arts and the Museum of Architecture. (Displays for the latter remain in the historically important building). The conservation studio is 168 sq m. There are facilities for Oddy testing, dyeing, microfading, 3 photostudios with dedicated photographers and a wet room. After an introduction to the museum and conservation studios we toured the expansive exhibition space looking at textile objects to understand how they had been mounted. The conservators working in

the conservation studio now had not been involved in the planning stage of the new building but are very pleased with the result – good lighting, extraction hoods, large work areas etc. Interesting to note that desk space is not personal, the whole museum works with this agile philosophy. Some power points not in the right place, and the necessity of electronic controls on compact storage systems were the only issues.



TOP TIP! For extra table space use a folding table tennis table – small storage space but large working area.

Munch Museet

After lunch in the 10th floor personnel restaurant at the National Museum we moved on to the Munch Museum (to the right in the image below, Opera house to the left).



We visited painting stores, painting conservation and paper conservation studios. In paper conservation they were researching use of micro-fading to provide data to support exhibition and loan decisions – how long can a piece be exposed for, at what light level, what criteria do we need for an external loan etc. They were finding that pieces that conservators might previously have thought too fragile for exhibition were actually robust enough.

Visitors to the museum can see into the paper conservation studio, but on a walkway set back from the window, the conservators did not feel that it disturbed their work.



No electronics on storage frames



paper conservation studio

Facilities at both the National Museum and Munch Museum were very impressive, well thought out and planned with plenty of space to store and move large objects. Our guide at the Munch Museum commented on the advantage and privilege of having the stores on site, somewhat against the trend of building large offsite warehouses.

Thanks go to the SFT project group or organised the visits and to Märta, Gunnar och Arvid Bothéns stiftelse for the funding that allowed me to travel to Oslo.