The Josephine Powell Collection

by

Carla Masinari

A Thesis Submitted to the

Graduate School of Arts

In Partial Fulfillment of the Requirements for

the Degree of

Master of Arts

in

Anatolian Civilization and Cultural Heritage Management

Koç University

July 26th 2007

Koç University

Graduate School of Social Sciences

This is to certify that I have examined this copy of a master's thesis by

Carla Masinari

And have found that it is complete and satisfactory in all respects,
and that revisions required by the final examining committee have been made.

Committee members:

_____

Lucienne Thys-Şenocak, Ph. D (Advisor)

_____

_____

Date: _____

ABSTRACT

The purpose of this study is to develop a hypothetical project for a permanent exhibition of the Josephine Powell Private Ethnographical Collection. The collection includes mainly nomadic items relating to weaving, agricultural and everyday items, as well as fabrics and flat woven objects like kilims and sacks related to Anatolian culture together with pieces from Central Asia and Afghanistan. Moreover, the collection includes books of various kinds as well as photographs, videos, and field notes that describe Anatolian nomads and village life and crafts. This study covers several aspects of the Josephine Powell Collection and hopes to provide answers to some of the numerous questions related to collections and museums in the world today. The definition and nature of a "collection" is a complex problem which is addressed in the introduction. Chapter 1 provides an overview of the Josephine Powell Collection as well as description and analysis of several significant pieces. Some of the main psychological motivations for collecting have been discussed in Chapter 2 along with the phenomena of collecting and Josephine Powell's possible motives for acquiring so many samples of nomadic culture. The research for this chapter was through personal interviews with Josephine Powell and by assessing these interviews in the context of the psychological theories that exist to explain collecting behaviors. In Chapter 3 an in-depth analysis of different theoretical and practical approaches to preserving and displaying collections in general terms is presented; a more specific analysis for maintaining and displaying collections of ethnographical nature has been included. Chapter 4 is a comparative study of ethnographical collections of a similar nature to the Josephine Powell collection and provides several examples of ethnographical museums in Turkey and in Italy. The analytical comparisons in this chapter provide insight into ways of preserving and displaying collections of this kind and suggest different approaches to exhibiting ethnographical collections which may be employed for the Josephine Powell Collection. In making general suggestions as to how the Josephine Powell Collection might be conserved and displayed, this thesis has considered the views that J. Powell herself had for her collection, emphasizing what she described as the importance of an interactive and educational mission of her collection. Suggestions have been made by the author of this thesis for the future conservation, display and use of this rich and unique ethnographical collection of nomadic and village culture of Anatolia, perhaps the best of its kind in Turkey.

ÖZET

Bu çalışmanın amacı Josephine Powell'ın Özel Etnografik Koleksiyonunu en etkin biçimde korumak ve sürekli teşhir etmek için kuramsal düzeyde bazı sunumlarda bulunmaktır. Koleksiyon dokumacılık, ziraat ve günlük işlerde kullanılmış veya kullanılan, göçmen yaşamı ve kültürüne ait birçok objenin yanısıra çeşitli tekstil ve kumaş dokuma (kilim, çuval, vs. gibi) içermektedir. Koleksiyondaki örneklerin çoğu Anadolu kültürünü temsil etmekle beraber, Orta Asya ve Afganistan'dan gelmiş bazı parçalar da mevcuttur. Ayrıca yine koleksiyonun bir parçası olarak çesitli kitap, fotoğraf video filmi ve yazılı metin halinde saha çalışması notları da mevcuttur. Tüm bunlar Anadolu göçmenlerinin yaşamını, yerleşkelerini, ve el sanatlarını anlatmaktadır, tanıtmaktadır. Konuya değgin soruları yanıtlamak için çalışmamda bütünleşik bir yaklaşım kullanmaya çalıştım. Bu metod tanımlayıcı ve analitik, kuramsal ve uygulamalı, ayrıştırıcı ve karşılaştırmalı öğelerin tümünü birden içermektedir. Tanımlayıcı ve analitik özellikle Bölüm 1'de olmak üzere, çalışmanın genelinde uygulanmıştır. Çalışmam sergi ve müze alanında bugün dünyada mevcut soru ve sorunların elbette tümünü içermemektedir; ancak küçük bir kısmını, ve özellikle J. Powell'ın Koleksiyonu açısından önemi olanları seçerek yanıtlamaya, önerilerde bulunmaya çalıştım. Koleksiyonculuk olgusunun psikolojik incelemesi ve bu alandaki bazı temel kuramları Bölüm 2'de ele aldım. Bölüm 3'te koleksiyonların muhafaza ve teşhir edilmesinde karşılaşılan sorunlar ve çözümleri genel bir platformda sundum ve etnografik içerikli koleksiyonlara da daha özel bir bakış sağlamaya çalıştım. Bölüm 4'te karşılaştırmalı bir yaklaşımla etnografik koleksiyon barındıran müzelere baktım ve özellikle Türkiye'de ve İtalya'da birer müzeyi karşılaştırmalı örneklemeye çalıştım. Josephine Powell'ın koleksiyonundaki bazı parçaları seçerek bunları daha yakından incelemeye ve tanıtmaya çalıştım. Ne var ki, yer ve zaman darlığından ele almak istediğim bir dizi diğer parçadan da vazgeçmek zorunda kaldım. Anadolu göçmen yaşamı alanında belki de ülkedeki en zengin ve özellikli olan bu etnografik koleksiyonun korunması ve sergilenerek değerlendirilmesi için düşünce ve önerilerimi sunarken, Josephine Powell'ın kendi düşünce ve görüşlerini ön planda tuttum ve özellikle koleksiyonun eğitici ve öğretici misyonu olması gerektiği hususundaki düşüncesini vurgulamaya çalıştım. Josephine Powell ile yaptığım görüşmelere dayanarak onun koleksiyonculuk merakının nereden kaynaklandığını tespit etmeye, ve bu alandaki hangi temel kuramların Josephine Powell'ın tutkusunu açıklamakta başarılı olduğuna dair bazı görüşler de sunmaya çalıştım.

ACKNOWLEDGEMENTS

I was able to complete this MA thesis thanks to the help and guidance of my advisor Prof. Lucienne Thys-Şenocak, who also provided me with some very useful and interesting material for my research. Mr. Emin Balcıoğlu was very helpful in giving me some insight of the general current situation, especially in respect of the structures for the challenged and the universal design of Turkish museums, considering as a general comparison the situation of the European and American museums and the possible national developments in the future in this area. Doğa Karakaya, an assistant of Josephine Powell, was of particular and precious help during my research after the death of J. Powell. He, in fact, collaborated in helping me to find materials and documents of various kinds at J. Powell's residence that were of essential relevance to my work, without which I would have had many more difficulties. I thank Andrew Finkel for providing me the last and only videotaped interview with J. Powell, which supplemented the audio taped interviews I had made myself earlier. My study also benefited greatly from listening to the stories, anecdotes and questions I was able to collect from the close friends and associates of J. Powell, on Josephine Powell's life and in the progress of her research projects, especially on Anatolian material. Nevertheless, I especially feel I have the greatest sense of debt for Josephine Powell herself and therefore I want to thank her particularly for having first of all entrusted me with collaborating in one of her projects during the summer 2005: identifying objects that had lost their designated number tags and identifying objects that had never been numbered before; measuring, photographing and cataloguing these items; scanning drawings of the objects and inserting them properly into a computerized inventory; and the making of a complete catalogue of all collection items, which J. Powell was unable to complete. I also wish to thank J. Powell for having given me the wonderful opportunity to discover a "new culture", the nomadic and village life of Anatolia and their ethnography; and for instilling in me a bit of that great passion she had until the very end of her life. My curiosity in fact was triggered enough to feel challenged to do this research. Apart from Anatolian ethnography, Josephine Powell taught me so much more and often encouraged and enlightened me with her wisdom. I feel very privileged to have known such a special person and I feel a certain responsibility in following the progress of J. Powell Collection developments, knowing what the collector had in mind for it.

TABLE OF CONTENTS

Introduction 1

1. An Overview of the Josephine Powell Collection 5
   - 1.1 Sacks and Kilims 12
   - 1.2 Adopted Kilims and Çuvals 15
   - 1.3 Some Wooden Items 18
   - 1.4 Tents 19
2. Why People Collect - The Psychological Aspects 23
   - 2.1 The Urge to Collect 23
   - 2.2 Why We Need to Possess Things 24
   - 2.3 The Experience of Collecting 26
   - 2.4 When Collecting Becomes an Obsession 28
   - 2.5 The Phenomenon of the People's Show 30
   - 2.6 Josephine Powell and the Urge to Collect 32
3. Caring for the Collection 36
   - 3.1 The Aging Process 36
   - 3.2 The Experience of the ACL 37
   - 3.3 Light and Its Effects on Objects 39
   - 3.4 The J. Powell Collection and Light 46
   - 3.5 Temperature and Humidity and Their Effects on Objects 50
   - 3.6 The J. Powell Collection and RH 61
   - 3.7 Dust and Pollutants and Their Effects on Pieces in a Collection 63
   - 3.8 Infestations and Their Effects on Pieces in a Collection 66
   - 3.9 Proper Storage of Artifacts 68
4. Ideas for Josephine Powell Museum-Research Center Title 73
   - 4.1 Proposal for the Josephine Powell Museum-Research Center 73
   - 4.2 Issues Relating to the Exhibiting Building 74
   - 4.3 The Interior of the Museum 76
   - 4.4 Josephine Powell's Vision 79

4.5 What the Museum-Research Center Should Offer 81
4.6 Conferences, Lectures and Workshops 82
4.6.1 Books and Various Publications 83
4.6.2 Display of the Material 83
4.6.3 Temporary Exhibits 84
4.6.4 Conferences and Educational Programs 84
4.6.5 Aged Visitor Issues 87
4.6.6 J. Powell Scholarship 87
4.6.7 Future Publications 87
4.6.8 Promotional Activities 88
4.6.9 Making use of Modern Technology 88
4.7 Museum-Research Center Income 90
4.8 Museum Feedback 90
4.9 Storylines and Text Development 91
4.10 Laws Cataloguing Etnographical Artifacts 93
4.11 Laws Concerning Ethnographic Artifacts 94
4.12 Some Overall Problems 96
4.13 Comparisons of Existing Ethnographic Museums in Turkey and Italy 99
Conclusion 105
Works Cited 107
Appendix A: Interview with Josephine Powell (December 21, 2005) 112
Appendix B: Inventory of the Josephine Powell Collection 133
Appendix C. Images of Ala Çuvals and Kilims of the J. Powell Collection 143
Appendix D: Glossary of Turkic and Foreign Terms 144

LIST OF PLATES

(Appendix C)

Images of Ala Çuvals and Kilims of the J. Powell Collection

1 – Image of storage sack, *ala çuval,* with vertical longer and narrower design, then sacks with horizontal design (mentioned on page 12)

2 – Image of, storage sack, *ala çuval* with horizontal shorter design, then sacks with vertical design (page 12)

3 – V shaped vertical storage sacks, *ala çuval* (page 13)

4 – Tightly woven vertical design storage sack (*dimi çuval)*, for storing flour and grain (page 13)

5 – Older storage sack, *ala çuval* carry darker hues of blues and reds with decorated straps on both sides (page 14)

6 – Image of kilim with bird design figure (page 15)

7 – Image of kilim with "Z' or "S" resembling design called by J. Powell "Dragon in the Mosque" (page 16)

THE JOSEPHINE POWELL COLLECTION

Introduction

The purpose of this study is to develop a hypothetical project (the elaboration and assessment of the best methods) for a permanent exhibition of the Josephine Powell Private Ethnographical Collection.

Josephine Powell was an American freelance photographer who spent most of her life outside the United States living for 25 years in Rome and over thirty years in Istanbul. She traveled extensively mainly to complete her photo assignments and in her later years she became an ethnographer and a collector of nomadic artifacts and textile especially of Anatolia, building up a striking collection.

Having formulated some questions during my study, I answered them by using an approach which can best be described as cumulative. I did not approach the question from a merely theoretical point of view, but also from a practical stance. I tried to use a method that was descriptive and analytical, theoretical and practical, comparative and selective all at once. Thanks to this cumulative approach adopted, the descriptive, analytical, comparative, theoretical and practical examinations led me to make a selection of the most suitable ways of preserving and maintaining the Josephine Powell Collection.

The descriptive approach mainly relates to the overview of the Josephine Powell collection, which is to be found in Chapter 1, where also an analysis of some significant pieces in the collection has been made on the basis of personal interest and on the realization of the importance of certain pieces.

My study essentially covers only some of the aspects and hopes to provide answers to some of the numerous questions related to collections and museums in the world today, even when the scope is narrowed down to the exhibition of private collections. Yet the very definition and nature of a “collection” in its broad form is a very complex

problem, and not as many aspects as initially intended have been covered in this study. In particular some of the main psychological aspects have been discussed in Chapter 2.

In Chapter 3 an in-depth analysis of theoretical approaches to preserving and displaying collections in general terms and a more specific analysis for collections of ethnographical nature was employed.

In Chapter 4 a comparative study of ethnographical collections of a similar nature examining and comparing real examples of ethnographical museums existing in Turkey and in Italy was also presented. Such examination and comparison provide a unique insight into ways of preserving and displaying collections of this kind and offer a different approach to the same issue offering a diverse method of exhibiting ethnographical collections beyond just the Turkish examples.

An initial overall description of some of the pieces that make up the Josephine Powell Collection has been provided in Chapter 1. This is a collection that includes items relating to weaving, agricultural and everyday items, as well as fabrics and flat woven objects like kilims and sacks related to Anatolian culture together with few pieces from Central Asia and Afghanistan. Also present in the collection are books of various kinds as well as photography and field notes that describe Anatolian nomads and village life and crafts, and videos on the same subjects. Special attention will be paid to some pieces in the collection, but lack of space prevented me from analyzing a great number of pieces in detail (many of which could not be listed in this paper because the collection includes over 1000 separate items).

This paper also examines the psychological aspects of collecting and the reasons that lie behind the creation of a collection in Chapter 2. To cite just a few of the research motives as why the passion for a single object leads to the building of a special collection, it can be assumed that the sensation of being submerged by “special” objects can reflect back onto the collector as a unique sense of privilege derived from a feeling of the sublime that comes from the collected pieces themselves.

In order to be able to propose a possible general solution for the conservation and permanent exhibition of this private collection, I first consider the factors that all museums must take into consideration when setting up an exhibition for a collection and discuss the different environmental conditions that organic materials need to be kept in. The chapter related to this topic, Chapter. 3, is particularly detailed since I wanted to make it easier for all items to be fitted in the different categories. I also felt that it was necessary to provide a more extensive explanation in this section because it involves technical aspects of conservation with which I was not familiar. I limited describing in detail the many items of the collection because of space restrictions and rather I focus on the categories in which these pieces are classified according to their chemical composition so that the technical details provided can be applied to them.

Further in this work, in Chapter 4, I will provide observations of ethnographic museums in Turkey, citing specifically two of them (Istanbul and Ankara), as well as providing a comparative example with an ethnographical museum of the same kind in Italy (Sicily).

All the non English words used in this research have been italicized and can be found into the glossary.

On the basis of the items contained in the collection and on my analysis of the various approaches taken to exhibit material of this kind, I make some general suggestions as to how the Josephine Powell Collection might be conserved and displayed. I especially focus on the view that J. Powell herself had for her collection, and emphasize what she saw as the interactive and educational mission of her collection. I express some personal thoughts and offer suggestions for the future conservation, display and use of this rich and unique ethnographical collection of nomadic and village culture of Anatolia.

I have examined the phenomena of collecting and Josephine Powell's possible motives for her interest in acquiring so many examples of nomadic culture through interviews with her as well as other material gathered during my research. A final

hypothesis is offered on Josephine Powell's motives through linking them to or distancing them from some of the psychological theories I examined.

My interest in the Josephine Powell Collection, as it is explained further on in Chapter 1 in this paper, stems from a period of internship during the summer of 2005 when I assisted Ms Powell to catalogue items in the collection and prepare a complete publication of her collection. Part of her collection was included in catalogues published in April 2007. During my work as an intern, I soon realized the significance of the collection as well as the problems that will have to be addressed when the collection is exhibited, as Ms Powell herself had intended, to the general public.

The catalogues that have been produced so far focused on selective items of the J. Powell Collection (both catalogues were prepared on the occasion of international carpet conferences in 2003 and 2007 – Kilim and Çuval Adoption Project) present only certain categories of items found in the collection and do not account for the whole of the collection. Undoubtedly the Koç Foundation will produce a comprehensive catalogue to include each and every item of the collection. In fact, such a catalogue was initiated by the collector herself but was still incomplete at the time of her death.

The J. Powell Collection is currently in the possession and under the responsibility of the Koç Foundation, and the Foundation is in the process of considering and evaluating moral, legal, and other issues involved. Until these are resolved and decisions are taken by the Foundation, it is evident that no information regarding these matters will be disclosed to the public.

Chapter 1

An Overview of the Josephine Powell Collection

First and foremost, I feel it is important to explain why I have chosen the Josephine Powell Collection as the topic of my thesis. There are various reasons, but I feel that two main explanations need to be given: firstly I have found the collection to be immensely interesting and think that many other people are likely to find it of great interest in the coming years; secondly I hope that my work in preparing and writing this study will be of future use in a number of fields of study.

It was almost by chance that I came to know about the Josephine Powell Collection when I was looking for a summer internship. Early in the summer 2005 after having contacted Ms. Powell, I met her at her very special apartment in Cihangir, with a fabulous view of the Bosporus, and I got my first glimpse of part of her collection. Immediately away I had no doubt that I wanted to work on her project. I have always been very fascinated by different places and their cultures, and the new objects I began to discover in Josephine Powell's house were speaking to me of places that perhaps I had already visited while traveling around Turkey and of times that are now remembered by few people as modernization and industrialization have seeped into even the remotest corners of the country. The artifacts in the Josephine Powell collection are especially a testimonial to a fascinating people, their life style and their intriguing culture, a culture often ignored by scholars until recently, despite the fact that it represents such a very important part of, the Turkish cultural heritage. Josephine Powell's collection is perhaps the richest ethnographic collection of its kind found in Turkey.

Josephine Powell always was an extremely active woman. Born in the United States in 1919 into a well-established, well-to-do family where there was abundance of most things, she began her degree studies in medicine at Cornell University where she obtained a B.A. Later she also received an M.A. from Columbia University, New York School of Social Work. After World War II she started working with refugees for an

international organization that sent her outside the U.S.A. For this organization she worked initially for Poles in Tanganyika (Africa) and subsequently in Germany with the Kalmuk a tribe of west Mongolians. So great were their respect for Ms. Powell that the Kalmuks adopted her as the "Mother of the Kalmuk". She was a world traveler and returned to her home country many years after leaving the United States.[1]

In 1952 she began her work as a successful freelance photographer and Rome became home for her for twenty-five years. During her freelance photography work, Josephine Powell again traveled widely around the world in search of new subjects to photograph that could be of public interest and in order to complete her assignments. Through her photography, she especially documented historic monuments and architectural features often unknown to her and that were then identified by experts once her photos had been developed and printed. During this period, she traveled from the Middle East to the Indian subcontinent, and to North Africa. Her photographs have been published extensively in hundreds of books and all kinds of other publications. Many of her photographs of the historic monuments of Byzantium and the great Islamic monuments in Iran and Afghanistan can be seen in Harvard Fogg Museum, and the British Museum. (Finkel 98-101)

Her life was a testimonial to a strong sense of independence and bravery common to few women, especially of her time. Often compared, in the many articles published about her, as a mix of Gertrude Bell, Clint Eastwood, and Dame Freya Stark, and described as "an American Nomad" (Finkel 98-107), once on the road no one could stop her desire to discover new things. Josephine Powell mostly traveled alone in her jeep accompanied for a number of years by Sila, an affectionate Belgian sheepdog. Not afraid of adapting to all kinds of unconventional transportation, she visited the Seljuk Minaret of Jam located in North Afghanistan on horseback. She loved Afghanistan so much that she recalled being always treated there not as a woman but as a traveler, and therefore honored as a special guest: "I was always offered the best piece of meat" (Masinari, Interview with Josephine Powell. Istanbul. 3 Dec. 2005). She could not resist the fascination of the exotic Afghan

[1] (http://www.textilemuseum.org/PDFs/Myers%20Award_Josephine%20Powell.pdf).

ambience, and for two years she traveled back and forth between the Hotel de Kabul that cost a dollar a night and her Italian residence in Rome.

Her fascination with the nomadic tribes of Turkey started when, around 1955, she took a trip to accompany a Byzantine-Islamic art historian friend, David Talbot Rice, to photograph mosaics preserved in the Grand Palace of Istanbul. During this trip, despite the fact that it was very difficult to gain permission to visit the eastern part of Turkey, Josephine Powell was lucky enough to be able to obtain a permit eventually and found herself surprisingly absorbed by the beauty of the country and the exquisite courtesy of the people – mostly nomads – she met on her way. The largest part of her documentary archive is made up of photographs and related field notes that were gathered during her extensive travels in Anatolia between 1972 and 1994.

At a certain point in her career as a photographer, she was given a commission to collect items of ethnographic origin of daily use for the Landen Volkenkunde ethnographic museum in Rotterdam. This led to a kind of revelation that made Josephine Powell start to develop a very special interest for ethnographic material. During another assignment, she was asked to carry out some research into kilims. She started to understand the way they were made, how they were flat woven, the nature of the patterns used, and the meaning of the motifs and designs. She was captivated by their delicacy and the fantastic combination of the colors used and the way these dyes were obtained from plants. It was a new, incredible, mysterious and unknown world that these nomads carried with them constantly from one place to another, passing this craft from one generation of women to another. She noted how sometimes new features were included in their design in order to follow the "fashions" of the time, and it was perhaps this aspect that most intrigued Josephine Powell (Masinari, Interview with Josephine Powell. Istanbul. 6 Aug. 2006). The fact that nomad women were so strong and had to work for such long hours captured Josephine Powell's attention during her meetings with the nomads. The nomad women wove during their recreational time, producing pieces that were just for them, never meant to be sold anywhere, but mainly for daily usage or as dowry pieces. The nomads loved to decorate their tents, using a variety of colors and

different designs. Kilims and ala çuvals[2] of course are just one part of Josephine Powell's large collection.

During all my many talks with Josephine Powell and during my work with her throughout the summer of 2005 (during which I also classified some of the pieces in her collection, and assisted with the compilation of a catalog), I came to the firm conclusion that she could only be defined as a very strong, independent woman who, at the age of 87, was still very young at heart, knowing exactly where she was standing and knowing exactly what she wanted to achieve. She started to collect by accident, but she undoubtedly developed a purpose in life and her mission was not simply to preserve her collection: she had many projects running through her mind, some of which have already taken shape but, for example, she was never able to write a book on the history of kilims. In her later years, as she told friends and people interviewing her, she wished to find a stable and permanent home to exhibit the fruits of her many years of research and devotion to collecting. She felt thankfully relieved when the Vehbi Koç Foundation offered to adopt, properly preserve and permanently exhibit all her collection of artifacts, kilims and objects related to flat weaves of that nomadic life she admired and had become captivated by, as well as the items she had collected elsewhere, especially in Central Asia and Afghanistan. Her appreciation of the Vehbi Koç Foundation's offer was particularly great, since the Tarih Vakfi (The Economic and Social History Foundation of Turkey) had never been able to put into practice their earlier promises to Josephine Powell regarding the creation of a space for permanently exhibiting all her collection.

The numerous pictures that Josephine Powell took illustrate a special time in history, the end of nomadic life in Anatolia (Masinari, Interview with Josephine Powell. Istanbul. 24 Dec., 2006). In her last interview, given in early fall 2006 to Andrew Finkel for the Textile Museum of Washington D.C. – where later the same year she was honored at a gala event at which she received a prestigious award from the same museum for her textile expertise and contribution to the study of textile – Josephine Powell said

[2] Ala çuvals are sacks for transporting and storing goods used by nomads of Anatolia (for more details on the types of çuvals, etc., see the article by Josephine Powell "From Generation to Generation: Anatolian Nomad Sacks". *Halı*, July-August 2004.

that if she had been able to record these migrations at least ten years earlier, she would have been able to carry out a more complete and meaningful investigation about Anatolian nomadic life and tribes. "Rural Turkey has rapidly modernized in the last decades, and rural subsistence economies are now market-based. The daily life of rural Anatolians and the content of their work, such as food processing, weaving, fetching water and fire wood, etc. have also changed. Josephine Powell's archive documents the day-to-day rural Anatolian culture in the last decades and her photographs illustrate the activities of rural Anatolian women[3] (from Josephine Powell notes and documents see appendix B)

Becoming an ethnographer and a collector almost by accident, Josephine Powell followed the nomads all around Anatolia and shared their joys and problems. With her strong visual perception of reality, so typical of a photographer, Josephine Powell recorded whatever she encountered on her way that caught her vivid curiosity, immortalizing with her mythical camera moments that have taken on a precious historical significance for future generations, such as the last migrations of the many nomadic tribes of Anatolia (*Halı* 100-101), journeying in particular with the Saçikara Yörük who were still migrating in 1980 (between the areas of Adana and Silifke, while in the old days they had migrated between Aydın and Antalya).

Nevertheless, Josephine Powell was not just a collector. The body of knowledge that she left along with her collection is a testimonial to her immense ethnographic work. Although Josephine Powell was not an ethnographer to start with, she meticulously researched what she came across. She studied and recorded with precise field notes the cultures she encountered, collecting information on the use of objects in nomad camps, villages and towns, measuring them accurately with great patience. For example, in one of her notes she wrote that she was trying to: "trace the distribution of the antecedents of the five designs of kilims found in the village mosque of recently settled Saçikara Yörük by comparing them with similar kilim design found elsewhere in Anatolia, using archives of several thousand photographs I have taken in villages, nomad camps and mosques

[3] This was stated by Josephine Powell in the communiqué she sent to the Tarih Vakfı in 2003 regarding her wishes for her collection upon her death.

from 1972 onwards". She explained how she would "follow the historical movement of the Saçikara tribes as far as possible, and attempt to trace the geographic distribution of the designs and see if they change. Although there is not sufficient evidence to assume that the designs were unique to the tribes now migrating, we will see how far the evidence we do have leads us." (qtd. from Josephine Powell's notes).

The collection of photographs of flat-woven textiles in village and town mosques demonstrates how such textiles became common in specific areas. In addition, she researched the carved patterns on metal and wooden domestic and agricultural tools, as well as weaving-related tools that the nomads and villagers decorated with much pride. Her studies of patterns also extended to the design of kilims, ala çuvals, cicim[4], and all textiles she gathered, including Anatolian nomad tents, all of which today provide hands-on study material.

Josephine Powell happened to start collecting quite late in life and entirely by accident. She first started collecting items she developed a sudden interest for and from there expanded her collection by acquiring various kinds of objects. At first she had not planned to use a specific method while collecting objects; she mainly collected pieces that pleased her eye and which she was attracted to and only later on she tried cataloguing them, analyzing and studying them geographically, trying to find tribal connections. J. Powell devoted herself with special enthusiasm and commitment in particular to the study of flat-woven textile design, and the origins that go back to shamanic tradition. She looked back to the Turkic nomads who migrated to Anatolia in vast numbers from 1200 onwards, bringing with them their families, great numbers of sheep, their very special lifestyle and their own traditions, also relating these patterns to other beliefs. In addition, she looked for comparisons and similarities from among the different nomadic tribes and the reasons why design patterns changed over time and perhaps evolved in different directions from their original ones. Josephine Powell, as the

[4] Cicim: a brocaded textile which looks like embroidery, though the design threads are laid in during the weaving. The design is created by passing the design threads over one or more warps and then passing one or more continuous wefts. The design threads may flat on the back when not in use. The cicim technique as well as the fabric itself has several local names. See: Atmalı kilim, Atma yanışlı kilim, Çalma, Galt, Zillo, Zili (from the glossary to the Josephine Powell Collection Exhibit catalog).

expert ethnographer she had become, wrote in some notes regarding the Saçikara flat-woven design:

> "Two factors concerning their decorated storage sacks convinced me that their lives had not been radically changed by modernization and could still give some evidence of their earlier life and weaving traditions. First all the families still migrating used vertically-decorated storage sacks with the same three sack designs, and usually sacks with at least two of these designs were to be found in each tent. Secondly, all the middle-aged women still knew all the design names. One of these names, although recognizably Turkish, has no meaning in current Turkish and may have been carried over from an older usage. Most of the other tribal groups I have met, whether migrating or settled, still used their own types of decorated storage sacks but there was little agreement among the women as to design names if the woman remembered any names at all" (qtd. from J. Powell personal notes).

Josephine Powell's devotion to her collection and her studies over the many years led to her exchanging opinions with many academics, ethnographers and other experts interested in this topic, as well as collecting published material and encountering villagers and nomad weavers. She established particularly close contacts with Anatolian kilim and textile sellers in Istanbul, some who became good friends. She wanted so much to create a complete collection and had mentioned on more than one occasion the kinds of items she wished to acquire and add to her already formidable collection, such as the ox cart or the jacquard loom (not originally from Anatolia but used there). Certainly she would have liked the idea of seeing her collection expand as she gathered the missing pieces to complete that complex puzzle she had initiated by collecting, giving back a rich heritage to its people, the Turkish people.

It was her wish, in fact, that all Turkish and non-Turkish people and scholars should benefit from her research and the results of her collecting[5], as well as her photo archive. "Inshallah" – as she often said during the interviews – the few remaining craftsmen and craftswomen, who are familiar with her material and with the techniques of weaving will,

[5] "The collection contains a large library, over 45,000 photographs, field notes, audio and video tapes, household goods, textiles, and tools collected in Anatolia between 1972 and 1994." (They are now housed at the Anatolian Heritage Cultural Center in Istanbul. These unique archives make an important contribution to the study of village and nomadic life.http://www.ne-rugsociety.org/adopt-kilim/anatolian-cultural-heritage-center.htm Feb. 23, 2007).

by looking at her collection, be encouraged to pass their art onto the new generations so that their skills will not be lost forever.

Feminist and modern, Josephine Powell was a woman not afraid of expressing her ideas. With her charisma and ongoing energy she was able to kindle enthusiasm in the people around her, sparking off an interest in her nomadic world and recruiting a full team of volunteers to help in her projects. Her life bears witness to a brilliant and unusual career. If she had been a different person or if she had not had such a strong personality and a never-failing spirit of adventure, she would never have achieved what she did, nor traveled to all the places she went to and "make such an important contribution to the study of village and nomadic life" and an understanding of textile.[6]

In the appendix section of this thesis, is a list (as complete as possible at the time of writing this paper) of the items contained in the collection, as well as some plates on adopted kilims together with J. Powell's personal comments on the pieces. The remaining part of this chapter describes in more detail some significant examples from among the vast number of items, and at the same time will highlight the way Josephine Powell attempted to gain an in-depth understanding of the pieces she had collected. Due to the enormous quantity of artifacts in the collection, it is clearly impractical to describe all of them in any detail. Nevertheless, it is worthwhile examining a few important samples in depth, to give a closer insight into this remarkable collection, a collection that comprises agricultural artifacts, textile artifacts, photographic documentation with personal travel notes, as well as other artifacts of various uses and video tapes.

1.1 Sacks and Kilims

Perhaps the most significant and precious part of the J. Powell Collection relates to the kilims and the sacks that nomads used to transport and store their belongings; some among these kilims and sacks are also unique pieces. Two major kinds of sacks have been identified by Josephine Powell who collected them in the northwestern, central and eastern parts of Anatolia. One kind traditionally called ala çuval is a sack always woven

[6] http://www.ne-rugsociety.org/adopt-kilim/anatolian-cultural-heritage-center.htm Feb. 23, 2007.

in pairs (placed on the side of a camel). They are used to store family belongings or as decorative elements and placed in a row on the long side of the nomad tents. They are also found in the villages of the nomads who have settled down and the sacks are arranged along the walls of the storeroom of the house. They have been used in the same way as in the tents to store belongings and to show the expertise of the home weaver. Together with the kilims, the sacks are also part of an unmarried girl's dowry. Very colorful, the ala çuvals of the J. Powell Collection are woven not too tightly out of fine or medium sheep wool, and have very elaborate brocade design panels on their front side incorporated between stripes of different colors. Reds hues of different kinds and blues are the dominant tints adopted alongside less dominant colors. The colors used and the designs depend also on the group of nomads who made them. Those vertically decorated are mostly longer and narrower (see image no. 1 as an example in Appendix C) than the horizontal ones (see image no. 2 as an example in Appendix C). Looking at the back of the ala çuval collected by J. Powell one can observe that they are woven with much simpler motifs such as a single color, (red or blue or a few alternating colors) or a multicolored striped design. The complex design panels are placed on the front side of the sacks of the collection pieces are either made in two vertical or of many horizontal rows with one of more borders between them. These sack designs belong mostly to the *Saçikara* nomads who called them *alyanak,* or *göklüayak*, or *kırkbudak*. The *göklüayak* refers to several *Saçikara* designs with a hook at the sack bottom turning upward; this contrast with the *alyanak* design which has a hook turning down. The design of these sacks is in a reverse mirror image with diamonds woven point to point vertically, hexagonally, or both patterns are positioned horizontally, and adjacent to one another. They also have a triangular space between the main designs filled with inverted image of the design occasionally woven with white cotton that stands out from the dark red and bluish background so that the white is visible in the dimness of the tent. In addition, these white designs are made using a complex brocading technique. J. Powell while collecting these sacks found that the ala çuval can have different dimensions but they mostly vary from 60 to 130 cm height and between 50 to 90 cm width, and are provided with 42 and 60 warps and 160 to 240 decimeter in the unornamented part. Moreover, the *ala çuval's* vertical panels have a plain weave with 5 cm separation between them to allow woven

straps attached to the sacks to close it. The sacks' sides are sewn together in the shape of a cylinder, and a seam at one end closes the cylinder forming a V-shape to allow the sacks to be stored sideways with both design panels showing (see image no.3 as an example in Appendix C). The other kinds of sacks in the collection are more tightly woven and are used to store flour and grain of different kinds, called *dimi çuval* (see image no. 4 as an example in Appendix C) observing instead the border's design, they have more common features among all weaving groups. Turkic tribes of the west also wove sacks with vertical panels in fine wool and used borders similar to the other tribes. The Kurdish tribes like the *Atmalı* Kurds wove mainly *kırkbudak* design sacks with vertical panels of fine and medium wool of bright colors inserting every so often a bit of silver thread or white cotton. The Kurdish *Atmalı* weaving style presents different designs that changed, adding more elements to the old design even when these nomads settled. The addition of elements to an original form of the *Saçikara* horizontal decorated panels which are divided by minor panels, very often with *Yörük* borders, is common in the *ala çuval* of western Anatolian tribes'. The older *ala çuval*, generally made with dark red and blue tints and very little white added to the design patterns present decorated straps sewn on both sides to safely close the bag during transport (see image no. 5 as an example in Appendix C). By looking at the striped style the reverse side of some *çuvals*, one can more easily identify the tribes that made them instead of observing the more sophisticated diamonds and hexagonal design of the front panel. Not all western tribes weave horizontal *çuvals.* The *ala çuvals* of the collection belonging to the *Çepni Türkmen*, who live in the west, are woven in vertical patterns, designs which are their own but they have adopted local dyes *Ala çuvals* from the central and southern part of Anatolia have mostly horizontal woven panels in bright colors and were woven by tribes like the *Bahşis Yürük* who include all the three main *Saçikara* designs in their work although they have also maintained tribal and territorial consistency. In conclusion, most *ala çuvals* found by the collector between 1970 -1980 having horizontal panels, have been made by tribes who have settled down for over 150 years or travelled short distances. Instead the ala çuvals woven vertically seem to have been made by tribes who travelled long distances and were still migrating using camels during the time of J. Powell's research. It is not clear if the patterns in all these ala çuvals are a sign of tribal

identity of some kind or not. Nevertheless J. Powell observed that she found in every tent or village house, at least two or more pairs of sacks with a design that belonged to that specific tribe, meaning possibly that the design signified an association of tribes. Also the *ala çuvals'* design can be a sign of tribal membership for women of Anatolia as well as decorative elements. Weaving sacks and kilims has never been considered by their makers as an art form but more like a function of daily life, a way to show their expertise among the community, or again just tribal affiliation and geographical distinctiveness (J. Powell personal notes).

1.2 Adopted Kilims and Çuvals

Adoption is a process in which people donate money which is used to repair and preserve kilims and *ala çuvals* and help to keep the collection together as a whole. In this process the donors do not have personal possession of an items but have the personal satisfaction of knowing that they are contributing to the preservation of a cultural heritage that will stay in the country of origin.

There are almost 200 kilims and about 45 *ala çuvals* in Josephine Powell Collection. Among these kilims 42 have been adopted by people that have donated money to have them repaired, although the kilims stay in Turkey, in the place of their origin. At this point it is important to write about the design of Anatolian textiles.

As the collector herself pointed out, at least some of the more exotic geometrical designs in the Anatolian kilims developed from ancient animal designs, but is not clear what the original figures may have been: birds, deer, horses or divinities. The majority of Anatolian woven designs are symmetrical along both axes and they also form a mirror image, thus all four quarters of the design are the same. Nevertheless, there are also some examples of symmetrical designs along one axis only which are to be found in the Josephine Powell Collection and are believed by the collector to be part of one type of kilim the 'prayer kilim' or *namazlık* in Turkish. These designs are thought to have developed from the nomads' relatively recent conversion to Islam and appropriation and adaptations of designs from other sources such as mosque architecture and decoration

and court weaving, most of which would have had antecedents of their own (J. Powell notes).

The Josephine Powell Collection also includes flat-woven kilims with asymmetrical designs. Some good examples of these are these are creatures, such as birds, or a figure that looks like a standing dog, or perhaps a sheep, which Josephine Powell called "the dragon" and that interested her much. The bird figure was found by the collector in only one type of kilim that could be dated most probably before the 1900s (see image no.6 as an example in Appendix C). It was woven for many generations by *Turkmen* villagers who settled in the area of Helvacı Köy and nearby villages in the province of Izmir. In this example, the bird's neck is curved, as the medium allows it to be, while the tail is a single straight wavy line, and three balls are shown on the bird's back or head. (The bird design is also reminiscent of a famous carpet in the Konya Museum dated 13th or 15th century). Bird designs have also been found in Caucasian rugs, but according to Josephine Powell, these bird shapes are more angular and geometric with fantails, especially if compared with the Anatolian ones, and they possibly represent peacocks. This bird pattern is rare to find in Anatolian and *Turkmen* areas, but a good number of variations on the design, still mostly woven with natural dies, are instead present in Caucasian areas.

Josephine Powell speculates that perhaps the bird figure cited above was woven and modified until recently in one community, whereas it became rare among communities of the same ethnic groups who lived spread out over large geographical areas. The second type of design, the so called "dragon in the mosque" figure is more common to find with different shapes that vaguely resemble a "Z" or "S" (see image no.7 as an example in Appendix C). In the older examples it runs the gamut from a single figure to various double figures in natural dyes. Even when double, the design is asymmetrical although the two bodies are fused together and there is a head at either end. In other examples the design becomes an inverted mirror image which still leaves it asymmetrical. Only in one variation does it become almost symmetrical where the bodies are lost and the heads are almost fused together.

This dragon design was made by the *Saçikara* nomads who had settled, earlier as well as those nomads living in the *Saçikara* tents, who were still migrating in the 1980s. Perhaps each group of *Saçikara* had its own variation in the design. Some kilims have very elongated double figures because the weavers were weaving the same number of designs found in much shorter kilims (woven by older women), but it was not simply a question of space since the much larger kilims were found in other villages with the same dragon figure, which suggested to Josephine Powell that this type of design was perhaps a kind of fashion as everyone appeared to be weaving it. One common feature of this dragon design seems to be that no matter how different they are, they all have certain basic elements. They retain the rhomboid containing a lighter colored diamond at each end as well as the ears and two or more projections below the head which may indicate the legs of the single dragon. In the collection among the adopted kilims it is possible to observe some of the "dragon in the mosque" design in dark red and blue mainly. One example shows a very stylized dragon with an elongated body.

Apart form these examples of textiles and kilims cited in detail, the Josephine Powell collection also contains some village rugs and (new *dobag*) various woven bands (*kolam*) used to tie up sacks and to keep tent pieces together. These are particularly interesting items since their designs are geometrical and are of many different kinds.

Also part of the collection is a beautifully carved wooden mosque door and village house doors. The designs on the mosque door resemble those on small decorated wooden cupboards (*dolap*) and shelves. The carvings on the cupboard doors are done on unpainted wood and reproduce different symbols, the meanings of which are not very clear. A star design with six points and basic floral motifs are frequently found; all the designs combined on the bare honey-colored wood conferring a very serene mood to the pieces.

1.3 Some Wooden Items

Quite a few of the sets of wooden *çarpana*, 'cards', as Josephine Powell used to call them, for looms and dozens of the wood spindles (*iğ/kirman* and *ağırşak*) in the collection are very well maintained and do not seem to be suffering from the slightest insect infestation. Some of these pieces are of polished wood and dimensions tend to vary. All kinds of pieces of equipment are found among the collection of simple tools for weaving, such as: wooden spinning wheels (*çıkrık*), many wooden vertical loom beaters, iron loom beaters, wooden card beaters (*kılıç*), wooden and iron heavy beaters (*dişti*r) for goat hair, wooden horizontal loom beaters (*tokmak, tarak*) and metal split reeds, etc. Moreover, there are various horizontal loom parts including wooden and horn rollers (*mekik's*). These beaters and horizontal loom beaters, either wooden or iron (the iron objects were always bought by nomads in bazaars), are very interesting since they have all been carefully decorated with simple geometrical carved designs. They all appear very shiny, and some wooden pieces are exceptionally smooth and show thread marks left by the thread that ate into the wood as the piece revolved. The wooden distaffs are also particularly interesting since the top parts have different shapes. Most of the Turkish ones, are half moon shaped. A few among the Greek and Albanian ones have a rectangular flat top end with a peculiar floral design in relief and one has a round small mirror incorporated into a wood floral carving. Many iron carpet scissors (*halı makası*) to be found in the collection have slightly different shapes but are similar in dimensions. A few of them have a bit of rust on them. The twenty grain and lentil sheepskin bags (*tulum*) in natural color with geometric red and blue design applied on their facade are very peculiar items with an unusual shape, a few of which also have a *nazar* (an amulet worn against evil influences). They almost resemble people with their arms open, and belong to the Hotamiş nomads and have been bought by the collector in 1988 in the South of Konya in villages like Karapınar, Krater Gölü etc. It seems that some time after having been acquired by J. Powell, they ceased to be made and are unique to see and to have incorporated into a collection.

1.4 Tents

Tents also are an interesting feature of the rich Josephine Powell Collection, which includes three out of the total four different kinds of tents used in Anatolia. It is important to explain something about these tents how they were used, in order to understand something about the way they were made. The Kurdish tribes of central and eastern Anatolia used black goat hair tents. This kind of tent was still used until quite recently for migration to summer pasture. The tent is made up of eleven different woven panels, each of which is ten meters wide and four meters long, attached to the ground with ropes and wooden stakes (this type of tent is similar in principle to many Arab and Berber tents). For year-round use, the tent would have front panels to lower and also to close the tent in the front as well. Inside the tent are decorated storage sacks for clothing and equipment, as well as sacks for wheat, flour (*Kelete çuval, unc çuval, dimi çuval, gireniz çuval*), lentils and onions or other foodstuff. In addition, the family's beddings would be placed at the back of the tent and covered with a large kilim.

Another kind of tent is the felt-covered tent, also called *topak ev* in Anatolia and *yurt* in the west. The *topak ev* in the Josephine Powell Collection belonged to a Bektik Turkmen family of Kızılcaköy on the plains west of Bor, Niğde. It was also used in the summer pasture. These felt covered tents belong to a large group of similarly constructed tents used by Iranian, Afghan and Central Asia *Türkmen* as well as the Kazaks, Kirghiz, Uzbeks and others. The tent has a natural wool color and a solid wooden frame. Unlike the goat-hair tent, its circular frame, side struts and top enable it to stand upright without the need for support ropes. The trellis is made of four units, two of which also form the door frame. Struts, called *ug,* are attached to each point, while the top is known as the *çevelik*. Woven bands are used to reinforce the trellis as well as the *ugs*. Sometimes nomads in mountain pastures traditionally used 3.5- to 4.5-meter-long kilims to surround the interior of the trellis to form an additional airspace against the autumn cold.

The third type of tent in the Josephine Powell Collection is the black-goat-hair tent called the *karaçadır*. It is made of several panels, each 4.30 meters long and 3.60 meters

wide, sewn together from the top. The top is then held up by three or four 2.5 meter long poles and kept under tension by eight or ten guy ropes pegged to the ground. The four sides are attached to the top with wood or metal pins and hang straight down. Inside the tent, nomads would traditionally place storage sacks with several designs to carry the family's clothing and other possessions. Sacks with horizontal designs (*yük çuvalı)* were more tightly woven and contained grain or flour. A tall pile of bedding would be covered with what is called a *yük* kilim by the weavers, but frequently known as a *namazlık,* (or prayer-kilim in the bazaars), though the nomads would use a sheep skin for prayer (J. Powell notes).

A fourth type of tent which is not in the Josephine Powell Collection is made of strong reeds; it was not carried around but left in the place where it was built once the nomads moved on. However, in the collection there is a seven-meter-long reed screen for the Kurdish tent. It is mostly of dark brownish colors with a few others and is not woven but thin threads of various colors are meticulously wrapped around a thin wooden stick structure to form a complex design.

The reed screen is used to wrap the tent as a decorative element. Closely related to the tents and the nomadic way of life are the birdcages which form part of the Josephine Powell Collection. The collection boasts some strong medium-size round unpainted wooden birdcages which were used by the nomads to carry a partridge, *keklik*[7], (a very useful and "precious" bird) into the fields to lure migrating *keklik* within range of their hunting guns. These cages also have some simple yet very nice carved geometrical decorations. A few a glass blue evil eye beads for protection and good luck are incorporated into the frame of the cage.

In the collection there are a large number of artifacts used on a daily basis and related to the house or the tent. Of particular interest are a few rather large wooden

[7] *Keklik*, or partridge: a bird that nomads kept with great care when they got one. J. Powell used to have three of them free in her house at a certain point in her life in Istanbul, but only one would come close to her. She recalled buying them in Urfa. It was not easy getting them since the seller kept describing the many virtues of the birds for hours. Apparently this is a special bird, and those who own *kekliks* are very proud of them (from J. Powell interview December 2005).

printing blocks (*yazma kalbı*) for wall plaster, with 'Allah' inscriptions still showing traces of white plaster on them.

Another fascinating object is the leather cradle (*beşik*). This is a very simple skeleton made up of strong leather straps. The baby would be tied inside the cradle with decorated textile bands so it would not fall out of the cradle. Among the kitchen utensils in the collection are a number of wooden spoons and scoops. Nomads and villagers used to protect their tents and houses with large lucky charms (*nazarlık*). Josephine Powell collected a number of Kurdish buttons, glass, wool, and pressed wool samples of different shapes and dimensions; they are partly worked with items that nomads and villagers had at hand such us mother of pearl buttons and shells, interestingly of the kind used also by many other cultures such as the Native Americans or by certain tribes of Africa, and mostly blue glass beads. Of the leather hunting bags from Ula – now rather dark and dry, and some of which have fringes – one has blue glass beads (*nazarlık*) on the front, another has a bone piece at its opening.

Only a small portion of the collection artifacts from Anatolia have been described here for practical reasons. Among the pieces in the collection coming from other lands, it is possible to admire a carved wooden Afghan book stand (*rahle*) and a Turkmen baby's dress in wool with silver decoration, as well as some silk *ikat*[8] from various places of Central Asia. These bright, colorful *ikats* have smooth designs that blend harmoniously in the piece (their thread had been dyed before having been woven). Some of these ikats are kaftans made of shiny silk; the shine derives from a layer of raw egg white brushed on top of the textile to confer a better appearance as well as to keep the material stiffer.

[8] *Ikat* is a style of weaving that uses a tie-dye process on either the warp or weft before the threads are woven to create a pattern or design. *Ikat* means "tied" or "bound" in the Malay language which describes the process. Through common usage the word has come to describe both the process and the cloth itself. *ikats* have been woven in cultures all over the world. In Central and South America *ikat* is still common in Argentina, Bolivia, Ecuador, Guatemala and Mexico. In the 19th century, the Silk Road desert oases of Bukhara and Samarkand (in what is now Uzbekistan in Central Asia) were famous for their fine silk *ikats*. India, Japan and several South-East Asia countries have cultures with long histories of *ikat* production. Double *ikats* can still be found in India, Guatemala, Japan and the Indonesian island of Bali.

A brief look at some of the more significant pieces has only just touched the surface of the material of this collection, and even a cursory glance at the list in the appendix will give an idea of the vastness of the collection. The Josephine Powell Collection brings together a unique wealth of fascinating artifacts. To help give an idea of the range of this collection – and considering only articles of everyday use – we can cite for example the large decorated shelves and 32 wooden bread/dough making tables (*ekmek/hamur tahtası*), three wooden chests (*çeyiz sandığı*), two wooden dough containers (*hamur teknesi*), 4 large wooden mortars (*ağaç sovuk/havan*), 6 small wooden mortars, 2 wooden pitchers for water (*çam bardak*) and 2 wooden butter containers (*yağ kabı*).

Chapter 2

Why People Collect - The Psychological Aspects

2.1 The Urge to Collect

In the course of my research and in the planning of this thesis, one very simple question suddenly came to my mind. I worked with many very interesting objects from the Josephine Powell Collection during my summer internship and here in my research I have tried to find the best way to exhibit them effectively so that their real meaning can be understood and related to their existence, context and places of origin. I have been able to get to know them, to admire and touch them, to feel their texture, shape and weight because they were easy to be picked up and because someone had placed them where they were. Why, then, had someone collected them and placed them around a house as if they were part of it? This main question, followed by others, became the powerful core point that whetted my curiosity to the extent that I started researching and learning about this topic and decided to include it as a chapter of my thesis.

While investigating this subject I found out that thesis is a vast amount of recent academic literature concerned with both psychology and material culture theory. Much research has been carried out to try to understand, define and categorize the social phenomena of “collectors”. Different psychological opinions and theories of experts in fact have been developed in order to account for what captures the profound and more intimate corner of the mind of a collector when the urge to collect occurs. Are the collectors a peculiar species, or are we all collectors to a certain extent? Most people I know have at least started some small collection, and I wonder if there is anyone who never collected simple items like small hotel soaps, ashtrays taken from famous places, matchboxes from exotic places, etc. We live in a fast-moving consumer society where our relationship to objects and our dependence on them is very strong. Often we spend more time surrounded by some artifacts or perhaps “special possessions” than in the company of people who are really meaningful to us.

2.2 Why We Need to Possess Things

Theories abound as to why people collect, and this should hardly come as a surprise when we realize that about one out of three Americans collects something (Pearce 53). Perhaps there is a grain of truth in most of the theories; perhaps they overlap; perhaps certain theories are more relevant to certain people, to certain kinds of collections, to certain situations.

People collect for different reasons according to the article "To collect – but how!". Generally the reasons vary and can range from personal interests in a particular culture, to the desire of preserving and maintaining rare objects. Because some objects are no longer made, some collectors may feel the need or the urge to keep an object alive for future generations. Or perhaps their intention is to make a good investment and to earn money out of them. Most collectors, however, collect for personal satisfaction and. altruistic reasons for their action are much rarer to find according to the article (Fyock).

In the article "Why We Need Things" from History from Things: Essay on Material Culture, Csikszentmihalyi discusses the topic of why we need to posses things, looking first at the transformation of human society. The author compares today's lifestyle with that of our hunter and gatherer ancestors who did not carry any objects with them apart from absolute basic necessities. Nomadic societies also limit their possessions since an itinerant lifestyle cannot be dynamic or easy to live if people carry extra bits and pieces that are not needed for day-to-day activities (20).

Most people today possess a host of extra things because our lifestyle is no longer nomadic, nor are we hunter-gatherers. We can easily accumulate and store objects that we hardly ever use. Csikszentmihalyi continues to underline how every item, since it is made by a person, intrinsically contains a special human value and acquires a special power that stays within the object, sometimes making it very special, symbolic and powerful. This is the case, for instance, of a piece that carries a religious meaning or that is uniquely rare (21-24).

It is people who should have control over objects, but sometimes it is objects and the desire to have them that create obsessions in people's minds. Csikszentmihalyi's article suggests that the human mind needs to be fed with constant projects in order to keep its balance, and when a person lacks activities, the feelings of abandonment, decreasing self-esteem and boredom creep in, causing the person who experiences the absence of projects to go into depression. In addition to this, a sense of psychological instability is also likely to occur.

According to Csikszentmihalyi, especially when the personal identity weakens, humans become more fragile and must find something to hold on to, in order to survive psychologically. Often material objects are able to fulfill this need, and if the items carry a special meaning, they make the person feel special by their association with objects. A strange interdependence starts and the collector of the objects becomes, in a way, one with the objects possessed (25). By saving things, some people feel more sheltered from the instability of our unpredictable world, and feel more secure about themselves; perhaps they even feel more peaceful and shielded from life's various fears. The material culture that is accumulated is a protector empowered with special influence over everyday events in our lives (Katz-Schwartz). Collecting may be a way of expressing power or it may stem from a desire to communicate the beauty of the world through the pieces collected for future generations. Our body itself will perish, but objects are more durable and capable of telling stories about the people that made them, used them and collected them. Objects are witnesses of a life, perhaps a life that is not there anymore but continues to exist through objects because they have in themselves the power that people assigned them. (Csikszentmihalyi 28).

Walter Benjamin in his book "The Arcades Project" further discusses the behavior of the collector and like others he also believes that the action of collecting is very important to the collector. Every single piece has a special memory of the past and makes the collector feel that he or she is living an unreal life. The close relationship that is created between the finder of the piece and the object itself is strong. The meaning and function of the object is thus totally altered. Each object has a peculiar value for its collector; it is a world in itself with a special history attached to it that connects him or

her with the object found, the place of provenance and the moment in which the object was found. Benjamin also scrutinizes the "mania for collection"; people who experience this are serious collectors who envision death and feel the urge to have around them many objects that perhaps decorate their living space in such a way that it is transformed into a "mini planet", surrounding and protecting them (Benjamin 205-207).

In the modern vision, the collector removes the object or the material culture found from its real meaning, ignoring its original context and giving it a different value. Anthony Anemone in the article "Obsessive Collectors: Fetishizing Culture in the Novel of Konstantin Vaginov" cites Benjamin when he states that "the collector replaces the commodity fetish with a cultural fetish"[9] (qtd. in Anemone 253). The fetishist collector, according to Susan Pearce, who divides collectors into three different categories, is the one who changes the meaning of an object by removing it from its cultural and historical context and gives it another (Windsor 50).

As Windsor points out, even in the Indian Veda, known to be the oldest text that speaks about human experience, some attention is given to collecting and collectors. He goes on to say that reality becomes fragmented for the collectors since the objects are pieces and lack unity with what gives a sense of balance and stability. In addition, the finding of a new object or the failure to discover that object will determine the happiness or total frustration and unhappiness of the collector (49).

2.3 The Experience of Collecting

For some people, collecting is not just a hobby or an act in which other people besides the collector are involved and enriched by the experience. Statistical studies tell us that often collectors like to isolate themselves from the rest of the world and become careless of what there is around them, interested only in the action of collecting, as if this is like a sponge absorbing all their energy. (To Collect – But How! Radiomuseum. 28 Feb. 2006. <http://www.radiomuseum.org/zz/to_collect_-_but_ho.html>.

[9] The original source of this quotation is: Walter, Benjamin. Charles Baudelaire: A Lyric Poet in the Era of High Capitalism. Trans. Harry Zohn. London: New Left Book, 1973.168-69.

In extreme cases collecting becomes a reaction toward the search for one's own identity, and when this is the case, it leads the collector to collect without realizing what is happening any more. This phenomenon is what psychologists call: "impulsive collecting" (To Collect – But How!). So, why do people collect obsessively? This is a question that Prof. Gordon Emslie is interested in, but "there is no conclusive explanation for why people collect obsessively" (qtd. in Simonetta) and there are perhaps no clear explanations to this problem from the biological or psychological point of view (Simonetta). Various ideas on the behavior of collectors and the psychological aspects of collecting are examined by different experts. For example Rigby believes that the action of collecting is a need for what he calls "psychological security", a way to feel different from the crowd, a way to stand out and to be perhaps immortal like the object possessed, but he also thinks it is a means to knowledge (Linley). Taking into account people's different personalities Linley states that there are many different types of collectors, but in the end they are all likely to collect in order to cope with a sense of not being able to be self-sufficient and at the same time not being able to depend on others. The objects that someone seeks are the ones that in some ways will alleviate their anxiety and perhaps will protect them from what they are experiencing. This is what Linley of this article calls "existential anxiety".

Belk is of a similar opinion and has carried out a case study on the psychological behavior of collectors to support his thesis. He believes that collecting is a kind of addiction, like consuming drugs or chemical substances. Collectors are subject to experience ["altered states of consciousness"] shifting from euphoria to depression during the process of acquiring objects. Other scientists, Dant and Katriel, undertook a study in Israel and they observed that collecting can be considered a leisure activity in which the process of collecting artifacts from the past puts collectors in a situation as if they were "playing" in a different place or time. Helfgott, Pearce, and Clifford are instead interested in the collector's appropriation of pieces from other cultures (Linley).

2.4 When Collecting Becomes an Obsession

In “Obsessive Collecting When Stuff Rules Your Life” Rita Simonetta tells the story of a married couple who find their life ruled by the desire to collect and the escalation of a situation that led them to find themselves in serious financial difficulties. They were buying and spending more than they had, and they reached the point at which they would do anything in order to get a certain piece. The realization of what had been happening started ruining their relationship, too. They would argue over who spent more, and they would get more irritated with each other. Their life quickly became miserable. Eventually they were lucky enough to get their parents’ financial help and they overcame the deep anger that separated them. In the end they were able to face their problem and solve it. This example that Simonetta describes clearly demonstrates the reaction of collectors who have reached a point at which they are able to identify their problem and cope with it without outside help. Unfortunately for many collectors there is no solution to their obsession with collecting (Simonetta).

Simonetta bases many of her ideas on those of Emslie, a professor of psychology at Ryerson University, who explains that there is no specific explanation why people feel the urge to obsessively collect items of any kind. Emslie suggests that if the topic is examined from the biological aspect, there is a genetic feature which comes into play. Some people are almost defenseless when it comes to hoarding things to an extreme extent. Moreover some studies have shown that people suffering from this kind of compulsion often have an abnormal brain size, though there are also people with brain abnormalities who are not afflicted by this problem. The obsessive collector will have a personality type that can be defined as “obsessive compulsive disorder” as Emslie calls it. The obsessive collector keeps repeating actions instinctively, integrating them into his/her daily life as if they were a routine or even a real daily ritual (Simonetta).

Obsessive collectors have difficulties in restraining themselves from purchasing objects when they see something that interests them. Because they also feel a lack of power and great anxiety, they become so attached to their objects that these objects rule

their life in such a way that living a normal life, doing normal things, becomes a problem. Anyone who collects and has an obsessive pathology no longer lives in the real world. They are unable to stop their compulsive buying and the mere idea of letting a piece go would be an insurmountable problem for them.

Freud, the father of psychoanalysis, links obsessive collecting to potty-training during childhood. During this delicate and very important time, children are often forced by their parents to train their bowel movements. Their product is then quickly flushed down the toilet instead of being kept and appreciated. By doing so, parents' non verbal communication tells children that what they proudly produced is totally unimportant and therefore should not be kept. Freud's theory suggests that these children as they grow into adults, want to retain objects as much as possible because they used to be deprived of things during their potty-training time (Simonetta).

Moreover another Freudian theory that refers more toward the behavior of male collectors (since in the past collectors were more often males) suggests that the action of collecting was a means of "directing surplus libido into inanimate objects" (Pearce 45).

But Freud[10] also took another view of collecting stating that: "The core of paranoia is the detachment of the libido from objects. A reverse course is taken by the collector who directs his surplus libido onto an inanimate object: a love of things" (qtd. in Pearce 74). The father of psychoanalysis was an active collector himself. Those who knew him will recall that he used to have an office that was crammed full of things such as sculptures and figurines of different kinds; he used to greet his favorite pieces when he walked into the office every morning. Freud also habit of touching the objects in his collection during patient sessions (Pearce 73).

Alistair Highet in the article "Why do we do what we do?" maintains that we probably all have one little obsession in our lifetimes, at least once. It is unclear why some people develop obsessions that become real pathologies. Most obsessions develop

[10] For a useful review of Freud theories in this context see Pearce, in particular chapter 4 entitled "Collecting: Shaping the World."(Pearce, Susan M. Museum, Objects, and Collections. Washington, D.C.: Smithsonian Institution Press, 1993).

because people need to hold onto something in their lives and they want to feel that they are worth something. An example of an obsessive collector is Shear who collected over 100,000 toys similar to those he used to play with when was a child. His father owned a toy store and let him play with all the toys, but he had to put them back and could never keep any. The sense of not owning any of these toys made Shear desire to collect them, and as an adult he was finally able to regain that sensation he had had as a child, by possessing them all this time. (Highet).

The art critic Mary Thomas has written about Andy Warhol's love of collecting. He was obsessed with serious collecting and when he died he left behind thirty rooms of a townhouse full of objects. He ended up living in just two rooms since the collection had taken over everything else. "Collecting was a form of artistic practice for Warhol" (Thomas).

2.5 The Phenomenon of the People's Show

One event from the past that has a uniquely different and democratic approach to the concept of museums and exhibition is an event known as the People's Show in the nineteen century. Robin Francis, in his paper "The People's Show: A Critical Analysis", discusses the issues correlated to the late 20th century United Kingdom museum phenomenon of public exhibiting and celebrating popular culture, the so called "People's Show", a phenomenon that, did not last for more than a few years. I think is it important to mention this phenomenon here in my research since during this historical period there emerged a new and ongoing debate between the public and museum. Museums started to become less static, and people for the very first time stopped being passive spectators while entering a museum, just looking at things that others had placed there as they always had done before. Thanks to this event people for the first time had the opportunity to express themselves by displaying cultural artifacts and taking part in exhibitions in an interactive way, breaking new ground in a field that was forbidden to them until then. In a way I feel that this People's Show phenomenon can be considered a precursor of modern times.

The first People's Show was held in the Art Gallery of the Walsall Museum in 1890. The People's Show wanted to demonstrate that collecting was popular with many people, and it sought to validate popular culture by making museums accessible and open to everyone as they were for the people. This type of show in a way gave to the community a sort of cultural rights, with the opportunity to participate in something that was more traditionally the territory only of the highly intellectual and legitimate museums as Muller explains (qtd. in Francis). It really was something for the people. Ordinary people were finally able to show their own cultural identity. Anything could be exhibited (Windsor 51).

The collectors had a great decision to make in choosing what to display, but of course the museum curators at the end really had the last word on what to exhibit in the museum. Since the relationship that develops between collectors and their collection is very special, Pearce suggests that the pieces could be seen "as an extension of self" a bridge linking the collector and the material world (qtd. in Francis). In the People's Shows, collectors were able to display their own identities through their objects, revealing the way they saw reality (Windsor 51).

Selecting and positioning the pieces in a house or another environment is a very important factor that helps us to understand and decode the collector's personality. This is exactly what Josephine Powell was doing with her pieces: she was expressing her personality. Collecting was obviously viewed in the People's Show as being a pleasant activity that told its story with its pieces, and at the same time it expressed equality in that it places both the professional and the personal collector on the same plain. For instance, collectors and curators were put on the same level at the People's Show up until this time, the curators' interest in gathering pieces had been finalized to their professional work. In other words, putting an exhibit together for the museum, in contrast with most private collectors who collect for pure pleasure, was their principale motivation for finding objects that interested and pleased them. According to the article by Robin Francis, it can be said that these two are parallel activities, neither one nor the other is more important, since both have very good reason to exist.

Obviously decontextualizing an object, which implies placing it in an environment that is not intimate to the collector, changes the meaning of the relationship between the collector and its objects. Apparently in this regard the People's Show was a real experiment (Francis).

Critiques of the People's Show, often took a derogatory and humorous viewpoint at the event, often counteracting the enthusiasm that had initially accompanied the phenomenon. In the Daily Telegraph they labeled collectors and their collection as "obscure objects of desire" (qtd. in Francis), while in *Hello!* they were described as "private obsessions on display" (qtd. in Francis). Sometimes collectors were considered to be people full of complexes and obsessions, in brief total "freaks" and people with "secret obsessions". Even Pearce in Museum, Object and Collections termed People's Show collectors as "fetishists".

Another criticism made of this late twentieth-century phenomenon was that museums were taking advantage of collectors and their items to advertise themselves freely. In addition it was suggested that by letting these "strange collectors" exhibit their items at People's Shows, their obsessions were in a way legitimized, even though obviously not all collectors can be said to have an obsessive behavior. Perhaps Andy Warhol was right when he said that all of us need to be famous for fifteen minutes in our lifetimes, and participating in a People's Show was clearly an easy way to obtain some kind of short-lived fame.

2.6 Josephine Powell and the Urge to Collect

After this overview of these fascinating theories as to why people collect and the pathologies related to the topic, it is useful to think about the Josephine Powell Collection from such an angle. The obvious starting point for such an analysis is the material that I have gathered during the recent months when I met and interviewed Josephine Powell, the collector of ethnographic nomad objects whose lifelong collecting is the basis of this research project.

From my personal contact with Josephine Powell, I believe I can safely state that she did not feel the urge to collect because of some obsession, as Prof. Emslie puts forward in his theory. According to Emslie, many collectors are obsessed by the desire to possess things and are unable to resist the urge to collect, feeling completely defenseless when it comes to hoarding things. Likewise, I could not see any indication that Josephine Powell's collecting was related to Freud's theory explaining why people have the urge to collect. And it is also highly improbable that the reason for Josephine Powell's collecting can be ascribed to Highet's theory. Highet underscores the concept that people need to hold onto things in their lives, and by collecting they want to prove to themselves at least that they are worth something.

To show how such theories can easily be discounted, it is necessary to look back to Josephine Powell's earlier life, even to the days before she began collecting. Josephine Powell came from an affluent family, who never made her feel the lack or scarcity of anything, and did their best to satisfy and fulfill her every wish. (http://www.textilemuseum.org/PDFs/Myers%20Award_Josephine%20Powell.pdf).

Her life is a testimony to a strong sense of independence and bravery common to few women, especially of her time. Once on the road no one could stop her desire to discover new things. She became captivated with the nomadic and village culture of Anatolia. She was fascinated by the delicacy of kilims and *çuvals* and the fantastic combination of the colors and the way these dyes were obtained from plants. The world of the nomad was an exciting mysterious new world to explore (Interview with J. Powell August 6, 2006).

It seems to me, therefore, that from what we know about Josephine Powell's early life and how she began collecting ethnographic material almost by chance, the theories of Emslie, Freud and Highet can be disregarded. Josephine Powell's collecting has never been driven by an irresistible urge to collect purely for the sake of it; the fact that she came to collecting so late would help to refute Freud's theory, and the success achieved by Josephine Powell in her studies, her travels and her photography would suggest that Highet's theory is also not particularly relevant in her case.

Perhaps one reason why Josephine Powell collected so much nomadic ethnography may in part correspond with the theory of Fyock who thinks that most collectors collect for themselves and not for altruistic reasons such as the desire to pass onto future generations objects that have become rare because they are not in use or not produced any longer. Another possible subconscious reason why Josephine Powell has collected so much is because, as Walter Benjamin writes, collectors give a special significance to the pieces they have collected. According to Benjamin, the pieces remind them of a world of the past they have experienced and of special places where they have been or where they have found the objects collected. Benjamin also points out that generally collectors live in a special way, tending to isolate themselves within their collection, detaching themselves from the real world. However, while it is true that Josephine Powell paid a lot of attention to her collection and lives "with" it, I believe that it cannot be said that Josephine Powell was isolated or detached from the real world. Although she was very focused on her project[11], she seemed quite connected to the rest of the world. She herself explained that she wanted to collect the objects and textiles that now form part of her collection because she wanted to admire these pieces from time to time, just for the pleasure of it. She also confessed that sometimes: "I just needed to have a particular piece, I could not feel good until I had it," a comment made with a smile in her deep blue eyes while her hands kept pulling out her special tobacco that in seconds was transformed into a new cigarette from an exotic antique silver box originating from who knows where (Interview with J. Powell Aug. 6, 2006). I believe however that a chance remark about an occasional urge should not, be taken as a confirmation of Prof. Emslie's theory of the collector's constant, uncontrollable urge to acquire. As this was not the case for Josephine Powell's case.

Until her unfortunate and sudden death on January 19th 2007 even Josephine Powell herself wondered about her collecting behavior as she looked back at her collection and at the many items she possessed. She admitted to me more than once that she probably would have collected even more if space in her already crowded apartment would have

[11] This issue is at the moment very is complex, for J. Powell was, until the end of her life occupied with preparing for an exhibition for the International Oriental Carpet Conference which took place at the beginning of April 2007 in Istanbul.

allowed her to. She had often considered the possible reasons why she had amassed so many pieces, but she did not feel that she collected items to make up for a lack of love since she recalls that her mother and her stepfather gave her so much affection and love. She had lots of objects and things in the house where she grew up, and there was no need to "desire" any more objects since there was no lack of them. The idea that her collecting in later life is due to a lack of objects in childhood is a theory that she therefore tries objectively to exclude. Nevertheless, looking back at her life she cannot rationally explain her adult desire to collect. With a sharp smile, she admits that sometimes she even borrowed money from a friend to buy a piece that caught her interest, but it would seem far-fetched to suggest that Josephine Powell can be compared to the kind of people described in the article by Rita Simonetta, people such as the married couple of collectors who almost destroyed their relationship because they spent all their savings and blamed one another for having spent more than the other. Likewise the idea that Josephine Powell might have put together her collection to fulfill a desire of power or perhaps to correct an inner hidden fragility should also be excluded because of her lifestyle and her character.

During my time together with Josephine Powell and during my work with her in the summer of 2005 when I also classified some of the pieces of her collection in order to compile a complete catalog, I came to the conclusion that she could be defined as a very strong independent woman who at the age of 87 was still very young at heart, and knew exactly where she stood and what she wanted to achieve. She had many projects running through her mind, some of which were already taking form. If Josephine Powell had not had such an unusually full life, and a strong personality she probably could not have achieved everything she did. If I may express a personal opinion, bearing in mind the theories presented above to explain the psychology of collectors and considering the information I have put together during my research, I would say that none of the theories are fully applicable to Josephine Powell. More like, certain aspects of several different theories may be traced in Josephine Powell personality

Chapter 3

Caring for the Collection

3.1 The Aging Process

Unfortunately not only living things but all objects decay and age. The act of collecting could mislead people to think that having acquired pieces and formed a collection of special objects assures eternal life to the pieces so that they can be the storytellers of a lost past. Instead, these pieces that honor the person who first admired and collected them will probably still be there long after the collector, and they will need special care if future generations are to be able to admire them. Most often the "natural" aging process alone is not the only factor that causes damages to objects. In particular the environment where items are housed and/or negligence in caring for pieces may lead to serious and perhaps irreversible damage. In order to prevent the loss of the unique value that many items have. It is very important that anyone wishing to collect is aware of the constant care that any painting, photograph, book, textile piece, metal, bone or wooden object, or whatever may require.

Bringing together advice from various experts in conservation and object care gives practical guidelines to private collectors in order to avoid damage and irreversible deterioration (Adams 8). Caring for collected objects is not a new phenomenon since it has been explored since the mid-nineteenth century, when a new interest began in safeguarding collections and restoring pieces. To cite two key examples, the National Museum of Natural History, and the Smithsonian Institute, determined that care for their collection was an important task over 150 years ago. The first pieces treated and cared for there were of various types, but soon the main focus of concern fell on pieces of an anthropological nature. The Institute thereafter created a special laboratory, called the ACL (the Anthropological Conservation Laboratory, Smithsonian Institute).

3.2 The Experience of the ACL

All the work done at the ACL (the Anthropological Conservation Laboratory, Smithsonian Institute) on the pieces in its collection was recorded, and through the archives it is today possible to understand the evolution of 150 years of work in this field. The archive lists names of prominent laboratory restorers and the strategies they adopted for the cleaning and repairing of the objects to make them suitable for display. Apart from the chemicals used to treat the items, such as arsenic, mercury or camphor and gasoline to prevent insect infestation, it is possible to see that weather reports were collected regularly to monitor the condition of the pieces with respect to humidity, since humidity and light are often the key factors responsible for the overall deterioration process of objects. Also a cleaning schedule of the items exhibited is precisely recorded in the archives of the same institute, highlighting the detailed care that has been given to pieces.

Some of the laboratory experts were also innovators, developing and promoting new restoration techniques, such as the treatment of pieces with paraffin to prevent decay and rust formation. In the nineteenth century, some experts in the field of conservation became famous and were even regularly mentioned by the mass media when their expertise was requested from outside the institution for which they were working. Hendley, to give just one example, was honored several times for his work, becoming renowned for his skills especially in making excellent casts and replicas of objects (Anthropology Conservation Laboratory, preamble).

Mounting the objects for exhibition was another field that was developed at ACL in the late nineteenth century with maximum care and attention. It soon became clear that safe display and storage of materials acquired was crucial for the preservation and maintenance of the objects (Anthropology Conservation Laboratory). Conservation and preservation are the two key aspects that experts insist on in order to keep collections healthy and to avoid damage and disintegration, ensuring that our cultural heritage can be safeguarded for future generations.

In this context it is essential to choose the right materials for storage and/or display. The choice of wrong materials may cause corrosion, discoloration or damage of some other kind, meaning that objects are likely to deteriorate with the passing of time. Certain unsuitable materials that have in the past been used for storage or display – substances such as acetyl acid, formic acid, carbon dioxide, sulfur dioxide, nitrogen dioxide, ozone, chlorohydroxide and ammonia – can give off corrosive gases, or simply cause damage because they come into direct contact with the objects in question. Harmful substances such as these are commonly found in products used to preserve wood, as well as in paints, acrylic resins, varnishes, glues, fungicides, pesticides, furnishing fabrics, and in adhesive tape and products such as BluTac. Moreover substances such as ozone may be produced by machines that are thought to be particularly useful in the museum environment: electrostatic air cleaners, photocopying machines, and so on (The Effects of Storage 1).

It is clearly important to be aware of facts like these and to take care to exhibit objects in cabinets or on shelves that are made from certain materials, according to the composition of the objects themselves. For instance, metals in general can be corroded and damaged by vapors such as formic acid and peroxides that are given off especially by certain woods like oak and western red cedar, particularly when the wood has not been properly seasoned. When wooden structures are selected for display purposes, therefore, it is advisable to opt for less harmful kinds of wood. Good examples of harmless woods include the kauri pine and hoop pine, as long as they have been well protected with special paints or sealants, such as a water-based paint or a polyurethane sealant, or by means of acrylic latex and epoxy-resins. All these products are very good wood sealants, adding a special protective layer to the wood to render it harmless to the object it is in contact with. Furthermore, experts recommend leaving all treated surfaces to dry for at least ten days to allow any gases or any volatile organic material to evaporate completely.

Textile items are even more prone to deteriorate than metal objects if they are in direct contact with materials that give off acids, so they need very special attention in the way they are mounted and/or stored. The new trend for fabrics that are to be displayed is

to treat them with special finishes and water-resistant or fire-retardant substances (The Effects of Storage 1-4).

3.3 Light and Its Effects on Objects

Light in all its forms (sunlight, light bulbs, fluorescent tubes, etc.) represents one of the most serious environmental threats to objects as it can cause a variety of chemical reactions in the objects on display. Moreover, its negative effects increases when light shines directly on objects or UV radiation hits them directly. UV and infrared radiation are damaging because they irreversibly ruin materials – especially materials of organic composition – causing textiles, for instance, to become very fragile and leading to a fading of dyes and pigments, or the yellowing of varnishes and thinning of oil paintings giving a more transparent-like appearance, or again the darkening of paper to the bleaching of protein-based materials such as silk and wool (Heritage Collection Council 12). For these reasons, light can very quickly and easily ruin the overall esthetic appearance of objects and fabrics. For example, in the Josephine Powell Collection there is a fragment of a particularly old natural dyed kilim that includes purple shades, and which looks much more fragile than the others. This precious specimen will be one of the first victims of improper lighting. Therefore, special attention should be given to any light source, even if not all materials react to it in the same way.

In order to protect a collection from damage caused by sources of light, it is vital to make any necessary changes to management policies of collections and perhaps to alter the actual way that different pieces are displayed. Some materials are in fact more sensitive to light than others (watercolors and textiles being two prime examples) because of the way photochemical reaction occurs in them. Major attention should therefore be given to such materials.

But why is light and UV or infrared radiation so damaging? When falling on items, UV and infrared radiation spark off a chemical reaction within the item in question that continues even after the item in question has been removed from the source of light. Because of its great amount of UV radiation content, daylight is also harmful and should

always be filtered in order not to damage objects (Thomson 19). Unfortunately even if items previously exposed to harmful sources of light are then placed in the dark, the absence of light will not stop the process originally sparked off by the light since the light damage is cumulative. Deterioration will persist irreversibly and its effect will be permanent (Heritage Collection Council 3-4). Infrared light is so damaging because the energy absorbed by an object warms its surface and speeds up the process of deterioration.

The hunting bags and the Hotamiş leather lentil containers of the Josephine Powell Collection will surely become very brittle even under infrared lighting because of the heat generated. It is therefore advisable to reduce the exposure of objects to light in general and to prevent precious materials in particular from coming in contact with direct sunlight or other sources of light. In addition, it should always be remembered that darker surfaces absorb more energy than the lighter ones. Perhaps the most effective strategy in reducing damage by light is to try reducing the luminance (level of illumination) and time of exposure of object to light. The best solution to avoid damage would clearly be to eliminate all visible radiation and UV radiation, but this would imply keeping items in permanent darkness. Obviously a certain amount of light is required to look at an exhibit, and so it must be accepted that a certain amount of damage inevitably results simply from displaying things even in the dimmest of lights. (Thomson 22)

One way to reduce the harmful effects of daylight is the usage of Perspex in windows instead of glass. This material has the characteristic of restricting the amount of UV radiations passing through much more than glass, thanks to its ability to develop static electricity (Heritage Collection Council 9). Another way to reduce light damage to a collection is to rotate the pieces and exhibit them only for short periods of time and in low lighting. Indeed lighting should always be kept as low as possible, and the degree of lighting in a museum or gallery should decrease step by step as the visitor enters the display areas so that the visitors' eyes will adjust to dim lighting situations gradually. As a result, when reaching fragile material exhibition areas where light is lower, visitors' eyes will not notice the difference very much and visitors will have no problem seeing the objects on display (Thomson 21).

Another means of reducing the impact of daylight as much as possible is the installation of translucent ceilings. By means of a translucent ceiling, daylight can be diffused so as to illuminate exhibits at a level of lighting that is considered suitable. Daylight can thus be admitted through shutters that are perhaps automatically controlled by a photocell. In the case of daylight deficiency, artificial light can be brought into play, operated by a photocell under dimmer control (Thomson 29).

Artificial light also should be given particular attention since some types emit more UV radiation than others and therefore can be more damaging to objects kept in museums and/or displayed in special exhibitions. Tungsten[12] incandescent lamps should be avoided whenever possible, and if they are used, they should be placed as far as possible from objects since they tend to warm the surfaces of items close to them by giving out infrared radiation, and as explained earlier, it is this warming process that causes most damage. Since a good portion of the Josephine Powell Collection is composed of textiles tungsten illumination should be completely avoided in the venue to be chosen for this exhibition.

Halide bulbs are also not the best source of artificial lighting because of the large amount of UV radiation they emit. Perhaps the fluorescent low UV-emitting light tube is the best solution among all the sources of artificial light that are suited to use in public buildings such as museums. Such tubes are cooler and more durable than other types of artificial light and their cost is more accessible (Heritage Collection Council 6). Also worth considering is a special kind of dichronic lamp that reflects infrared light from the rear and allows visible light to come out of the front lens. As a result, such dichronic lamps are more suitable to preserve the state of very fragile materials (Weintraub 20).

If such lighting is unavoidable in the venue chosen for the Josephine Powell Collection for financial and structural reasons then UV filters should definitely be considered. It is a very simple matter to fit UV filters to reduce the amount of radiation reaching items on display, either by placing the filters directly on the light source (for

[12] Tungsten halide bulbs can reach even the high temperature of 3,500 ˚C which is much more than incandescent light bulbs; moreover they also tend to give out UV radiation which is another cause of heating (Heritage Collection Council 13).

instance filters for fluorescent lamps) or in front of the framed objects in glass display cases (Weintraub 20). Many filters are made of plastic materials and all should be made from materials specifically designed as UV filters (Weintraub 20). In this context, it must be pointed out that sources of light inside showcases are generally bad since they tend to heat up objects (Thomson 35).

Whatever precautions are taken, however, it has to be realized that all objects that are exhibited permanently will suffer damage of some kind in the long run, and that such damage will depend on a mixture of many factors, though light will probably be one of the key aspects. It is therefore always important to consider the intensity of the light illuminating an item, the spectrum energy distribution of the light, as well as the temperature, the density and thickness of the material that the object is made up of, without forgetting the atmosphere that surrounds the object (the concentration of water vapor, the amount of oxygen and the concentration of pollution) (Padfield 122).

As far as minimizing the negative effects of light are concerned, it is important that a number of guidelines be followed when exhibiting objects. Lighting should only be switched on when visitors are present and it is advisable to separate different kinds of items and different activities into different areas so that lighting conditions can be adjusted depending on needs and the sensitivity of the items in question (Heritage Collection Council 6). Nevertheless, as a general rule artificial lightning should always be kept between 50 and 150 Lux[13] maximum and the kind of light chosen should create a "warm"[14] effect rather than a "cool" one (Thomson 27). With very sensitive materials and items, such as textiles in general, it is advisable to keep brightness to even lower levels than 50 Lux, and in any case the total exposure in one year should never exceed 200 kilolux[15] hours or 75 microwatts per lumen[16]. On the other hand, conservation

[13] The "lux" is the unit that is used to measure different amounts of light. The "lux" value indicates the intensity or the brightness of light. The closer an object is to the light source, the greater the "lux" value – the intensity of light – on the object.

[14] In this case "warm" refers to the color of the light, a soft, slightly yellowish color that suggests a warm environment, but it does not infer that any more heat is generated.

[15] The "kilolux" is the unit that is generally used to measure the exposure to light over a certain time period.

laboratories in museums and galleries need to be well-lit and bright since experts must see clearly what they are doing in the short time they are operating and giving special treatments to objects and restoring pieces (Heritage Collection Council 7).

Since light is such an important element in the preservation of materials, before preparing an exhibit, the effects of illumination should always be evaluated with accurate care, as Thomson points out in "The Museum Environment". There is no doubt about the pleasure that natural daylight gives in revealing interesting details of different items and the feeling one can get by looking at a piece of this collection with its true colors undistorted by some fluorescent[17] lamps, despite the fact that daylight is incompatible with conservation because of its harmful effects as outlined earlier (30). It has been demonstrated that the ideal conditions to see items on display in all their detail is by showing them in a space that is been purposely created for them. In such a kind of space, the walls and the overall room colors should be similar to those of the pieces themselves and the glass reflection should be eliminated as much as possible.

If visitors are surrounded by darkness and the only light present in the exhibition space falls onto the objects on display, the collection will seem very much bright in contrast with its surroundings even if the level of illumination is not high. However, the overall impression that the visitor gets is that lighting is very limited, and they are not likely to feel at their ease in such an environment (Thomson 27). Similarly, while the ideal conditions for preserving things in an exhibit suggest a space without windows, most people are not likely to feel particularly comfortable in a place where there is absolutely no contact with the outside world either by means of skylights or windows. As

---

[16] The "microwatt per lumen" is the unit is used to indicate the amount of UV energy emitted from a source of light.

[17] Fluorescent lights have the capacity to "absorb radiation at one frequency and then give it out at another frequency […]. The materials used in fluorescent lights are known as phosphorous […] [and] the inside of the tube is coated with the selected phosphorous. A gas inside the tube becomes excited when the electric current is switched on. The excited gas emits light, which is absorbed by the phosphorous and re-emitted at a different frequency. The sharp peaks of a fluorescent spectrum are made up of light emitted by both phosphors and the gas. The material becomes hot during this process, so that it also emits some light in the same way as hot objects. The main advantage of fluorescent lights is that they are very efficient at converting electrical energy into light. […] Fluorescent lights do not waste – producing infrared radiation or heat, as incandescent light do. Fluorescent light are therefore cooler and cheaper to run, and last longer." (Heritage Collection Council 13-14).

a result, sources of natural light are at times advisable and should be designed very carefully, being made low in height, and placed far away from the collection. To minimize damage from too much daylight entering exhibition areas (especially through windows positioned in side walls), windows should be located wherever possible in thick walls, or perhaps placed in corridors or in connecting neutral areas where no objects are displayed (Thomson 30-33).

To help to make visitors feel at ease, most museum and exhibition areas are provided with some windows or skylights. When natural sources of light are used to illuminate display areas, the light coming from these must be constantly monitored. Instruments capable of measuring light intensity should be installed in areas where objects are kept and exhibited (Heritage Collection Council 8). With any kind of indoor illumination where natural light is also present, light should be continually adjusted depending on needs as meteorological changes occur frequently particularly in a geographical location like Istanbul. Artificial light has the advantage that it can be adjusted and, in comparison to daylight, it is much easier to control. When in a room, daylight falls onto different objects with different intensity and this intensity also varies depending on the season, on the time of day and/or on the weather conditions, it is clearly a much harder task to obtain the desired level of illumination (Thomson 28).

During the brightest periods of the year, in Istanbul and especially in August, natural light can be as strong as 150 Lux, a level which is far too high, especially for fragile items or pieces which are particularly sensitive to light like the kilims, *çuvals* and all the textile items in the J. Powell Collection. As has already been mentioned, a maximum luminance of 50 Lux is considered to be the highest level suitable for such material. There are different ways to block out too much light and to reduce luminance, and special devices are particularly helpful in deciding where objects should be placed in respect to light, especially when an exhibition is being set up for the first time (Heritage Collection Council 8). Blinds or louvers monitored by personnel and/or by a photocell placed on the wall can, for example, be adopted to control daylight and reduce it whenever is becomes too strong. Venetian blinds also can be used, and window panels

should be varnished with UV- absorbing varnish.[18] For the preservation of objects the total amount of light (measured in terms of Lux) falling into objects on annual basis can also be considered a useful parameter and can be calculated with the help of the table of illumination used by meteorologists (Thomson 29-30). Devices such as the Lux meter are another option capable of measuring the brightness of light falling onto objects. The UV monitor can instead measure infrared energy by means of a simple thermometer placed next to the object and directly exposed to light (Heritage Collection Council 9).

In order to monitor light levels in a room, but also to ensure that no single items are exposed to excessive amounts of light, it is best if the light falls more or less equally all around the room without having any direct sources, such as spotlights, shining directly onto the kilims, *çuvals* or leather and wooden objects of the collection. Adjust the position of lights accordingly and mask any light that might be falling on the objects. On the one hand, light equally diffused means that levels are easily monitored and no individual objects receive excessive amounts of illumination, but on the other hand, this causes an overall dull effect and creates an unpleasant environment for visitors to be in. A happy medium must be sought, and if an exhibition is held in an existing building, particular attention should be given to windows and to the display of objects in respect to the position of the windows (Thomson 29).

Glare is a common problem that exhibitions have to deal with. It is not advisable, as was popular in the past, to use single track tungsten lamps in a space where the ceiling is fairly low. Moreover glare is also a problem with side windows. It is advisable to avoid displaying items on the same side of a room where a window is positioned, since the degree of glare will disturb the vision of displayed items. In addition, an object close to a natural light source such as a window gets a huge amount of light, as much as 100 times higher than if it where placed in a far away corner. This factor could obviously cause

[18] Reducing the time of exposure can be useful when an important collection is present. In the past it was the custom to keep special pieces – such as Japanese precious scrolls, for example – folded most of the time. Now instead the new trends are: 1. to limit exhibition of material brought out from storage and. to illuminate the collection only during opening hours; 2. to illuminate pieces only while on view (when there are visitors); and 3. to use replicas (this topic is hotly debated since many people believe that seeing a replica is a completely different experience than seeing the original item) (Thomson 34-35).

over time a great amount of damage to all materials, especially to the kilims, *çuvals* and the overall textile of the J. Powell Collection due to the process mentioned earlier whereby the UV radiation given off by light heats up objects, greatly speeding up the perishing process of organic materials. In addition, when windows are considered, it should not be forgotten that they also pose a further risk in that they are of course a possible point of entry for burglars.

Human vision operates in such a way that it captures details better when light from a natural source falls onto objects. In this respect, the distance from which artificial light falls onto exhibited material must also be considered. For instance when the walls are illuminated with a toned light and perhaps the floors are of a darker color, vision is eased and there is no glare effect on vertical surfaces if light is kept around 30˚ vertical angle. In this case the only unwanted effect may perhaps be a sharp shadow on edges that could be corrected by adding a fluorescent lamp.

For all the reasons discussed, we can say that on the whole the amount of illumination coming from windows in general, and side windows in particular, should be limited, and the strength of such natural light should be reduced as much as possible with artificial light being used to adjust the overall level of light and to supplement lighting levels in areas far from the windows and/or light sources (Thomson 33). This is particularly important for this specific collection that should have as soft illumination as possible to allow the pieces exhibited to stand out and speak for themselves.

3.4 The J. Powell Collection and Light

Concerning the Josephine Powell Collection, which, like many ethnographic collections, comprises different pieces mostly of organic origins (wood, bone, textile and metal), everything that has been presented in this chapter should be borne in mind while storing and before exhibiting the pieces of the collection to the public. One very positive aspect is that the Josephine Powell Collection is to be placed in a museum that will be created for this specific purpose, and therefore this new space will almost certainly be

provided with all specific architectural and design features to house and preserve a fragile collection such as this in the very best way possible.

Lighting is always very complex to plan and requires very special attention since light can cause a great deal of damage. The Josephine Powell Collection contains many textile items, and most pieces are of organic origin (and include wood, leather, bone, paper, photographs, textiles and metal). An important and perhaps the most valuable portion of the Josephine Powell Collection includes flat-weave art textile such as kilims, rugs, *ala çuvals*[19], and examples of brocaded weaving, some of which are unique pieces for their designs. A number of the collected pieces are fragile fragments, that, in part, have been already restored; examples include the bands *(kolans)* used for tying up ala çuvals, and interesting costumes, such as *ikat* or *kaftans* from Central Asia and textile pieces. Most of the woven art textiles in this collection are tinted with natural dyes (a special process that includes the use of a variety of leaves, trunks and roots of special plants such as chamomile, dwarf, and red poppy, etc., as well as organic materials). Natural dyes are by nature more unstable than synthetic dyes and therefore more sensitive to environmental conditions (http://www.rugsantique.com/dyeing.htms). In the natural dyed textile pieces that form most of the Josephine Powell Collection, we can identify a main range of ten different colors, and some of the oldest textile pieces most probably date back to the eighteenth, perhaps even the seventeenth century.

It is easy to appreciate that due to their unstable character the natural dyes are also more sensitive than chemical dyes to visible and invisible light and heat and therefore they should be kept in an environment where light is monitored regularly and kept at a certain level. For conservation purposes, the pieces should not be placed close to windows where natural sunlight can enter and fall onto them, nor should they be placed near hot or unfiltered fluorescent lights or spotlights. As has been explained earlier in this chapter, sunlight is particularly harmful since its radiation and the heat that results from it – and also to some extent from artificial light – excites the molecules that make up the textile, promoting fading and weakening of the internal structure of the fibers and

[19] Ala çuval: sack of different kinds woven by nomads and used to transport personal and daily goods during migrations.

consequently leading to faster degradation. The longer and more intense the exposure to any light source, the more rapid the deterioration will be, especially for fibers that are particularly fragile to light, such as silk. The light in the exhibiting areas should therefore be kept in general at approximately around 5 footcandles[20] (Dean 78). It is advisable to keep window shades down and shutters closed especially during the brighter months and during the day, and to adopt UV–filtering materials whenever textiles are framed so that they will provide some protection to the pieces. Nevertheless the best protection for the pieces will be to keep the textile pieces far from any light and heat source and to rotate them seasonally so that they can rest in the darkness of boxes in the storage room.

Storing museum items is another very crucial aspect on conservation since sometimes damage can also be done when textiles are kept and stored improperly. There are different ways to store textiles depending on the kind of textiles involved, and I will discuss this subject briefly at the end of this chapter.

A few leather pieces are present in the collection, and of course leather is another organic component that can also be jeopardized by light. The hunters' sacks, or the unique leather cradle of the collection (to cite just a couple of examples), are very fragile objects. Since leather is a substance that is basically made up of proteins, it is very sensitive to light (incandescent light, sunlight) or heat. Heat in fact shrinks the objects, reducing their normal dimensions. Dimension change can become a real problem when the objects are framed or attached to another component like wood. In addition to shrinking, the object under the effect of strong light and heating will become brittle (the sacks of the collection described above appeared to be rather brittle when I examined them, and they have become dark brown or even black in color. It is not clear what kind of product was originally used to tan them, a vegetable or mineral product. Coloration is in fact an important factor to consider since it tells us about objects' resistance to deterioration. Tanned leather is less resistant when compared to leather that is not colored

[20] Footcandle: a unit for measuring illumination equal to the amount of light reaching a surface 1 ft square produced by a candle 1 ft away (Dean, Museum Exhibition: Theory and Practice, Rootledge. London and New York)

with any product; furthermore, color applied on leather will fade away fast when kept constantly under a light source (Rose 148).

Wooden objects are numerous in the Josephine Powell collection and mostly unvarnished. Examples include the "*döven*" threshing sleds with flints and with basalt stones, the *üçdut* pronged forks, the *yaba* pronged harvest tools, over 20 sets of *ellik* finger extenders, loom parts, and so on, just to give some examples of weaving-related tools. Wood in general is decomposed by light; therefore light levels should remain moderate for continuous display (50 lux or 5 foot candles maximum) of wooden pieces, in the same manner as textile and leather pieces (Wise Guide 12).

Color slides, black and white and color negatives, and color prints are an important part of Josephine Powell's collection and represent a particularly significant set of documentation that has been left to us by the collector. The large amount of photographic material documents Anatolian villages as well as nomadic life, and the last migrations in this part of the world. The material is a unique visual aid for the better understanding of much of Anatolia's lost traditions and will certainly become an increasingly vital tool for scholarly research and for anyone interested in understanding Anatolian traditions.

Light together with UV radiation can cause irreversible damages to photographs. Photographic paper, especially black and white prints on paper, can become very brittle and with the breakdown of lignin[21] can assume a yellowish color. Color photos also tend to fade when exposed to light. In addition, exposure to light can be accelerated by high relative humidity and temperature. Photographs displayed should never be exposed to a higher level of light than 50 lux, and the UV level of light should be less than 30µW/lm[22] and no greater than 75µW/lm. The least harmful sources of light in a display room where photographs are exhibited are incandescent tungsten bulbs because they give out very little UV radiation. The time of exposure should be kept at a minimum since less

[21] Lignin is a naturally occurring component of plant life that helps provide strength in plants. Its presence in paper may contribute to chemical degradation of the paper so it may be removed during paper manufacturing (5 Dec. 2006 <http://desktoppub.about.com/od/paper/g/lignin.htm g>).

[22] µW/lm, microwatts per lumen are a measure of energy and the quality of light from a particular light source (Heritage Collection Council 8)

exposure to visible light helps to prolong the life of the photographs. Also it should be remembered that is vital never to display photographic material at a temperature of over 21˚C (Heritage Collection 83-88).

Another important portion of the Josephine Powell Collection is made up of books that will be placed in a library and made available to students and anyone who wishes to study subjects regarding Anatolian art and traditions. Being made from cellulose, books can also be damaged by light since photochemical deterioration can be accelerated together with heat. In general, books should be kept in an environment where light is kept at a minimum level; maximum of 50 lux or 5 footcandles, (Pandfield 120-123).

3.5 Temperature and Humidity and Their Effects on Objects

Temperature is another important aspect to consider together with humidity, since these environmental factors can badly affect the conditions of objects, and this is especially true for items made of organic substances (Heritage Collection Council 21). In addition to creating the right surroundings for a collection, museums and exhibition spaces should monitor their environments all the time, ensuring that an ideal atmosphere is maintained for conserving their precious and, in many cases, unique artifacts that would otherwise be damaged and lost forever. Alterations to structures and modification to buildings or rooms used for exhibitions are often done to make air circulate better and to create a suitable microclimate (Heritage Collection Council 26).

Changes in levels of humidity are more important than temperature variations, with the exception of situations when changes in temperature cause a significant alteration to levels of humidity, such as a drying up of the air (Thomson 42). Fluctuations in temperature and/or humidity can be the result of local atmospheric climate changes and/or climatic factors that are created within buildings (sometimes buildings are not well sealed and outside conditions can influence the internal climate of an edifice). Microclimates that are created by neighboring buildings can also produce different environments within different parts of the same building. Pieces of furniture, display cases, boxes and frames in museums or exhibition areas can also obstruct normal air

circulation and lead to the development of a microclimate. Large numbers of visitors and the way they arrive (if they are wet when they have come in from the rain, their age, etc.) also contributes to humidity changes (Heritage Collection Council 26). Through their breathing and by expelling heat from their bodies, people can cause significant increases of temperature. This increase will result in a fall in the humidity level, and consequently this phenomenon can lead to the decaying of the organic components of the artifacts (Hoveman 7). For these reasons, the daily or weekly number of visitors allowed to view especially precious pieces may well be restricted. One particularly good example in this regard is Leonardo da Vinci's famous fresco of the Last Supper in Milan. However, temperatures in exhibition places will always be different from those of storage areas. In the first case, temperatures will be carefully monitored, but obviously kept at levels which are suitable to ensure human comfort; in the second case, however, they may be kept as low as 5-10˚C which is ideal to preserve fragile materials such as textile and archives (Weintraub 43). Since the pace and speed of the deterioration of an object's chemical composition is affected by temperature, it is common knowledge among conservators that, as Steven Weintraub explains, "the speed of a chemical reaction will double with an increase of about 20 degrees Fahrenheit" (Weintraub 22). It is important to understand the link between temperature and humidity and how humidity functions in order to prepare the right environment for exhibition and/or for storage. Temperature particularly influences relative humidity since it alters its levels. Humidity then will affect the way the organic composition of an object reacts to it (Heritage Collection Council 25). Organic materials naturally retain some moisture, so if the environment is too damp the kilims and *çuvals* of the J. Powell Collection could form dangerous molds that deteriorate the threads they are made of; but if this moisture is taken away from the object, the objects can contract and tear, deform or lose flexibility, such as in the case of materials made of leather, paper or textiles (Thomson 64). What Josephine Powell used to do was to have her kilims and çuvals aired once a year and she believed this simple method provided adequate protection. However, this method might not be suitable in a museum environment. Therefore monitoring and maintaining a stable level of humidity is a must in the case of the J. Powell Collection which is generally composed of organic material.

Perhaps at this point it is useful to try to define humidity and relative humidity. The concept of humidity is not as easy to understand as temperature. While temperature is simply a question of whether an environment gets warmer or cooler, it is much more difficult to distinguish humidity fluctuations compared with temperature changes. Relative humidity, also known as RH is defined by the Heritage Collection Council as "a measure of the amount of water-vapour contained in the air at a particular temperature. The capacity of air to hold water-vapour varies according to the air temperature" (22). Significant alterations to relative humidity are frequently caused by changes in temperature since the capacity to retain water-vapor increases as temperature increases (Weintraub 23). Within a collection, objects of an organic nature should be kept as much as possible in an environment where air experiences as little fluctuation as possible in terms of humidity and temperature. This will be the only way of preventing objects from changing their shape and size (Thomson 65). The ideal stable environment for most organic materials is around 68-70 degrees Fahrenheit (20-21 degrees Celsius) with approximately 30% to 50% relative humidity level (RH). Inorganic materials instead keep better when the relative humidity level does not exceed 35%-40% (Robertson, *Conservation* Studies) in temperature of over 10 degrees Fahrenheit (5-6 degrees Celsius) can affect items by expanding and contracting their dimensions, especially objects that are very sensitive to humidity, such as wood and ivory or bone. The result is that an object becomes dimensionally unstable, and consequently it may well become distorted. In addition, painted metal items, for example, stressed by significant fluctuations in temperature may experience the cracking and flaking of external painted layers. This becomes a problem that most museums face since most collections of objects comprise items made from different materials and displayed in the same room. Often the materials in composite objects will behave differently, like the wooden and leather *ellik* (finger extenders).Wood and ivory, for example, swell across the grain more than along it). Wood is especially sensitive to low temperature and relative humidity. During the winter months in temperate regions when air conditioning is not present, wood is very prone to damage (International Council of Museums 70). Such deterioration is generally true for all kinds of objects made of combinations of materials since the different pieces

often swell or crack as a result of temperature changes and through absorption of humidity.

It is also important to keep in mind the fragility of organic components and that they are especially vulnerable to the environment around them. Any small change in the level of humidity causes variations in an object's dimensions, though in contrast the effects on dimension caused by temperature changes are almost insignificant with respect to the object's maintenance. Therefore, it can be said that for organic pieces, significant alterations in temperature are less harmful than extreme changes in relative humidity. Textile pieces under high relative humidity will, for instance, see the diameter of their threads expand and they will therefore become shorter in length. On the other hand, a large piece of wood – when moisture and humidity travels from its surface to the inner core of the piece – will enlarge (ICOM 73). When artifacts dry out and expel their moisture to the atmosphere, they shrink and became more sensitive to damage (even argillite materials will become very fragile in such surroundings). Conditions of low relative humidity are most suitable for keeping metallic objects, but in these environments paper will become rigid and even brittle (Heritage Collection Council 25). Relative humidity therefore should always be monitored with attention to the specifics characteristics of different materials and the optimum relative humidity for composite objects.

Several instruments have been created through history to measure relative humidity in museums. As early as 1783 an instrument was invented for this purpose. Known as the hair hygrometer[23], it is still in use today, together with other temperature recording devices for temperature control. This simple instrument records the relative humidity of an environment by using the moisture-absorbent contraction and expansion capacity of a bunch of hairs (Thomson 65). It does have the drawback of easily slipping out of

[23] In 1783, Horace Benedict de Saussure (1740-1799), a Swiss physicist and geologist, made the first hair hygrometer, using a human hair to measure humidity. This type of mechanical hygrometer makes use of the principle that organic substances expand and contract according to changes in relative humidity. The device was calibrated by exposing it to extremes of total saturation and dehydration, thereby establishing the hair's length at 0 and 100% humidity respectively (Science and Society Picture Library. 11Febr.07. www.scienceandsociety.co.uk/results.asp?image=10316560&wwwflag=2&imagepos=8)

calibration especially after a number of days. Another similar invention is the humidistat, a device that should be used as a part of equipment for controlling any kind of room humidity; various humidity-controlling devices incorporate a humidistat. The machine should be set at a constant RH and controlled every eight days to read the recordings and also checked every month to be sure it is working properly.

Museums generally face problems of high relative humidity (RH) which inevitably leads to mold formation, or low RH which results in the cracking of objects due to excessive dryness, and a simple device such as a dehumidifier or a humidifier alone will probably not be good enough to eliminate the RH problem completely. In a European temperate climate for example, RH should be kept constant at around 55% RH. In winter the problem that museums and exhibition areas face in this part of the world and in North America is how to reduce room dryness stemming from a drop in relative humidity caused by central-heating systems, with humidity falling to perhaps below 15% (Thomson 92). Reducing the dryness can help, but thermostats together with various types of humidifiers[24] should be used to monitor room conditions constantly. In order to increase the rate of RH in the air, a humidifier can be placed in a room where delicate artifacts are displayed, or indoor temperatures can be reduced. If an automatic kind of humidifier is used, it is necessary to ensure that the quality of water is as pure as possible, making sure that the device is always functioning properly, that the size of this unit is suitable so as to avoid excessive on-off cycles, and that no condensation is formed within the room containing the collection. Condensation in fact can seriously damage pieces since it will increase humidity to dangerous levels. The mid seasons of spring and fall can also be problematic if in these periods many fluctuations in climate and humidity occur; in such cases, special care should be given to indoor environments during the spring and fall to keep RH fluctuations to a minimum (Weintraub 26-27). In Istanbul where variations in humidity especially occur during spring and fall museums should take particular care in controlling climate conditions.

[24] Different types of humidifier are available on the market. There are mainly three electrically-operated kinds: 1. Atomizing; 2. Heated evaporative; 3. Unheated evaporative. For technical information on how these devices function consult Thomson, Garry. The Museum Environment on the chapter Humidity (Thomson 93 and 100-101).

When museums face a situation in which humidity must be removed from the air, such as in basement areas or storage rooms where ventilation is very limited, where there is no heating and temperatures may be only around 10˚ C, devices like the psychrometer[25] or the thermometer hygrothermograph may be also useful tools, being relatively cheap and requiring little maintenance. They should be used regularly (but bearing in mind their disadvantages) to check on humidity and temperature. Since in Istanbul many old buildings are increasingly being used as museums and exhibition venues, this type of problem might be exactly what the Josephine Powell Collection might have to contend with.

Another problem related to exhibitions is the way objects are displayed. Display cases for instance can become problematic exhibit spaces (individual small-sized display cases in particular are used quite often to retain humidity), since they bring about an increase in levels of temperature and humidity inside them. In coastal areas in particular like Istanbul where air moisture is salty, insects, molds and fungus develop and reproduce easily inside display cases. In such conditions, metals are likely to corrode, skin-made objects are likely to become soft, and the emulsion of photographs deteriorates very quickly as a result of the chemicals vulnerability rate at which is often but not always immediately noticeable. Unsuitable conditions within display cases may easily lead to faster decay than if the artifacts were not housed in cases (Conservation Wise Guide 6-8).

If changes in temperature occur, it is necessary to employ some means of correcting the level of humidity within a case. In the past, different methods were used, many of which, involved salts dissolved in a saturated solution[26] of warm water that while cooling

[25] The "psychrometer", also called the hygrometer, is an instrument that measures relative humidity and temperatures; for more detail see Heritage Collection Council, pages 32-33.

[26] A saturated solution of magnesium nitrate and of sodium bromide was used in the past to maintain stable RH in display cases by simply making use of warm water that was fully saturated with salts (until by stirring the salts did not dissolve in the water any more).
By means of the cooling action, the salts would absorb the extra humidity in the cases.
Unfortunately these simple methods often have negative consequences, such as maintenance of water reservoirs, and the possible corrosion that metal objects can initiate into the case by electrolysis. Dry salts were implemented for the same goal. Zinc sulfate was used with salt. Salt zinc sulfate takes into its crystal structure some water molecules that have the capacity to cease entirely to be liquid water. Some of them

would absorb humidity (Thomson 110). Perhaps the best solution to this problem is to install in each separate case a mechanical system to stabilize the air. Apart from the need to maintain such equipment, this method is also the most expensive and not all museums that have display cases can afford the cost. Hopefully in the case of Josephine Powell Collection this method could be an option to consider. On the other hand, the less a system is mechanized, the cheaper it is, though it should be borne in mind that non-mechanized solutions imply a lot of testing and for a very long period of time (Thomson 109-111). Silica gel[27] bags are one useful yet very simple means of absorbing humidity. Unfortunately museums and/or galleries often do not use the right amount of silica gel since the correct quantity is only achieved by calculation, and the right range goes from 7kg/m³ to 20kg/m³ depending on a given condition. This is a very large amount to have in silica gel bags, and such bags should always be placed in a separate compartment from objects with some air flowing between the two areas. Furthermore, silica gel bags have to be maintained, and this implies that they need to be reconditioned by removing the bags full of humidity absorbed from the air in the cases and drying them in ovens before replacing them (Heritage Collection Council 35).

Where no specific protection is taken to seal display cases – especially in cold climates, such as Canada in winter – the best buffer against humidity is silica gel. Unlike other chemical desiccants, silica gel has no irreversible drying property (Thomson 107-108). It should be heated up between 110 and 250˚ C, the granules' color changing from blue to pink indicates that the granules are dry and ready to reabsorb humidity. Not all silica gel sachets however have such a color indicator, and sometimes the silica gel is simply sold in granule form. Silica can also be properly used by laying down the bags in the environment where they have to absorb humidity. Before they can function properly, the granules of this substance should be allows to acclimatize for a minimum of four full days so that they reach the correct RH. This process allows silica to be able to achieve a moisture content that corresponds to the RH of the space they are in and can safely be

---

will leave the crystal structure if the RH forming water vapor, to condense again into the crystal structure if the RH rises above a certain level […] This system also […] has some limited reservoir of water, or the capacity to take up water (qtd. in The Museum Environment, Thomson 110-111).

[27] For more details on silica gel, see Heritage Collection Council, page 35.

used as a buffer (Thomson 108). In any case, display cases must not be left without silica gel while the bags are removed for drying out, and it is advisable to have spare amounts of silica gel stored in cases, or some spare bags ready to be used when they must be changed (Heritage Collection Council 35).

Since RH is so important for the health of objects, it is essential that all materials used for display cases as well as for packing-cases (used when art and ethnographic items are traveling) are in harmony with the RH required in the case and kept at the correct level of RH (e.g. wood used to construct the packing cases) even for short distances. It is crucial that no humidity goes in or comes out of the cases. As quoted in Thomson, "Needless to say, works of art do not breathe" (109). When cases are being used, heating should be kept at a minimum and temperatures should not be increased or decreased so that the RH can be kept constant. Packing cases can encounter many dangers other than humidity infiltration and variation in temperature which may lead to hazardous changes in the RH of the cases if they are not sealed well. Sunlight could heat up materials inside cases. Humidity in combination with heat and stagnant air may cause the formation of mold and prepare a suitable environment for pest proliferation. Sudden changes in climate inside the cases such as after exposure to the sun or when containers are placed in a cool place are likely to trigger off condensation (especially in the presence of sensitive materials like textiles or wood and glass). In fact any organic item found in a case heated by sun rays is likely to expel to the rest of the case its humidity and create condensation after the temperature cools down, thus causing damage for all items stored in the case. For all these reasons – and these are but a few examples of the causes of what can lead at times to even very serious damage – prevention is an absolute must when pieces are being transported in cases even for short distances. In particular it is essential that at all times they should be kept in rooms and places with a suitable level of humidity and temperature and handled with special care (Thomson 108-109).

Apart from the problems of display cases and traveling cases, it is also important to decide where to display and store a collection within a building (Thomson 111). Knowing that the choice of RH level depends on various factors, it can be said that in a museum during the winter months of a temperate region, the RH should be around 50%

(normally there is a tolerance of ± 4 to 5% of relative humidity, which relates more closely to what can be expected of an air conditioning plant rather than what exhibits can actually stand without deterioration, which is not known in any detail) (Thomson 115). Attention should be paid to the structural conditions of the building and care should be taken when any alterations or renovations are made. In all cases, the dominant concern should be that of finding the best solution to accommodate the collection's needs. Generally old objects of local origin have adapted to the place where they were made and it is always best (especially with borrowed collections) to try to keep them in conditions similar to their original ones (Thomson 112). If a building without air-conditioning is to be used for storing or displaying a collection, an internal room on the ground floor will most likely be the most suitable for the storing or display of the most delicate items, for example, since it will probably have the most stable microclimatic conditions. Basements are also another good place to consider since such areas of buildings tend to have cooler temperatures, though the disadvantage could be that as discussed earlier they are often a bit damp. Attics, on the other hand, tend to be rather too dry, so a few adjustments will probably have to be made to create a suitable microclimate for the stored pieces (Heritage Collection Council 25-26).

When it is not possible to construct a new building furnished with a sophisticated insulation system against condensation, one possible solution is to construct a building within the original building where the most fragile and moisture receptive collections can be stored and displayed (Thomson 113). Likewise, in some specific structures that present humidification problems, such as large churches, a possible solution is to restrict the devices that control temperature and humidity only to the area where paintings or other sensitive artifacts are located (Thomson 115).

Air-conditioning units are one kind of device that is frequently employed as an addition to the interior of buildings to regulate RH. Air-conditioning is "taking air – either fresh air from the outside or recycled air from the inside – and changing its temperature and moisture content" (qtd. in Heritage Collection Council 26). Despite being widely used, this system is perhaps not the best choice of all. Many different kinds of air-conditioning units are available on the market, and choosing the right one is not a

very easy task because it requires careful consideration and great care. Mistakes can lead to damage to the very materials that ought to be preserved.

One kind of air-conditioner is the evaporative cooling system which, in simple terms, functions by causing air to pass across a moist surface, thereby increasing the moisture content in the air, and in that way also increasing the relative humidity. This specific kind of cooling device should be avoided in all cases since it produces very high levels of humidity. If for some reason it is used, it is mandatory to bear in mind that a dehumidifier[28] (the proper type of which must also be chosen since many different kinds are available on the market) must be located in the same room to correct the effects of the evaporative cooling system (Heritage Collection Council 26).

Another way to refresh air is to use the cooling coil air-conditioner. Unlike the previous one, this machine refrigerates the air, keeping it cool but also making it rather dry. This kind of air-conditioning is better than the evaporative cooling system, but again when it is used it should be accompanied by a humidifier[29] that – in this case – will release some moisture into the atmosphere. In all cases, such devices should be strictly monitored for safety and should always be well maintained, bearing in mind that the life span of an air-conditioner never exceeds 15 years, after which it must be replaced.

If air conditioning systems are not operated properly, for example if they are turned on and off from time to time perhaps to save money, they will, instead of being beneficial to the environment where they are placed, prove to be very dangerous to the objects on display, shortening their life by putting them under a great deal of stress due to relative humidity and temperature changes which will speed up the decaying process (Heritage Collection Council 26-27). Therefore since power cuts in Istanbul are not infrequent the museum should be equipped with generators to allow the air condition system to function continuously.

[28] For more details on dehumidifiers, see Heritage Collection Council, page 34.

[29] For more technical details on humidifiers see Heritage Collection Council, pages 34-35.

Temperature fluctuations within a building can also be modified by relatively more inexpensive measures such as by installing double- or triple-glazed (sealed) windows. In this case, the temperature is kept at desired levels since air constantly infiltrating from the outside is restricted (Heritage Collection Council 27). A single layer of glazing in a roof or a window in a temperate climate, for instance, will cause temperatures to drop and condensation to appear during cooler periods of the year (Thomson 112).

It must be said that it is very hard to avoid all kinds of damage that could be done to objects despite prevention, but at least damage can be limited to a minimum if proper care is maintained for objects and regular monitoring is done by specialists. It is also important that the monitoring is done always at the same time of day. Variations found for objects and in the environment should be documented with extreme precision and with the aid of photos and tables, for instance. The environmental conditions where objects are kept should be recorded on daily basis by experts, who should in particular keep any minimal variations of organic artifacts under strict supervision. Different rooms within a structure may also have different amounts of humidity, so it is essential to monitor each room separately so that all and particularly the most precious and sensitive objects are constantly checked. (Weintraub 24). In all cases, such measurements must be taken to minimize and to correct conditions that could jeopardize the health of items on display (Hoveman 6).

It is also advisable to regulate temperature and RH according to the season. While relative humidity should in normal circumstances be between 30-70 percent, local climate conditions and limitations of humidity control imposed by the building should be kept in mind. As a useful rule of thumb, it is necessary “to minimize short- and long-term conditions by choosing a realistic RH range, even if it means exceeding the recommended RH limits to some extent. It is especially important to avoid long-term seasonal exposure to extreme RH values” (Weintraub 25).

It is difficult to give precise guidelines on what should be done to preserve different types of artifacts, since each individual piece of material reacts in a different way. And the Josephine Powell Collection is comprised of so many different materials and all these

items have different needs depending on the climate and on their prior atmosphere history as well as on their chemical composition (Heritage Collection Council 25).

3.6 The J. Powell Collection and RH

The *ala çuval*, the kilims, and especially the silk *ikats* of the Josephine Powell Collection could easily be damaged badly by too much fluctuation in RH particularly during the seasonal changes that in Istanbul see more precipitation. The effects of humidity might not be noticeable immediately, but after some time serious damage may be observed: leather may crack and split, textile may tear, discoloration may occur (particularly with the presence of dampness) and also mold may form degrading the chemical structure of the material. Some of the kilims used for the International Carpet Conference in 2003 were kept somewhere at the Imperial Mint building (Darphane) where the exhibit was held for some time, and when they were returned to Josephine Powell's depot they showed signs of mold growing on them and they also smelled very bad. They had to be kept out in the open for several weeks so that natural ventilation and the summer breeze could eliminate the dampness that had been trapped in their fibers. Thankfully, after this natural treatment, the mold stopped growing. Molds are also dangerous since they attract insects that will feed on textile fibers and reproduce in them. It should also be borne in mind that the threads of textile can shorten in length whenever humidity rises since individual threads expand in diameter more than they expand in length (Heritage Collection Council 24).

The many wooden pieces in the collection, such as, the soap stamp with inscription, the carved mirror, the Koran stands *ralhe*, the numerous weight scales, the village house doors *döven*, the finger extenson *ellik*, or distaffs as well as the cotton fragments, woolen items, the batiks and the *yazmas,* and embroideries are likely to swell across the grain whenever humidity is high (i.e., when relative humidity increases) since humidity is absorbed by the molecules. Under conditions of excess dryness (i.e., when relative humidity decreases) wood gives away its moisture and its cells shrink in size with the result that the piece may become brittle and crack. The reaction of wood to relative humidity also depends on the type of wood. Painted wood (only a minimal part of the

collection examined) is also subject to relative humidity fluctuations and the paint coating may crack since a situation of instability results when there is a contraction of the unpainted wood layers and not of the painted layers. It can be said that the best conditions to keep wood in an exhibiting room are around 50-55% RH at a temperature around 68˚C. Changes in RH should always be avoided and therefore museums should monitor and keep temperatures constant; a one or two degree drop in temperature results in about 2% rise in RH, (Conservation Wise Guide 11-12).

Leather objects and skin objects of the Josephine Powell Collection, such as the hunting bags and storage Hotamış sheep skin container, may be badly damaged by excess of moisture since the collagen that is found in the leather may be distorted irreversibly and may even be dissolved by too much humidity (Rose 147-148). Nevertheless, too much dampness favors the growth of mold which stains leather surfaces. In the case of too much dryness, leather will instead shrink in size and become brittle, easily cracking its fibers. The best conditions to maintain leather healthy involve keeping RH at about 35-40% and the temperature of the exhibiting space not more than 68˚C. Perhaps the leather bags in the Josephine Powell Collection will be the first items that will require some kind of restoration work, such as cleansing, purification of the layers of the skin, chemical stabilization, lubrication and a retouching of the tanning, because of their brittle and unhealthy appearance. Of course an expert conservator will have to be called in to evaluate their state and to decide what action will need to be taken after having examined them carefully.

Photographic materials and paper are very responsive to relative humidity, as with all the other materials cited above. Temperatures above 70˚F with a RH of over 60% or below 15% will irreversibly damage black and white photographs, while for color photos the optimum RH should be at around 25-30%, because dye discolors easily at lower levels of RH.

3.7 Dust and Pollutants and Their Effects on Pieces in a Collection

Pollution and dust, in addition to humidity and temperatures are also damaging factors that jeopardize collections. Within the last century different kinds of gaseous pollutants have endangered the health not only of people, but also of antiquities (Thomson 125). There are different kinds of pollutants from outdoors and indoors, from simple dust through carbonaceous materials, to chlorides, sulfur dioxide, sulfuric acid, nitrogen oxides, and ozone[30]. The air is full of different types of solid particles of different size and form. The smaller particles remain suspended in the air until they are trapped on some surface. All kinds of gaseous pollutants are very difficult to control and can greatly damage objects of value (Heritage Collection Council 61). This is the case in Istanbul where the number of vehicles and the fact that many of them are not equipped with catalytic converters will increase the damage together with the industrial sites around the city.

Dangerous particles suspended in the air come from a vast range of sources: they can be freed to the air from the concrete of a newly-built building, or come from fibrous materials such as carpets or clothes fabric, or even be given out by humans from their skin and hair. New concrete and cement gives out ultrafine alkaline particles that pass through filters. These particles can harden the chemical structure of paintings (affecting oil paint, for example), or alter silk and other pigments or dyes. It seems possible to cope with alkaline dust problems by sealing the surfaces of a building with a special varnish and paint (Thomson 127). However, some air pollutants are very dangerous and difficult to be removed, like the greasy smoke of tobacco or oil-burning appliances. They can contain acids from sulfur dioxide dispersed in the air (Weintraub 28).

Dust, in general, hides in unreachable places and can build up a bulky mass where insects can freely nest and reproduce. Small particles of dust can infiltrate tiny spaces in objects or even porous surfaces, leading to damage to the very structure of the object (Heritage Collection Council 62). It is therefore advisable to keep things dust-free by

[30] For more technical details on pollutants, see Heritage Collection Council page 61-64

filtering air with air-conditioning. The best filters which have great pressure to force air through them are perhaps the absolute filters often used in radiochemical laboratories to remove hazardous particles, and these are the best kind that museums can employ in the fight against air pollution. The maintenance of such devices should be done by qualified staff that monitor the air-conditioning filter systems and change the filters whenever needed. There are special pollutant laboratories that can regularly visit museums and exhibition areas to make surveys to evaluate the proper functioning of the filter system (Thomson 128).

In most parts of the world, the air is filled with pollution, sulfur dioxide, nitrogen oxides, and ozone. Industrial areas and cities like Istanbul are the more significant sources of these gases responsible for damaging museum collections (Weintraub 28). There are many materials that can be affected by sulfur dioxide: leather, parchment, wool, silk, iron, paper, cotton, dyes and textiles, for example (Thomson 141).

Ozone is a powerful oxidant that destroys any kind of organic component. This poison found in air pollution is dangerous for museums and all kinds of art related artifacts. Ozone is mostly found outdoors and can get into museums through open windows, but in non-ventilated rooms it will not survive very long since its life span is very short. Another positive factor is that by the action of breathing, guests in museums and exhibition areas destroy the chemical structure of ozone so they can help in the battle against it (Thomson 144). Chloride is another common pollutant and is especially dangerous for metals since it corrodes them. Chloride can disperse easily into the air and can travel far distances. Much can be found especially in coastal areas and in industrial areas. Nevertheless pollutants that can destroy precious artifacts can even be discovered in display and traveling cases made out of certain woods (oak, for example) or in varnishes and polyvinyl acetate emulsions (Thomson 115). Traces of silver tarnish also suggest the attack of an air pollutant, this time of sulfide which is the responsible factor present in cases were silver is kept. This gas can be expelled by textiles that have been treated with “sulfide, or composite boards, rubbers, synthetic materials and adhesives used in plywood and veneers” (qtd. in Thomson 148). Black and white photos can be

severely damaged by sulfide since silver is the component where the image forms. (Thomson 148).

To remove gas pollutants (especially the most dangerous which are ozone (O_3), sulfur dioxide (SO_2) and nitrogen dioxide (NO_2) two principal methods are used. One requires water spray, and the other requires activated carbon filters. In the first method, air goes through a water spray that runs at the same temperature as the incoming air and as the water vary. This system uses air-conditioning devices, and the water used should not become too acidic. The second method uses sort of "packs" containing carbon charcoal that can be applied to air filters. The gases are absorbed by the carbon filters that need to be monitored often and replaced regularly for proper functioning (Thomson 150). The condition of the textile in the Josephine Powell Collection, all wooden objects, leather and skin objects as well as books and photographic materials are threatened by dust and pollution. The sulfur dioxide in the air, certainly abundant in Istanbul, to cite one of the most damaging gases widespread in industrial areas, causes great deterioration and rotting of paper or textile. Sulfur dioxide converts eventually into sulfuric acid that is responsible for the decaying of leather and skin objects and surely could severely damage items of the Josephine Powell collection like the Hotamış sheep skin lentil bags which are not made anymore and are quite unique items. Also particular attention should be dedicated to the construction material used to build the Josephine Powell Collection exhibit since construction material can contain harmful adhesives and corrosive substances. Also the furniture used to display ethnographic objects should be chosen well (Dean77). Wood, a material that Josephine Powell particularly preferred (to metal or glass) as furniture in which to contain and display her collection, can give off gasses when it is not well seasoned and these gasses can be extremely damaging to objects. So, for instance, to display silk textile from Central Asia in wooden cabinets or to frame restored mounted kilims on wooden structures can be extremely dangerous for the pieces since the gasses breathing out of the wood texture would weaken the molecule structure of the textiles.

3.8 Infestations and Their Effects on Pieces in a Collection

Organic materials like wood, textiles or skins are often found in ethnographical collections and there are numerous examples in the Josephine Powell collection. Such materials can be easily attacked by different kinds of bugs, insects and molds, especially when these creatures and organisms find a suitable environment to nest and reproduce (Hoveman 9). For these reasons, exhibition places and the pieces themselves should be kept clean and inspected regularly. Moreover, it is important to be familiar with the behavior of threatening insects and the traces these pests leave behind in order to intervene promptly and properly.

It is worth looking at a few examples of the most significant kinds of pests and organisms that museums can shelter. Molds, for example, destroy the materials they nourish on and can leave stains on wood, textiles, and paper which are difficult to remove. On the other hand, molds can be kept under control by keeping RH below 65% so that spores cannot develop. Metals can also suffer damage by the acid produced by mold enzymes (Heritage Collection Council 42).

"The only way to protect vulnerable collections is to eliminate current pest populations and to prevent reinfestation" (Weintraub 29). Traps or different kinds or fumigation can be used to get rid of insects (Heritage Collection Council 43). This last procedure should always be decided on and done by an expert. Severe damages to collections can be sustained instead of saving them if an inappropriate disinfesting method is practiced. Moreover fumigants are dangerous and toxic chemicals that can harm the health of the person dealing with them, so it is mandatory that only experts apply them (Hoveman 9). One of the low-toxic methods available today is freezing, low oxygen and control atmosphere (Heritage Collection Council 47).

Birds like pigeons are another example of pests that can damage museum and exhibition places by nesting in the architectural features of the building. Their excrement left behind can stain and initiate the growth of other destructive microorganisms. Birds

can also carry and spread diseases and parasites, can infiltrate museum structures and cause a great deal of damage. Birds can be controlled by using very toxic (and therefore needing special precautions in handling) anticoagulant[31] which is sold in powder or liquid form. Fumigation can be an alternative method to fight bird infestation and should be applied with more care since fumigation can also severely damage museum objects. (Strang and Dawson 6).

Like birds and insects, rodents are other threatening pests that leave evidence of their presence by leaving tooth marks things like soft materials, and wood chips near wooden items. They are also dangerous since they leave behind them abundant feces that could carry diseases. Rodents' urine droplets can stain materials and are recognizable if observed with an ultraviolet lamp which reveals their blue-white coloration. Rodents nest in dark places using any kind of material they find available, such as textiles, cardboard, paper etc. and their nests tend to smell a bit of musk. Furthermore this kind of animal makes holes in the earth around the buildings and in the foundations so it could cause damages to structures containing precious collections. The best solution for fighting rodents perhaps is not to let them into the museum area, and if they are present they can be eliminated through various methods, the most effective being the setting of traps (various kinds are available depending on the environment and the animal). Traps should be placed as far away as possible from visitor spaces. Another more extreme solution is the usage of poisons as anticoagulant substances. (Strang and Dawson 2-3). Bats are also potential enemies of museums since they choose walls and attics to nest in, leaving urine stains or feces that could lead to insect infestation and health hazards. Bats do not dig holes but use ones that already exist. Therefore having no holes in or around the structure will discourage them from nesting. In addition bats can be controlled by scaring them with loud distress devices but these will also be unpleasant for people and therefore are not a good alternative. Perhaps movable panels covered with a sticky repellent are one of the best options for bat control.

[31] Chemical substances that prevent blood from clotting and therefore cause hemorrhaging and eventually death (Strang and Dawson 3)

Museum people should also check and eventually remove bird excrement that could be a source of diseases, and get rid of all dead pests since they attract parasites and can be hazardous to human health. Still the best way to control pests is to try to prevent them from appearing by sealing all places were they could penetrate or nest in and by constantly monitoring the areas in question. Museums and exhibition spaces are generally provided with integrated pest management plans that should be followed (Weintraub 29). It is important to understand that insects destroy protein-based materials and this is why they are especially a danger; moths, for instance, tend to attack textiles and wool (Rose 149).

In the Josephine Powell Collection a few of the oldest kilim fragments and a few textile pieces suffer from infestation, probably by insects such as moths and carpet beetles. Some wooden pieces like the village house door (*döven*), the looms, and harvest forks (*üçdut*), are infested by woodworms and other insects, and they will have to be treated and restored with some haste since these insects travel easily from one piece to another and may make all other wooden objects around them vulnerable to excessive decay. There are various systems that may be used to treat infested artifacts. Gasses or the injection of poisonous liquid solutions in each visible hole on the wood surface and the filling of the holes with special waxes are among the simplest methods practiced. Regular monitoring of wooden pieces is a must to prevent insect infestation, and perhaps continuous monitoring is the best preventive measure to avoid such forms of infestation. In the collection, insects of other types are also responsible for the poor conditions of traveling boxes, in the collection which are made of a vegetable material that resembles rattan, and covered by a layer of leather fixed to it by metal pieces.

3.9 Proper Storage of Artifacts

The storage area is a very important space, and since the museum that will contain the Josephine Powell Collection will have many different kinds of materials, proper storage for each one is essential to ensure the long term preservation of all the collection. Photographs and photographic material, which form an essential portion of the Josephine Powell Collection and comprise more than 70 storage boxes (holding negatives, color

slides, black and white negatives, color negatives, color print cards, etc.) will, for instance, need to be kept in the dark and moved to the light only when they need to be seen, and then replaced in darkness. They must also be protected in containers made of chemically stable (sulfur free) plastic or paper that can guard them well from the atmospheric dangers such as dust, light, dirt and humidity but also from eventual changes in the atmosphere (Hess Norris 73).

Josephine Powell's photographic material has been stored for years in the temperate climate of Istanbul and in her home in what has been more or less a stable environment. The place where this material will go should not be very different from this kind of environment, because even if the recommended ideal standards are met, they could do more harm to the collection rather than preserving it (Heritage Collection Council 89). The plastic containers that keep photos safe can be made of different materials, such as uncoated polyester film, uncoated cellulose triacetate or polypropylene, which are all very durable, strong and transparent, so there is no need to remove a photo from its enclosure, helping to keep chemicals stable (Hess Norris 75). The boxes containing the pictures should not be stacked too many one on top of the other, and it may be advisable to avoid using plastic containers if there are some acetate-based negatives (Heritage Collection Council 78). Photographs may also be placed flat in acid free paper boxes and should be kept separate from the negatives. No photographic material should be touched by hand since human perspiration contains substances such as certain salts that can damage the fragile emulsion on photographs. It is best to handle photos with special cotton gloves (Hess Norris 75). Slides may be stored in metal slide files or trays covered and protected from dust. Sleeves could also be useful to store the many thousands of slides in the Josephine Powell Collection, placing them in filing cabinets that should not be too crowded since it will be easier to handle them and therefore there will be less chance of damaging them, too (Heritage Collection Council 79).

The exclusive video recording material of the collection that I have examined is also in need of proper storage. It would also be advisable to copy this material as soon as possible since it may not have a very long lifespan in its present state. Before copying the recordings and storing them, it is essential to point out to anyone making use of this

material that it must be handled with extreme care, especially since most of the tapes have not been played for some years. Rewinding them could well release the tension in the tape and lead to the possible effect of print-through. As far as storage is concerned, the videos should be kept in a room where the temperature is constant. The parameters are the same as those for photographic material, in other words, between 18-24˚C with relative humidity constant in the range of 35-45%. The tapes should also be kept away from sunlight and in polyethylene bags. Vertical storage is better than horizontal storage, so that the edges of the tape are not damaged. It is also advisable to avoid fast-forwarding and rewinding them, as well as not to prevent layers from sticking together or print through magnetically before storing them (Heritage Collection Council 137).

Textiles, as well as other materials in the collection, as briefly mentioned earlier, need to be stored in a cool dark dust-free, dry place where air circulates well to avoid any possible mold growth or infestation. Damage to textiles can also be attributed to light and hot spotlights, which fade the colors and weaken the fibers. Other possible sources of damage include abrasion and pests (carpet beetles, silverfish or cloth moths, for example). The textiles in this collection are made of a variety of materials, including wool, cotton, linen and silk or a combination of some of these. These may be un-dyed, or dyed with either natural colors or synthetic dyes.

Pieces like the village costumes, especially the lighter weight ones, should ideally be placed in metal rust-free shelves; these are a better alternative to wooden ones. If wood is the alternative chosen, then it should be sealed with a special polyurethane-water base varnish. Additionally when using wooden shelves, alkaline buffered archival cardboard should be used to line drawer bottoms and the sides of the shelves to protect and isolate the textiles from the wood surface. When costumes are hung, they also need to be hung correctly; their weight should be supported properly according to the weight of the garment they hold. The shoulders of the hanger should also be puffed with layers of polyester which is then covered with white muslin that is washed or changed from time to time. Overall, the stress that comes from the shoulders should be reduced as much as possible so that no damage is done to the garment. In addition, the garment should be covered with muslin to prevent dust, and the muslin covering should be easily

washable (Considine 93). Some of the more heavy costumes may be stored in boxes. There are special storage boxes for this purpose.

Textiles should be stored as flat as possible, and it is advisable to fill clothes with archival tissue to avoid wrinkles and creasing on the fabric that in the long run will weaken its structure, making the piece tear easily (Conservation Wise Guide 17). Flat textiles, instead, can be stored in different ways depending on their surface. The small pieces in the Josephine Powell Collection may be stored separated between sheets of archival tissue and placed into boxes. The *cicim* (flat-woven textile straps used to tighten *ala çuval* and to keep together tent parts) may be rolled up, separating the different layers with archival tissue. Covering the rolls with uncolored muslin and placing the items into special storage boxes is also advisable. The best way to store the kilims and the various rugs in the collection is to roll them into piles. It is always better to make sure the linings of the textile face up to minimize the effect of textiles becoming wrinkled. Storage places should be clean and all items there will need to be inspected regularly to check their conditions and make sure no pests are present or molds are growing. Textile pieces such as rugs and kilims should be vacuumed with a low-power hand-operated machine from both faces of the piece to remove dust or possible pest colonies. The vacuuming should be done routinely and more often if a piece suffers of some kind of particular pest. The most delicate pieces instead should be vacuumed through a window screen. Proper ventilation and relative humidity must be considered very carefully in the storage room to prevent piled-up kilims, for example, suffering from mold formation. Furthermore, all textile items in the collection that are on view should be frequently rotated (Wolf 94-95).

The numerous wooden objects that complete the Josephine Powell Collection will need to be kept in storage facilities with the right level of relative humidity (details have already been given in previous parts of this chapter). It is essential that air should circulate well, and temperatures should be kept within normal guidelines. The storage room should be kept well cleaned to discourage insects from making it their habitation. Wooden-shelved objects should be protected from dust with materials such as fabrics that allow them to perspire. Routinely the items in storage should be cleaned and dust removed (Considine 81-83).

A last point to consider relates to Istanbul's geographical position in a particularly seismic area of the planet. For this reason the largest objects should be secured to rigid shelving made of suitable material and not stacked without fixed support. The smallest pieces should be placed in shock-proof containers (avoiding any material that could release gases).

Chapter 4

Ideas for Josephine Powell Museum-Research Center

4.1 Proposal for the Josephine Powell Museum-Research Center

At the moment of writing it is still uncertain whether the Josephine Powell Collection will be kept and exhibited as agreed by the Koç Foundation when they accepted the donation of the collection prior to Ms Powell's death. During my last encounters with Josephine Powell, she revealed that the Koç Foundation, the legal beneficiary of the entire collection, had agreed to provide a building that would house the entire collection. As yet a space has not been identified and currently most of the collection items have been temporarily moved to the storage room of the Sadberk Hanım Museum in Sarıyer. To find an appropriate location for her collection was a matter of significant concern to Ms Powell during the last years of her life. At an earlier stage, before the collection had been donated to the Vehbi Koç Foundation, Josephine Powell envisioned her pieces finding a home in the beautiful complex of the old Ottoman Imperial Mint (located in the first courtyard of the Topkapı Palace). One section of this building was renovated, after 28 years of abandonment, and has been used till recently, for cultural events such as lectures and art exhibitions. It is being leased by the History Foundation for 49 years.

Approximately 12 years ago the History Foundation started a series of cultural events after the building had been renovated. In 2003 the Mint housed the International Oriental Carpet Conference. Ms Powell took part in the exhibition (Color and Design of Anatolian Textiles) of her kilims, sacks and a tent collection. It was a success; the collector recalled that many people came to visit the event. The conference was held again in Istanbul in April 2007. Before her death Ms Powell had decided to exhibit once more at the Imperial Mint. Its exquisite location in the heart of old Istanbul makes it one of the most visited spots of the city, and its special charming character and surroundings make it ideal for such events. Unfortunately the current precarious condition of the

building (the renovation project saw many setbacks, to the continued use of the premises) together with some political disputes, saw the Mint's doors closing to the event shortly before the Conference, and the Josephine Powell exhibition "Giving Back the Colors" suddenly had to find an alternative venue. Luckily one was been found. It will now take place at another charming and historical site, the Ottoman palace, Yıldız Sarayı, located in Beşiktaş. The exhibition displayed over 90 items, including forty most probably18th century kilims and fifty most probably18th and 19th century çuvals from Eastern, Western and Central Anatolia. Also a selection of artifacts from the J. Powell collection related to flat weaving was on display including a reconstructed village house interior, a 7-meter-long Kurdish reed screen (the only one in the collection, meticulously constructed with certain kinds of reeds wrapped with wool threads of different colors to compose interesting geometrical designs) and some photos and field notes will be complementing the exhibit. The Kurdish tent screen, used to wrap the tent, also protected it from environmental agents as well as decorating it. Nevertheless the main focus of the exhibition was the beautiful kilims and *ala çuvals* that have been adopted and restored. The sacks have been displayed in the way they were originally used by villagers and nomads.

Josephine Powell had a close relationship and cultural exchange with The Economic and Social History Foundation, and had considered donating her collection to them. Things changed however, for various reasons, and the collector felt that the Vehbi Koç Foundation would be more able to meet the practical requirements of her collection's preservation and be in a better position to arrange for its permanent display according to her vision.

4.2 Issues Relating to the Exhibiting Building

Josephine Powell first wished to see her collection reside in a historical building or an exhibiting space in a convenient location with a certain character that could somehow harmonize as well as make her collection stand out and speak for itself. At this stage nobody is sure where the collection will find a home. It is also unclear if the J. Powell Collection will constitute an individual museum or if it will be housed under the same

roof alongside other collections. In any case, it is in the interests of all beneficiaries that the museum has a good location accessible to the city transport system so people can come and visit independently and in adequate numbers. If the building is to be a historical one, it would need to be restored to meet international standards (for example to have a fire secure system, alarm system, wheelchair access, earthquake proof, etc.). The existing building should also have two separate entrances that divide the exhibition areas from the visitor workshops, experimentation and lecture areas. Perhaps some of workshops or lectures could be conducted in the evening or during times when the exhibition areas are closed to the public. That could be an additional reason for the complex to have two separate entrances independent from one another.

The internal rooms could need to be redesigned or extended as well as renovated and refurbished best, to suite the permanent and temporary exhibition's needs. A microenvironment for example could be created within an existing space (box in a box) so that specifically delicate material and pieces will be provided with the proper environmental settings. Having a smaller space makes it simpler to control a room environment and also has the benefit of reducing costs (Dean 69).

Ideally the entrance lobby of the museum should be a foyer or welcome hall to collect and allocate visitors as well as being a ticket office and information point to distribute small pamphlets. The pamphlet should be in various languages (English, Turkish and possibly Braille should there be an event for the sight challenged). Some security-check lines will be in this part of the building as well. It would also be useful if the building had a large parking area. Parking is an important feature in a big city like Istanbul where space for vehicles can be difficult to find. This will also encourage larger crowds to visit the museum and facilitate bus tours from the city and outside. Furthermore the parking area could be used for trucks to load and unload any kind of material either for the exhibition or the building (Ritchie 16). If the Museum-Research Center is housed in a new purpose-built structure, restoration or modification would not be necessary. Considering that the city of Istanbul lies on a seismic area, the new building should be earthquake resistant. However the material used for construction must not contain dangerous chemical components. In the past such materials have been used.

They release poisonous gases that corrode and damage the kind of organic material that much of the J. Powell ethnographic collection is made of (Dean 77).

Although a new structure would have an architectural design perhaps not as charming as the historical nature of the collection, it could be strikingly modern and different from any other building of the city, and thereby capable of catching the public's attention. In this case it would represent the link between the past and the present — a symbol of the transformation of Turkey over time. It will enable a connection between the younger generations and their national heritage; a heritage that does not exclude modernity, but on the contrary, is an integral component of it. People should not forget their past because the past is both the root of the present and the path of the future. A new a built facility should have, like an existing structure, two separate entrances. One entrance purely to access the exhibition rooms and the other to access the area dedicated to workshop and lectures as well as — eventually — a library and research area.

The edifice should also have facilities to accommodate challenged visitors. Special editions of catalogues should be available for blind visitors to learn about the pieces exhibited as well as relief maps to indicate the place of origin of kilims and objects displayed. Under no circumstances should food and drinks be allowed in the exhibition area of the building. This is to prevent the possibility of pest or insect infestation (Hess Norris 81).

4.3 The Interior of the Museum

To design the interior of an exhibition area is not an easy thing to do. Many elements must be taken into consideration and it can be difficult to imagine the layout of a space before it exists. Generally, visual, special and material fundamentals have to be combined and composed to form a balanced environment within which visitors can move comfortably. In order to be successful, a museum should formulate clear goals before starting the project. These goals should take into account the museum space as well as the exhibition style chosen and be able to suit the kind of audience that will view the exhibition. Some arrangements are more favorable than others and are visually more

effective. An overall visually comfortable atmosphere will generally result from striking an equilibrium between color, texture, line, shape and visual weight characteristics. The museum space should be provided with light and dark areas. Light shades for example will give a more attractive orientation and in combination with other visual elements the shades will create a powerful visual impact. Color is an important element in a space since it communicates much culturally and emotionally.

The visual weight distribution is also important when creating ambience. The symmetry or asymmetry in which artifacts and items in a space are organized indicates whether the display is formal or informal, (Dean 32-40). Surely the J. Powell exhibit will be best presented in a relaxed and informal ambience where the audience will feel at ease. It is generally the case that people are more focused and interested at the beginning of an exhibition so more complex concepts should be presented earlier. Production methods and design styles of the kilims and sacks in the Powell collection vary markedly depending on the origin and period of the item. Complex technical details about weaving supported by visual explanatory color photos representing the different methods of production should be displayed in the first stage of the exhibit. The J. Powell Collection is characterized by a variety of natural colors. Kilim tones are mostly natural and generally soft; most artifacts of unpainted wood have natural tones as well. Therefore the exhibition room décor should be of soft tones so as to enable the items of the exhibition to have the greater visual impact. The lighting system should be constructed with particular care as it is usually one of the most complex features to create. Soft lighting — possibly spot lights — of an appropriate brightness would be most effective (for more technical details see chapter on Caring for the Collection). In places were kilims are to be exhibited there should be no direct or indirect sunlight.

In areas where textiles are exhibited, light should be kept on as little as possible — perhaps only when visitors are in the room. A system that automatically goes on when someone enters the room should be considered. Dim lighting can be used for moving between areas and will produce a sense of quietness for the visitors of the museum (Dean 53).

A variety of different materials can be used as surfaces upon which to present the artifacts of the collection, but some substances are not suitable. Josephine Powell did not like in particular cold materials such as glass or metal and marble as surfaces upon which to exhibit her objects. Natural materials such as wooden display cases for instance were her choice for this purpose. However, wood as it is been discussed in the chapter"Caring for the Collection" can present many downsides. It can release dangerous gases if the wood is not well seasoned. It will need to be coated with special varnishes that assure a safer protection to the pieces contained. The varnish should also be free of dangerous chemicals so as not to cause damage to the object they should protect.

Glass shelves and cases would enable the exhibited items to be viewed three-dimensionally, allowing the viewer to gain an appreciation of the objects depth, length, and height. A construction of glass display cases formed in the shape of a pyramid and positioned in the center of the room, would allow visitors to see more of the objects and also require the visitors to walk around the structure – taking them on a journey of exploration and discovery. The cases would also protect the objects from contamination by environmental agents and from the possibility of accidental damage by visitors.

Horizontal information boards or touch screen monitors, enclosed in transparent slim cases (plexiglas or similar material), could be used to provide information to museum guests about the items they are viewing. These should be placed at eye level. High vertical cases containing hung kilims or other artifacts could have large information panels inside. The text on these panels should be in bold, attractive font with titles of a different color to make it easier to read. General information could be placed to the side of the large vertical *vitrin* (showcase) with more specific details on the inside. Some artifacts, such as the Anatolian, Greek and Albanian distaffs, could be placed on plain steel metal stands. Others like the *nazarlık* could be hung on panels and then enclosed within glass or perspex cases.

Each room should also be provided with furniture upon which guests of the museum can sit and rest while taking a break from observing the collection. There should be a space displaying the nomad tents. Perhaps the felt Turkmen tent could be placed right at

the center of a room. It should be fully equipped inside, with some sort of barricade outside to prevent visitor entry, but at the same time still enable close viewing of the interior. The collection could be separated into theme areas. Each area could have a different color scheme to distinguish it. For example, a space could be dedicated to the dying of wool and the weaving, another to the objects used to weave, and yet another to the kilims. The rural house interior reconstruction and house objects and the whole collection of wooden spindles or combs (used in the making of kilims) could be a separate theme space as well.

The collection includes several documentary videos and many of photos and slides, taken by the collector while she was travelling and researching throughout Anatolia. A sectioned of 'dark room' to present the video footage should therefore be part of the exhibition. The photos and slides should be used to complement the information available adjacent to the displayed artifacts but could also be used in a separate photographic display or slideshow. People not familiar with the Anatolian rural life, or the process of flat weaving, would thereby be able to gain a thorough understanding of how the artifacts on display were used, and how the lives of nomads and villagers were conducted.

4.4 Josephine Powell's Vision

Josephine Powell dedicated a great deal of her life to the study of Anatolian nomadic and village culture. Her particular concern was how to keep this rich ancient culture alive for future generations in a society focused on modernization and progress, as the Turkey of today clearly is. She was determined to contribute as much as possible to the preservation of all the skills and techniques employed by the Anatolian nomads and villagers. Very much a holder of avant-garde ideas, J. Powell worked until she passed away, concentrating all her energies on preserving the fruits of her research for the benefit of all but especially for the benefit of the people of Turkey. For her that meant not just intellectuals and academics. Her wish was to create a space where all Turks, from the middle class, professionals and working class right through to modern villagers and the more simple rural folk, could visit the richness of the exquisite culture that is a

component of the formation of this nation. The museum, in the mind of the collector, was to be an energetic and multifaceted forum for the exploration of this topic. Josephine Powell believed that the topic of her research was an important part of Turkish heritage. She believed it was one that all Turkish people should be proud of rather than something to be ignored or dismissed as being unsophisticated. A native of Manhattan, Josephine was captivated by this foreign culture so far removed from her own. The fact she was an intellectually independent woman enabled her to rediscover and reveal, with the help of her magnetic charisma, the complexity and beauty of an apparently simple way of life, the rich heritage of Anatolia.

Education and continual study were two very important elements of J. Powell's life. Her effort and hard work were available for whosoever wished to learn more. For these reasons, at a certain point in her life, she transformed herself from a photographer fascinated with Turkish culture to a serious collector and protector of Turkish heritage. She had a desire to share the fruit of her thorough and painstaking work with all of Turkey, a place and its people whom, she loved deeply till the end.

The museum space that will contain and display the rich J. Powell Collection should become a forum for Anatolian ethnographic and textile study center for the city of Istanbul. It should be fully equipped with:

- A digitally formatted archive of photographic material together with field notes that accompany the images

- An inventory and classification of all ethnographic material and textile (also in visual form; photos) in accordance with international academic standards

- A database for the archive

- A CD-ROM of the classified archive (with an advanced access system). This should be available to interested universities and research centers through an integrated network

- A storage place big enough to accommodate all items properly, which has the right environmental conditions to preserve the items in

- A workroom for repairing and maintaining items

- Educational programs to be produced by the center

- Available space for study and research

- A classification system that enables the donation of supplementary material from researchers and collectors (J. Powell Tarih Vakfı document May 1999).

In addition the Museum-Research Center should be provided with a space for workshops in which visitors have the opportunity to practice the skills and techniques employed to produce some of the exhibited items – perhaps offered on monthly basis. For example the workshops could teach how to dye wool with natural dyes or how to weave a kilim or a carpet. Other workshops could offer instruction on tent making – how they are constructed and erected or workshops on the use and production of any of the other various tools and objects present in the museum. Ideally separate workshops would be tailored for children and adults and perhaps also for the challenged (interview with Josephine Powell 21 December 2005).

4.5 What the Museum-Research Center Should Offer

Undoubtedly the Museum-Research Center should be a place unlike any other in Turkey, certainly a place where all should feel at ease, but also a place where especially young people can have the opportunity for hands on practical experience in workshops. Providing educational programs was very important to J. Powell who believed completely in the power of education, dedicating her entire life to the continuous study of different subjects. She would be greatly heartened to see the young people of Turkey have the challenge of new experiences and be encouraged to take an interest in the ethnography and rural culture in their region of the world.

Josephine Powell was determined regarding a number of issues: The Museum-Research Center should be a place where the atmosphere is free of all kinds of sexism, social discrimination or prejudice of any kind, a place where learning and research has a different approach from the school classroom. There should be no competition in the derogative sense of the word. Students and scholars should not just regurgitate information they come across, but they should actively learn and develop projects with the opportunity to have hands-on study, the chance to compare pieces and to experiment and try making things using old crafts.

The Museum-Research Center should be a place with a fashionable profile that is up to date with most modern museums of the world. Hands-on study would be offered to any person interested in learning and researching about Anatolian crafts and culture. Anyone would be able to take advantage of the very large and comprehensive photographic archive together with the numerous field trip notes that describe much about Anatolian village and nomadic life. Selected objects could be made available for a close up inspection or comparison for research scholars. All research data should be retrievable online.

4.6 Conferences, Lectures and Workshops

As mentioned earlier the Museum-Research Center should also be a venue that houses conferences, lectures, and other educational events like workshops of various types. These should be tailored to suite the needs different crowds, such the younger generation or the challenged, for example, to inspire them to dig into their rural heritage or assist them in their specific research topics. The J. Powell Museum-Research Center could offer a program not yet available in this country: designed to let challenged people benefit more from the many cultural activities of the city and feel more a part of the community. The blind, for example, could learn about Anatolian rural life and ‘see’ part of the collection in an unconventional way — by touch rather than sight.

A visual archive (digitalized) of the museum should provide visitors, scholars and researchers with over 30,000 photographs illustrating and describing many different

areas of Turkey. The field notes will describe the photos and provide locations and dates of images as well as any additional information. The original photographs should be preserved in a suitable storage facility away from light and other environmental threats. The textile and ethnographic material is comprised of over 200 textile items and more than 950 agricultural and flat-weaving tools of various kinds, a few costumes, plus a minor number of objects and textile items from Central Asia and Afghanistan (for more detail look at Appendix B).

4.6.1 Books and Various Publications

There will be about 1000 books and articles available related to Anatolian geography, history, crafts, and also archeology, from the Byzantine, Seljuk, pre-Ottoman and Ottoman periods. There are also specific publications on dyes and textiles. Furthermore among the publications there are a numbers of thesis and reference books on related areas. Most of the literature will be in English, with some in Turkish, German and a few publications in some other languages. This material will be available in a few mouths time (as soon the books will be transported from the collector house and catalogued) at the Anatolian Research Institute where it will be placed temporarily until a permanent space will be identified for the whole J. Powell Collection.

4.6.2 Display of the Material

The Museum-Research Center should display, on constant rotation, all tools and textiles pieces of the collection. Turkey has a strong reputation in the area of textiles based on a long tradition of textile production. J. Powell recognized that especially the creativity of Anatolian women created a rich heritage, combining designs and colors into countless attractive objects. This labor, historically an integral part of the Anatolian economic and social process, should be one of the main themes of the permanent exhibit of the collection. The J. Powell Research Center could exhibit the collection separating and grouping the pieces geographically in respect to the region of origin; west-central-south Anatolia.

Also a tribal distinction could be made when and if possible since, as J. Powell studied and observed, in some textile pieces (kilims and *çuvals*) Anatolian tribes often exchanged design styles and incorporated in their original design foreign elements belonging to other tribes, depending on the fashion of the times or individual tastes and preferences (in such cases it would be more difficult to classify items by tribal trademarks).

Each piece will be appropriately labeled and tagged in English as well as in Turkish. As mentioned earlier in this chapter the objects could be made available for hands-on study and comparison for scholars.

4.6.3 Temporary Exhibits

There should definitely be temporary ethnographic and photographic exhibitions on special subjects that are changed periodically. These should also be held with a certain *cadenza nel tempo* (ie: often enough to maintain the interest of the public but not so often they get bored). For example there could be a temporary exhibit on women and their woven textiles (a subject Josephine Powell strongly related to). Contemporary artisans could be invited to present such temporary exhibitions. The DOBAG Project in Suleymanköy – a village cooperative founded in Western Anatolia and supported by the collector during her life – could be an inspiration for an exhibition. This co-operative produces naturally dyed carpets with traditional designs. Producers such as these could be invited, on an occasional basis, to both produce and exhibit their products in the museum. The public would then have the opportunity to see the process of carpet weaving first hand, and buy locally made carpets directly from producers.

4.6.4 Conferences and Educational Programs

As well as a space dedicated to conferences, the museum should also have other educational programs on Anatolian rural and nomadic life. Other educational programs might include, courses related to wool natural dyeing, flat weaving, and textile, spinning, basketry, etc. Such conferences can also provide a forum for intercultural exchanges of

ideas, and comparison with other cultures of the world that share similar craft styles. The lectures should be conducted by Turkish and international experts in the sector with the participation of villagers who can share their experiences and skills with the public. Additionally, following the screening of the video or slide shows mentioned above, an expert could open and lead a discussion forum. Visitors can be invited to participate, ask questions, make comments or contribute their personal experiences regarding the presented material.

Specific activities could be tailored for children and young adults. Wool dyeing or traditional storytelling in reconstructed rural settings such as nomad tents could be activities of interest. Performers dressed in village costume could tell the stories on a special day of the week. Children could also be invited to draw objects they have seen displayed and learned about. Their drawings could be later displayed in a space dedicated to the educational program.

Moreover periodic classes on how to flat weave could be held for youngsters and adults. There are many different styles of flat woven textile designs. Perhaps the weaving workshops could have a different design that is changed regularly. Periodically the Museum-Research Center should also provide its community with special events dedicated to the challenged. Masters or doctoral students whose research is on the subjects of rural and nomad life of Anatolia could conduct these events, such as a tactile tour, and exhibitions for the special guests, explaining to them about the function of some of the pieces, as well as color, age, origins, etc. The challenged could also take advantage of the audiotapes provided within the museum.

The tactile exhibition should include Braille labeling. The pieces could be exhibited in a way that the guests are able to touch and hold them and get a feel of what they are like. Perhaps these special events could be organized in collaboration with the various organizations for the challenged (Hartley 153-154).

All the activities of the J. Powell Museum-Research Center will need to be updated in the web pages of the museum website. These should be created in a user-friendly style. An interactive virtual tour of the museum should also be available online. Every week

there should be openly displayed on a table, three or four different objects of the collection. Prepared volunteers could be assigned to look after the pieces and present them to whichever guests of the museum are interested in knowing more about them. It could be possible to allow the visitors to briefly touch and hold the pieces to experience their three-dimensional shape and weight – Ms Powell was strongly in favor of this. These volunteers should also be able to answer questions about the objects (e.g., origin, period, etc.) as well as tell a few anecdotes about them.

The museum should also be provided with interface devises such as touch screen monitors for visitors to access information about the collection and Anatolian culture. Prints on specific subjects could be available on request in exchange for a small fee. Moreover the interactive devices should also contain some of Ms Powell's comments about her collection and her life so that visitors can have a more complete perception of both the artifacts and the collector.

As mentioned above, all data regarding the collection should be available online and integrated within an international network between museums for the exchange of information. In the long run this could lead to a world index of museums containing collections relating to Anatolian culture. The overall benefit of such a shared database could be enormous since then a researcher from any country could retrieve important information or images pertaining to Ms Powell's collection without having to travel to Istanbul. This would also reduce the extent to which the objects are handled and thereby reduce the possibility of damage (Fahy 87-88).

Relationships could be established with villages in areas where traditional crafts are still alive for the purpose of future research. City school children, guided by their teacher, could be encouraged to exchange correspondence with school children of the rural villages and engage in some projects connected to traditional crafts. During the summer months an exchange program could enable city children to experience living for a few days with a traditional village family and so discover how life is in these places. Daily educational excursions guided by experts and designed for different groups (children,

adults and disabled) could be offered during the right season to, for example, search for roots and plants used to make natural wool dyes.

4.6.5 Aged Visitor Issues

Since older people interact with exhibitions and respond to them in a different way, they would feel more at ease and enjoy the exhibition more fully if a guide is provided (Hartley 177). An hour could be dedicated on selected days during which an expert guides people around the museum. Also by scheduling an appointment large groups (of 20 or more) could be provided with a guide.

4.6.6 J. Powell Scholarship

In the future – and in connection with the Museum Research Center – the Vehbi Koç Foundation could establish a scholarship carrying the name of Josephine Powell, to provide much needed support for education in rural areas. The school selected could be from those participating in the exchange programs mentioned earlier in this chapter.

4.6.7 Future Publications

A number of publications, including catalogues of the collection, books on ethnography and selected groups of textiles, were planned by the collector and considered a very important part of her project. Therefore they should be provided, by the museum to promote research in related fields. Till now and in occasion of the 2007 April International Conference on Oriental Carpets just part of the J. Powell is been exhibited with “Giving Back the Colours” and two catalogues have been also produced supported by the Koç Foundation. Both the catalogues, and the exhibit of 2007, have been made possible also thanks to the intervention of various volunteers, friends of J. Powell and paid workers. One catalogue, is about the Adopted Kilims and *çuvals,* (collected starting from the ’70 till the late ’90), the main focus of the exhibit of the 2007 were storage bags used by nomads and villagers on daily basis. Josephine Powell was working on this particular catalogue and exhibit when she died. The catalogue about the

previous exhibition was also on the International Conference on Oriental Carpets that took place in Istanbul during the 2003 and focused on kilims. These published materials have never been printed before and both contain, as mentioned above, just a portion of the entire J. Powell Collection. Josephine Powell had in mind to create also a complete catalogue that included all her collection and this could be another publication related to this collection for the future.

4.6.8 Promotional Activities

Copies of the slides and prints of the archive photographs will be available for sale. These can be in the form of postcards, annul calendars, t-shirts, mugs, diaries, mouse pads, etc. CD-ROMs and documentary films on related topics can also be sold. Selected new, traditionally woven textiles, nazarlık and other handicrafts could also be available for sale.

The Museum cafeteria could, from time to time, launch weeks with traditional village food and the sale of some organic products found all over the country and all sorts of Turkish delicacies.

4.6.9 Making use of Modern Technology

The Josephine Powell vision, her aim for her collection was to present ethnography in a more up-to-date way expressing a different museum concept. The great value of this collection is also increased by the very special personality of its collector. Perhaps the collection itself would not be so captivating if the figure of J. Powell was not to be considered as an important component of it; therefore, I feel the need to suggest that the Josephine Powell Collection should incorporate the collector, J. Powell herself, as an element of the exhibit. A very new way to keep J. Powell unforgotten and as part of her collection, and to let her be known to the visitors who were not lucky enough to have met her for real life could be through the implementation of animation holograms. This very modern production, the costs of which, in general terms, are minimal. In fact all that is needed is a camera lens for

filming and a single projector for the playback. In particular, the system relates to the use of a transparent foil stretched across the path of the projector as a screen, the foil having reflective properties similar to semi-mirrored glass. However, the foil has many advantages over glass.

A low budget and very little equipment enable the realization of interesting features. An animated hologram could be made possible by using a recorded video, a projector a special program and a manikin (if the Washington D.C. Textile Museum will collaborate in this project, allowing the use of the video interview recorded by A. Finkel in the fall of 2006 on the occasion of an award given to J. Powell for her contribution of textile study). A reconstruction of J. Powell's living room could be placed in a central area of the exhibit a the manikin with a featureless face dressed like J. Powell could be seated in her 'famous' Afghan bed where the collector spent much of her time working at her projects in her very last period of her life. This setting would provide a link between the collector and her collection.

A 3D projector system is a new way to project video using 3-dimensional images projected as 2-dimensional images (2D/3D) into a 3D stage set. The mind of the audience creates the 3D illusion (www.luminvision.co.uk/3dprojection.htm), and by the projecting of the video of the J. Powell interview--having the featureless face of the manikin illuminated by J. Powell's face in the interview--she would seem like talking and the effect would be as if she was real, talking in a real-time interview. Some museums and exhibits are using this technique to recreate such an effect and they seem to be getting positive responses from their audience.

Although J. Powell was a reserved, humble person and she had a difficult time letting people take her picture or tape her, she would probably be thrilled by the idea of continuing her existence--albeit as a hologram--amongst of her collection. Who knows, with today's technology she may even get to have her *kekliks* around her, too. I believe this low budget, technologically feasible method could be very useful and a possible solution to save such an important figure as J. Powell from being forgotten over time by keeping her bound to her collection. As mentioned earlier in this paper, I do believe that despite the ethnographic value of this unique collection, without keeping a strong

connection with its collector, the exhibit would lose some of its character. Keeping the link between the collection and collector will add much more value to the collection compared to when the pieces exhibited alone can confer. Moreover this 3D projector system would provide a much more interactive mood to the exhibit. We are witnessing the shift nowadays that museums are undergoing in trying to provide a more human connection between the objects exhibited and the people who made them, the culture these people pertain to and the collector who admired the pieces enough to collect them.

4.7 Museum-Research Center Income

The museum should be completely free of charge on certain days of the week (at least two) for everyone, and always free for students and the challenged. The charge during the non-free days should be on a donation basis. Visitors that wish to become friends of the Museum-Center with a starting donation could receive the museum's special magnetic card and also enjoy the benefit of getting personal invitations to new launches of exhibitions and other events. They may also receive family discounts on workshops or cafeteria food as well as discounts on publications and visual material. The museum will also generate revenue from material sold.

4.8 Museum Feedback

The museum will certainly need to know how its audience feels about what the museum offers them. Museums and such institutions are there to serve the public and should be tested to do this properly. It is useful therefore to draw feedback from different groups of people by means of a questionnaire. There are undoubtedly many different ways in which a survey can be made (Dean 99). Perhaps a simple and inexpensive method, since printed paper would not be necessary, is to ask visitors to fill out a survey questionnaire on touch screen devices located within the museum. For example the museum could ask questions like:

- Are the topics presented interesting?
- Is the style of the exhibition appealing?
- What might visitors wish to see presented differently?
- Generally how could the museum improve to be more effective?
- What do viewers enjoy most and what impresses them particularly?
- Are the audiotapes, text labels, multifunctional devises, and videos useful?

It is most likely that only the younger crowd will fill out questionnaires on touch screen devices (older visitors would be less likely to do so). Using volunteers (from - say - the marketing or PR department of any university) the museum could directly conduct the same kind of survey with older people, or with school children. The survey volunteer should select five visitors from a range of ages on a given day (Hartley172). Such surveys are very useful, especially for newly established museums, to assess how efficient, entertaining and generally successful the exhibition is, and to what degree it has met with the expectations of the public (Dean 101).

4.9 Storylines and Text Development

The storyline is a composite document designed to communicate the educational content of the exhibition in a narrative style. It is an essential component of a well-organized exhibition. It should contain the following elements:

- A narrative document
- An outline of the exhibition
- A list of titles, sub titles and text
- A list of collection objects.

The title of the exhibition is a crucial element together with the written information; it transmits the tone of the exhibition and should invite the visitor to learn more about it. Subtitles, like in a newspaper, unify visual and verbal information and together with the title, speak in general terms of the exhibit's overall content, telling the visitor what he or she is going to see.

The text labels are, in a certain respect, the core of the exhibition content; they let the objects of the collection speak for themselves, telling their story. Labels should be clear and as short as possible but rich in content at the same time. For this reason effective ones are often hard to create. Their expansion in the storyline sequence involves making and refining of the text, group and ID labels. The collection objects list is done with the help of the narrative and outline so that all sets of documents make an image of the final exhibition resources. The designer, based on these documents, will make the exhibition space plan. The curator makes a preliminary working list and then the narrative is written. The first list draft will, most of time, contain more objects than the final. During the process of producing the narrative, the exhibition team will most likely reexamine the first drafted list and then following approval from the curator and manager, a final object selection will be made. The storyline and labels accompanying the objects will also be prepared and the label copy is written. The designer at this point should design the exhibit, highlighting the strong points of the collection and making

them stand out to attract the viewer, thereby maximizing the educational function of the exhibition (Dean 108-110).

The way text in an exhibit is written is another important element that needs attention. It should never be too long since most people will not read it until the end. It should deliver the essential information and the font used should be as clear and eye catching as possible. Specifically the title sign should be a large panel with an imposing size and carrying a maximum of 10 words. It should display a mood in tone with the exhibition (comic, serious, elegant, provocative, etc.) and also capture the visitor's attention. The subtitle should be between 10 and 20 words, and be of smaller font but still be easily readable from a distance. Its content should be informational and focused on the topic; its design and content should be in balance.

The introductory text must be longer – at least 50 and up to 200 words. It should be divided into concise paragraphs of roughly 75 words each. This text is mostly found at the exhibition entrance and explains the meaning and major concepts of the exhibition. The group texts are between 75-150 words in length. They are associated with the grouping of objects or serve as section texts. They should be informative and unify group concepts. The object labels should never be longer than 75 words; they deliver information and are specific to objects or small groups. ID labels are used to name the objects and give out basic facts (Dean 103-131).

4.10 Cataloguing Etnographical Artifacts

The Josephine Powell Collection should be catalogued using an international standard. 'Spectrum' could be one example of a catalogue system used. Created by a team of museum professionals, this system follows a recognized standard and is largely adopted by museums around the world, particularly in the UK. It ensures the accreditation standards necessary to provide museums with documentation and management of any collection for their best preservation.

Such a system would allow especially museums of ethnographical nature to exchange information and material easily. According to the Museums Association, good collection care ensures that "objects in a collection are stored, displayed and handled in a way that promotes preservation". (MDA. Standards. http://www.mda.org.uk/stand.htm). The Spectrum system is based on many different areas that are of interest to museums.

Cataloguing objects deliver a special consistent methodology thanks to which objects are ensured with precious information that confer a precise physical description of all collection pieces (color, composition, shape structure, texture, finish, decoration special marks if there are any or other peculiarities), so that whoever is interested in an object could immediately visualize it and eventually identify it when looking for it. These facts about each individual piece will also be available for anyone despite the passage of time. Part of the catalogue system is the '*Object Information sheet'* which is a sort of guide on the object that also includes special stories about that specific object. Another document of relevance is the '*Catalogue Worksheet'*. Data focused, it is the most commonly used for collection management and should be in a standard format to ease information exchange among museums. It contains (the object name, provenance or history, the display and storage requirements, where it was acquired, its current location, its indexing and its relevance in respect to the whole collection):

- Record of registration number and date of acquisition on sheet
- Record of the object name
- Record of the description
- Record any distinguishing marks
- Record the dimensions
- Record the dimensions
- Records the condition of the object and its completeness
- Record the object's provenance
- Record references record the producer or manufacturer
- Record the place of manufacturer
- Record references
- Assign index terms (subject classification/object name)
- Record the current location of the object

- Record the current significance of the object to the collection
- Record the object's handling/storage/display requirements
- Record the object's exhibition history
- Record detail of the object's source (e.g., donor)

4.11 Laws Concerning Ethnographic Artifacts

In Turkey there are many regulations regulating ethnographic material. This being a very specialized area of study, Koç Foundation will surely look attentively into all details. This research provides some general information to give the reader a glimpse into the subject.

The many Turkish laws cover extensively all stages from the acquisition of an ethnographical artifact to its preservation, conservation, the way objects should be exhibited, the way they should be acquired when objects are to be transported form one place to another within or without the country. The law makes a clear distinction between museum quality or value objects which are the ones subject to these laws, and pieces without this characteristic. Also differentiated are collections owned by private citizens or institutions and those that are properties of the nation in the safekeeping of government institutions. Furthermore objects of museum quality should always be evaluated by an Evaluation Committee composed by experts from museums, academics from related departments of universities, and representatives of buyers and sellers in the case when the artifact is to change hands (Ministry of Culture).

Artifacts of museum value cannot be taken outside the country except for temporary exhibitions under government permission and therefore subject to a good many rules and regulations to ensure the piece would return safely to the country of origin

Turkey allowed bringing into the country pieces of museum interest. These pieces would need to be presented at the customs with catalogue documentation providing a detailed description.

Acquiring a museum-quality piece mostly happens through auctions. Nevertheless, sometimes museums acquire pieces from private collectors or institutions. In this case museum specialists would evaluate the piece and determine its value for pricing.

Private collectors owning objects of museum-value should identify themselves as collectors to museums or the Ministry of Culture. All objects in possession of a private collector should be evaluated by the specialists of the Evaluation Committee A collector cannot move pieces from one place to another without obtaining special permission from the museums of interest.

In case of any kind of accident, damage or theft, a private collector should inform within a mouth all concerned museums. Specialists of the Evaluating Committee would also see and evaluate the building and the environment where museum-value objects a re kept to ensure that all pieces are kept in the optimum possible conditions for their preservation.

Museums have the duty to catalogue each piece, photograph them, create a photo archive, keep their archives always updated, exhibit, preserve, restore, store, maintain, and clean all pieces. They are also to be provided with a fully equipped lab (physical, chemical and biological) to preserve and/or restore the artifacts and, have all instruments and materials necessary to prevent deterioration.

The building chosen where to exhibit should be suitable for maintaining at best all items ([*Republic of Turkey Ministry of Culture and Tourism*] T.C. Kültür ve Turizm Bakanlığı Teftiş Kurulu Başkanlığı – Mevzuat http://www.kultur.gov.tr/teftis/BelgeGoster.aspx?F6E10F8892433CFF060F3652013265D6413EC78939A1A8BB.)

4.12 Some Overall Problems

There are some problems, regarding different areas, which need to be mentioned briefly. One problem is in regard to the educational content of the exhibition as it pertains to the challenged. The collector had not expressed a plan regarding this topic prior to her death; however, she was well conscious of the general situation within museums in Turkey. In the last few years improvements have been made in a few of the more modern

museums in the city. However, even these have so far failed to accommodate the needs of the challenged visitors by including special facilities for them. Earnscliffe states that a survey conducted in 1992 by *The Arts Council Report* showed that only 30 % of London galleries "had taken active measures to improve their facilities for the disabled visitors. Much of this inadequacy was put down to a tendency simply not to think things through" (qtd. in Hartley 152). Although the date of the report quoted in Hartley is rather old, since this issue is not a primary focus of my research I did not see the need to find a more recent report because the museums I visited in Turkey show that the percentage is definitely quite less than that in the 1992 report and only recently some museums in Turkey have started addressing the issue due to the pressure put of the European Community. In many countries public awareness of the situation of the challenged is growing and surely this awareness will also grow in Turkey in the near future. Hopefully more Turkish museums will consider the needs of the challenged by providing not only facilities for them to access and enjoy the museum, but also by providing special exhibitions or activities designed for them. It is possibly a question of how society considers its challenged, as being an active or passive part of its community. Perhaps having special programs and accessibility for the challenged will not immediately generate big crowds of challenged visitors in Turkey because challenged people are currently not accustomed to the benefit of such facilities. However the provision of such facilities, even if not fully utilized immediately, will serve an important social function – that of increasing public awareness to this subject – and, in time, the degree to which the facilities are utilized will increase. At the moment in Istanbul only a few museums offer such facilities to this special category of citizens. Museums like the Sabancı, the Pera, the Istanbul Modern, the Naval, and the Archeology Museum, to cite some, are provided with facilities that only just partially satisfy the universal design structure(from conversation with Mr. Emin Balcıoglu Istanbul 29 June 2007).

The Istanbul Islamic Museum was installing at the end of June (June 28, 2007), some facilities for the challenged. These museum universal design facilities will provide the opportunity for wheelchairs to reach all the floors of the museum. At the moment of research the first level of the museum, which comprises a garden to cross in order to

access the Anatolian ethnographic section (were all items were previously donated as well by Josephine Powell), presented a bumpy surface not easily accessed by wheelchairs. Moreover, I was let to understand that the toilet facilities of this particular museum will not be supplied with universal design structures. A problem in Turkey is that even if facilities for the challenged were present in the museums, accessing these structures would still be problematic since the way the city streets are constructed does not allow wheelchairs to circulate freely. So much more needs to be done to make the present efforts meaningful.

Another problem would be in regard to the fulfillment of J. Powell's desire to display all objects in the open and to let visitors experiment with them without restriction. Although the collector meant well, artifacts constantly exposed to the air in a city that suffers significant levels of air pollution will inevitably become soiled. Their conservation status will be put at higher risk if they are left in the open instead of being enclosed within a stable environment – such as a cabinet. In addition, allowing visitors to handle the items would have obvious adverse effects on the preservation of the items as well as presenting practical problems with regard to the security of the collection. Possibly an easy solution to this problem, as has been suggested earlier in this chapter, is to display just three or four touchable pieces on constant rotation, under the supervision of a couple of custodians who can answer questions about the items, or providing pieces which are not originals but replicas of them. Some of the collection objects could be produced during the workshops offered by the Research Center. Perhaps skilled craftsmen invited from villages could conduct some of these workshops and produce together with the students several of the replica pieces, or parts of them. In this way the visitors would have the 3-dimansional feel of each object without damaging them and the museum staff would feel more at ease knowing that the authentic artifacts are always safe. Perhaps on special occasions a few of the authentic pieces could be available for a short time and under supervision to be touched by visitors.

The collector had originally wished for the entire collection to be stored and exhibited together. However it seems that shortly before her death, the collector had agreed to temporarily separate the printed materials, books, photographs field notes and

videos from the rest of her collection. Until a permanent location is identified, this material will be kept in the Anatolian Research Institute (also part of the Vehbi Koç Foundation), which is very centrally located in the Beyoğlu area of the city. There are advantages to keeping the collection this way. In particular scholars who could benefit from the resources such as photographs, books, videos and slides, would have ready access because the Institute is easily reached by public transportation. These materials can be made available to scholars as soon as they are properly catalogued. The rest of the collection is moving to the storage of the Sadberk Hanım Museum from the collector's home and will stay in storage until a suitable museum is found.

Frequent moving of the collection is hazardous. Organic materials tend to stabilize after a time within an environment and they need to re-stabilize if the environment is changed. Some degradation of the material will result each time this happens. Also the collection items are composed of a variety of significantly different organic structures, each which has different needs.

A further problem is that a complete inventory of the collection was never made when the collector was alive. Therefore movement of the pieces could lead to some of them being lost permanently. A partial inventory exists – constructed at various times in the past – however there are some identified inaccuracies that need to be corrected. In addition, there is a need to check the pieces that have been catalogued at a much earlier time against their current condition (which may have changed). During the summer of 2006, after the catalogue was drafted, (the collector was working with friends and volunteers at the making of a catalogue that was to contain all the collection), burglars broke in and stole a variety of items from the collection, some of which have not yet been identified because of the collector's unexpected death. A complete up-to-date catalogue will be made by the previous assistants of the collector who are familiar with the pieces. This process will take some time since the collection is extensive.

4.13 Comparisons of Existing Ethnographic Museums in Turkey and Italy

In the mind of J. Powell there was a museum that pioneered a new concept foreign to Turkey. Ms Powell created the ethnographic section at the basement of the Islamic Museum of Istanbul. Despite her generous donation of the entire peasant and nomad ethnographic collection as well as photos of the last traveling nomads she encountered in Anatolia, there is currently no visible recognition of the collector in this museum space.

J. Powell was a very modest woman and conducted a reserved life working on her projects. The recognition she received during her last years, from within Turkey as well as some international attention, made her feel uncomfortable whenever she appeared in public. She often had to be persuaded by her close friends to speak at lectures and different events. In the fall of 2006 she received an award from the Textile Museum of Washington DC in recognition of her work. In recalling the gala event she mentioned the award she received (a plate) was too heavy for her to lift unassisted. During an interview to discuss the exhibit at the Islamic Museum of Istanbul, the collector mentioned that many years had passed since the exhibition was constructed and that if she had the chance now she would reorganize it to reflect a more modern style. Perhaps she would select fewer pictures, and that people would enjoy walking around the tent and other objects on display to gain a real feeling and perception of them. Almost everything in this museum is currently enclosed in display cabinets. Despite this, the collection of the Islamic Museum of Istanbul is very interesting and the most complete collection of rural weaving items and display of village and nomad life in Turkey.

Perhaps to understand more easily what an ethnographic museum should be like it may be feasible to have a look at a particular example that will go to show what it should not be like. Another ethnographic museum of importance in Turkey is in Ankara. Established in 1925 by Prof. Celal Esad and finished in 1927. It is a small museum in dimension and it contains less specific items but claims to have a bit of everything regarding Anatolia and Turkish life. It also displays some nineteenth century costumes, which clearly show the changes of style and influence of the European fashion. The museum unfortunately lacks some important details. Labels are often absent in the display cases and information panels are few and only in Turkish. English could be added with very little effort and without incurring any substantial cost. Foreign tourists

who are interested in learning more about Turkish culture frequently visit the museum. A strange system of lighting with automatic timers keeps switching on and off. Lights often inconveniently go off at the moment of observing a particular display case. The wedding ceremony display with the *kına* night, for instance, exhibits interesting and colorful costumes, but some of the objects within the same case are not really antique. This gives a strange and non-genuine appearance to this part of the exhibition. Sometimes there are no explanatory boards of any kind. This is the case in the Art and Embroidery section. Furthermore, the section dedicated to the ceramics has beautiful Iznik (16th century) as well old Kütahya pieces (17-20th century) but they are almost completely in the dark and nearly impossible to see. In the part where manuscripts are kept, the display cases are presented with some explanatory boards with a numbering system that has no correspondence to the items on display. As a result they are of no use and only serve to confuse viewers. Generally the items exhibited are for the most part interesting and deserve to be presented properly. Much could be improved with minimal effort. Last but not least, the entrance has some green plants placed with the intention of being decorative, but in vases not even of a similar style — some are in plastic and deliver an impression, perhaps unfairly, that the place is not well taken care of. At the entrance hall none of the staff, at the time of my two visits last February (2006), were able to speak English or indeed any language other than Turkish. No brochures other than Turkish language brochures were available.

It can therefore be said on the basis of this research that the Ethnographic Museum of Ankara, although containing very interesting material, could be updated in style and design. Also more attention should be paid to communication as well as educational aspects in order to deliver information more effectively. Extending this research to ethnographic museums overseas, museums of southern Italy, and specifically of Sicily, one is of particular interest as it has common characteristics with the J. Powell collection and similarities with the collector's philosophy. This is the Casa Museo Antonio Uccello. Its creator established the museum in an eighteenth-century building once belonging to the Ferla Bonelli family. The collection as put together by Uccello is in many ways similar to the Powell collection.

The aim of the Casa Museo Uccello is to tell the history of poor peasantry labor and reveal their suffering from exploitation during the hard years of proletarian fights and land expropriation after World War II. When the image of this difficult time was always vividly impressed in the mind of the creator, Antonio Uccello. Similar to Josephine Powell, yet for different reasons, Uccello felt deeply the responsibility to be socially active and wanted everyone to learn about the beauty of his simple and rich culture; a culture that, like the nomadic and village culture of the Anatolian region, was silently fading away, passed over by the arrogance of modernity and the dramatic changes in Italy.

The house-museum located in Palazzolo Acreide in the Siracusa province, contains artifacts, agriculture related objects used by labor in the fields (the foundation of Sicilian life for a long time) and many other elements in common with the J. Powell collection. This material-culture composed with care and devotion has been only a fraction of Uccello's family's generous legacy over the years. The maker of this museum was originally a man of modest rural origins who became a poet as well as an anthropologist and who, as did J. Powell, valued education highly. He started to gather the pieces of historical cultural importance when others rejected them. He has been collecting for thirty years.

These pieces perhaps reminded Sicilians of a painful and poor phase of their life and therefore were discarded easily. Uccello, differently from J. Powell, was focused on his own traditions and interested in saving a connection to his roots. At just twenty years of age Uccello emigrated to the northern part of the country, and there realized that his culture was vanishing like the morning mist. He started to collect everything he could. Among the items he collected were wooden house utensils (like wooden spoons from the 19th century), wooden animal collars, agricultural related objects used to cultivate Sicilian fields, Sicilian puppets, cardboard advertisements, costumes, music, art, glass old paintings, Christmas statuettes, family memoires, trophies and all that pertained to the old tradition of his motherland. He collected all items through which he cared to cherish memories of a past. Memories that could not be replaced once the material-culture was thrown away. These objects spoke of their origins and the crafts that came

along with them. The Casa Museo Uccello opened its door to the public in 1971. In 1983 it was bought by The Regione Sicilia, who keeps the museum in a manner that follows the founder's philosophy. In Uccello's mind, as in the mind of J. Powell, it was not a static museum. In fact this museum is not a museum in the traditional sense of the word. This author prefers to call it a sort of anti-museum or a "the house of the peasant heritage".

Even though the entrance to the museum is free of charge, the museum is a place where the collection keeps expanding (but still respects the original views of Uccello). Often temporary exhibitions are displayed side by side with the permanent ones. It is a place for education where cultural events of different kinds linked to peasant culture are constantly displayed. A place to stimulate people's curiosity about the use of the implements on display. The most fascinating aspect of this house-museum project is that it is a site of traditional peasant work, which involves not just the museum itself but the whole village. It is perhaps the only example of "*paese-museo*" (museum-village) in Europe and is highly appreciated for its architecture and surrounding landscape. As well as displaying objects, the Uccello museum also emphasises the context and culture they belong to. The modern design of this museum enables the artifacts to be appreciated in a cultural context within the community that long before created them. One can still feel the flow of the relationship between man and nature in this small Sicilian town. Past and present live together harmoniously in the ancient stone building that houses this modern museum. In a way, this place and town confers the impalpable presence of the people who worked with their tools and walked miles every day, to be at home at night. It is a strong symbol of the distinctly rural man-environment-work relationship that is often forgotten in today's modern cities (http://www.museobuscemi.org/eng/index_eng.htm).

This link with the past and the desire to keep almost forgotten traditions is very much the function that J. Powell hoped her collection would perform.

The ethno-anthropological house museum is divided into different sections. At the basement its shows the rooms used by the man who used to manage the land and the cattle, and who used to take care of the relationship with tenants renting the house – part

of the patrimony of the land owner. This man – known as "*massaro*" - also took care of the grain storage and was a key figure. At the upper floor of the edifice, there are the rooms which were inhabited by the landowner (http://www.regione.sicilia.it/beniculturali/dirbenicult/musei/musei2/uccello.htm).

Within the Casa-Museo there is also a room exhibiting a weaving machine, similar to the ones used in Anatolia, but much simpler in design. It does not have any kind of decoration, as do the machines in the J. Powell collection. Many home and rural utensils of the Uccello collection remind one of the Anatolian artifacts showing a link between village lives of the Mediterranean region. The bedroom in the upper floor of the old Sicilian house has a simple and very warm ambiance. It is provided with *cotto's* floor tiles, basic wooden furniture and baskets. There are a few pictures with religious images and a crucifix placed on middle of the wall. It is interesting perhaps to notice the woven cradle, placed on top of the king size parent's bed kept suspended by ropes nailed to the room's walls.

The kitchen also catches one's attention. Again it is very basic. Many cookery utensils are attached to the white room walls, others are placed under an apparently concrete surface used as a table. Moreover there is also a place in the basement where olive oil was produced together with the associated production equipment. The walls of the other rooms are used to exhibit rural agricultural artifacts. This Sicilian museum, mentioned earlier, is now part of a series of ethno-anthropological museums of the region promoted by the Regione Sicilia together with the Italian Ministry of Culture. They propose to visitors a series of connected activities to promote education and rediscovery of past traditions, crafts and professions. The town of Palazzolo Acreide where this special house-museum is located has also been included in the prestigiuos World Heritage List of UNESCO as one of the eight, late baroque towns of the Val di Noto in Sicily (http://www.sitiunesco.it/px/palazzolo/casa_museo.jpg).

Conclusion

The museum that Josephine Powell had a vision of was something unique and not found in Turkey. She did not want to propose a space where visitors would only be looking at objects of the past passively and remotely; as she said, "…because in feeling them, they become a completely different object. Looking at them behind a glass gives you no feelings at all. Your reaction is totally different" (Interview with J. Powell. Istanbul. Dec. 2005). Josephine Powell deeply believed in the power of education and felt the urge to especially remind Turks not to let go of their precious heritage. She did not want to go to waste her precious contribution to the study and research of Anatolia's culture and ethnography. She wanted this center to become an active place for the continuation of research and in-depth learning with the possibility for visitors to have a real close up and hands on access to all material exhibited in the museum. Ms Powell wanted very much to see her collection be kept in an alternative Museum-Research Center addressed to the Turkish population as a whole (young generation, elders, academic, villagers and surely she would have included the challenged visitors too), and to whomever interested in the subject of old crafts.

Josephine Powell wanted everyone to respect her final wishes concerning her collection. I have tried my best to do so and I hope everyone involved with her collection will also help the vision of Josephine Powell come to life.

The sources used for this research are of various kinds. Some literature comes from Koç University library as well as private libraries of university professors and especially from the research that the collector and some of her close friends completed during many years of investigation. Articles from the various websites, from specialized magazines and from the general literature of the field have also been used. Moreover, the research is also based on an oral history obtained through several interviews with the collector and the transcript of the most relevant of these is provided in Appendix A. To have a spoken recording from Josephine Powell herself, who has created the ethnographic collection that has been examined in this study, is a real privilege especially since the collector has passed away and very limited recordings of any kind exist. These recordings are also

particularly significant since they form the basis of my thesis and since the collection has been acquired by the Vehbi Koç Foundation. In addition I have made use of the only video tape recording of Josephine Powell, which was made in early fall 2006 by Andrew Finkel for the Washington D.C. Textile Museum on the occasion of the George Hewitt Myers Award given to J. Powell for her lifetime achievement and exceptional contribution to the study and understanding of textile.

Due to limitations this thesis does not be able to include a detailed description of all the items in the Josephine Powell Collection. In fact, since the work I carried out in the summer of 2005 involved cataloguing approximately 1000 different objects, it was clearly impossible in this thesis to make a detailed examination of these one by one due to restrictions of space.

Another constraint has been the fact that we lost dear Josephine Powell before my research was completed and many questions have been left unanswered. It has also been very hard to put together information since some material had to be discovered among her private notes and the many documents of the collector by digging into these and trying to make sense of everything I found in Josephine Powell's residence.

A last limitation relates to the fact that the conclusion this paper draws concerning the solution for the best way of exhibiting the Josephine Powell Private Collection is purely hypothetical since a real space where the collection will be homed has not been identified precisely. At the moment of writing, therefore, it is not feasible to present a complete and entirely concrete project to finalize this work. However, the reason that this research can claim -- at least to date -- to offer an effective solution for a permanent exhibition of the Josephine Powell Collection is that there is no previous study on this specific collection or how to exhibit it. In this respect, I believe my thesis covers entirely new territory. When Josephine Powell died in January 2007, she left in me a great sense of responsibility toward doing everything I could to see her vision come true, and by completing this research I feel I have started to fulfill my duty in contributing to Josephine Powell's vision.

Works Cited

[1] Adams, Robert McCormick. “Introduction.” Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. A. W. Schultz. New York: Harry N. Abrams, 1992. 8-9.

[2] Anemone, Anthony. Obsessive Collectors: Fetishizing Culture in the Novels of Konstantin Vaginov. “The Russian Review.” 59 (2000): 252-68.

[3] “Anthropology Conservation Laboratory: Focus on Leadership.” Department of Anthropology. Anthropology Conservation Laboratory. 2004. National Museum of Natural History, Smithsonian Institute. 14 Mar. 2006. <http://www.nmnh.si.edu/ anthro/conservation/focus_on_ leadership1.htm>.

[4] Benjamin, Walter. The Arcades Project.Trans. Howard Eiland and Kevin McLaughlin. Cambridge, Mass.: Harvard University Press, 1999.

[5] Bolhin, Cyndi. “Josephine Powell to Receive 2006 George Hewitt Meyers Award.” The Textile Museum. 12 May 2006. The Textile Museum. 23 Nov. 2006. <http:// www.textilemuseum.org/PDFs/Myers%20Award_Josephine%20Powell.pdf>.

[6] Bromelle, N.S., and A.E.A. Werner. “Deterioration and Treatment of Wood.” Problems of Conservation in Museums. International Council of Museums Problems of Conservation in Museums - Problèmes de conservation dans les musées: A Selection of Papers Presented to the Joint Meeting of the ICOM Committee for Museum Laboratories and the ICOM Committee for the Care of Paintings, Held in Washington and New York, from September 17 to 25 (Travaux et publications, VIII). 1965. Paris: Editions Eyrolles; London: George Allen & Unwin Ltd, 1969. 69-118.

[7] Casa Museo Antonino Uccello. 2005. Regione Siciliana, Assessorato dei Beni Culturali, Ambientali e della Pubblica Istruzione. 25 Apr. 2007. <http://www.regione.sicilia.it/beniculturali/dirbenicult/musei/musei2/uccello.htm

[8] Cass, Glen R., James R. Druzik, Daniel Grosjean, et al. Protection of Works of Art from Atmospheric Ozone (Research in Conservation Technical Report). Marina del Rey: Getty Trust Publications: Getty Conservation Institute, 1989.

[9] Caulton, Tim. Hands-On Exhibitions: Managing Interactive Museums and Science Centres. London: Routledge, 1998.

[10] Considine, Brian. "Furniture." Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. A.W. Schultz, New York: Harry N. Abrams, 1992. 77-85.

[11] Csikszentmihalyi, Mihaly. "Why We Need Things." History from Things: Essay on Material Culture. Ed. Steven Lubar and W. David Kingery. Washington and London: Smithsonian Institute Press. 1993. 2-29.

[12] Dean, David. Museum Exhibition: Theory and Practice. London and New York: Routledge, 1994-1996.

[13] Drayman-Weisser, Terry. "Metal Objects." Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. A. W. Schultz. New York: Harry N. Abrams, 1992. 108-121.

[14] Dyeing of Oriental Rugs. 2004. Rugs Antique. 20 Mar. 2007. <http://www.rugsantique.com/dyeing.htm>.

[15] Fahy, Anne. "New technologies for museum communication." Hooper-Greenhill 82-96.

[16] Finkel, Andrew. "An American Nomad." Cornucopia No. 30 Vol. 5, 2003-2004: 98-107.

[17] Francis, Robin. "The People's Show: A Critical Analysis." Journal of Conservation & Museum Studies No. 1 (1996): 7 Mar. 2006. <http://www.jcms.ucl.ac.uk/issue1/ francis.html>.

[18] Fyock, Craig. "Why Collect Love Field Pottery?" Love Field Potteries. 5 Dec. 2004. Love Field Potteries. 10 Jul. 2006. <www.outdoorproshops.com/lovefield/ why_collect_.htm>.

[19] Hartley, Eleanor. “Disabled people and museums: the case for partnership and collaboration.” Hooper-Greenhill 151-5.

[20] Heritage Collection Council. reCollections Caring for Collections Across Australia: Damage and Decay. Canberra: Commonwealth Department of Communications, Information Technology and the Arts, 1998. (Also available online <http://www.amol.org.au/recollections/3/pdf/dd.pdf >).

[21] Hazledine, Anthony. “In Mint Condition.” Halı 131 (2003): 100-101.

[22] Hess Norris, Debbie. “Photographs”. Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. Arthur Schultz, New York: Harry N. Abrams, 1992. 64-75.

[23] Highet, Alistair. “Obsession: Why Do We Do What We Do?” Hartford Advocate: Guides. 5 Jun. 2003. Hartford Advocate. 10 Jul. 2006. <www.hartfordadvocate.com/ gbase/ Guides/content.html?oid=oid:19163>.

[24] Hooper-Greenhill, Eilean. Museum, Media, Message. London and New York: Routledge, 1995-1999.

[25] Hoveman, Alice R. Conservation Wise Guide Juneau: Alaska State Museum. 1985 (revised edition by Scott Carrlee, 2000).

[26] Katz-Schwartz, Judith. Remembering Grandma – The Psychology of Collecting. 5 May 1999. Twin Brooks. 4 June 2006. <http://www.msjudith.net/other/040599.htm>.

[27] Lignin. 2007. About (The New York Times Company). 20 Mar. 2007. <http://desktoppub.about.com/od/paper/g/lignin.htm>.

[28] Linley, Robin. “Material Culture: The Collector.” The Oriental Carpet Meaning in Context. updated 09 Sept.2003. University of Toronto. 28 Feb. 2006. <http://www.chass. utoronto.ca/history/material_culture/robin/collect.htm>.

[29] Masinari, Carla. Personal interviews with Josephine Powell: Istanbul. Dec. 2005-Dec. 2006.

[30] Masinari, Carla. Conversation with Emin Balcıoğlu: Istanbul. 29 June 2007.

[31] MDA. Standards. http://www.mda.org.uk/stand.htm. 31 July 2007

[32] "Motives for Collecting." To Collect – But How! Radiomuseum. 28 Feb. 2006. <http://www.radiomuseum.org/zz/to_collect_-_but_ho.html>.

[33] Padfield, Tim. "The Deterioration of Cellulose: The Effects of Exposure to Light, Ultra-Violet and High Energy Radiation." Problems of Conservation in Museums. International Council of Museums Problems of Conservation in Museums - Problèmes de conservation dans les musées: A Selection of Papers Presented to the Joint Meeting of the ICOM Committee for Museum Laboratories and the ICOM Committee for the Care of Paintings, Held in Washington and New York, from September 17 to 25. London: George Allen & Unwin Ltd, 1969. 119-59.

[34] Pearce, Susan M. Museum, Objects, and Collections. Washington, D.C.: Smithsonian Institution Press, 1993.

[35] Powell, Josephine. "Exhibition on Color Design in Anatolian Textile". Istanbul: Tarih Vakfı (The Economic and Social History Foundation), 2003.

[36] Powell, Josephine. Giving Back the Colors. Istanbul: Vehbi Koç Foundation Sadberk Hanim Museum, 2007.

[37] Robertson, Holly. "Environmental Evaluation: Temperature, Humidity, Light, Air Quality, and Pest Management." Conservation Portfolio. School of Information, University of Texas at Austin. 4 Jan. 2007. <http://www.ischool.utexas.edu/~hollyr/ portfolio/projects/ ukraine/environment.html>.

[38] Rose, Carolyn L. "Ethnographic Materials." Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. A. W. Schultz. New York: Harry N. Abrams, 1992. 139-155.

[39] Schultz, Arthur W., ed. Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. New York: Harry N. Abrams, 1992.

[40] Selwyn, Lyndsie. Metal and Corrosion: A Handbook for the Conservation Professional. Ottawa: Canadian Conservation Institute, 2004.

[41] Shelley, Marjorie. The Care and Handling of Art Objects. New York: Metropolitan Museum of Art, 1987.

[42] Simonetta, Rita. "Obsessive Collecting When Stuff Rules Your Life." Obsessive Collectors. Ryerson School of Journalism. 28 Feb. 2006. <http://www.journalism.ryerson.ca/online/replay/altlife/rsimonetta.htm>.

[43] Strang, Thomas J.K. and John E. Dawson. Controlling Vertebrate Pests in Museums. Ottawa: Canadian Conservation Institute, 1991.

[44] T.C. Kültür ve Turizm Bakanlığı Teftiş Kurulu Başkanlığı – Mevzuat http://www.kultur.gov.tr/teftis/BelgeGoster.aspx?F6E10F8892433CFF060F3652013265D6413EC78939A1A8BB. 31 July 2007

[45] The Effects of Storage and Display Materials on Museum Objects. 2003. Scottish Museum Council Fact Sheet – adapted for use in Australia 2003. 25 Feb. 2006. <http://www.mavic.asn.au/resources/scottish%20factsheets/collection%20care.pdf>

[46] Thomas, Mary. "Cover Story: Warhol's House of Stuff." The Homer Laughlin China Co. 1 Mar 2002. Homer Laughlin China Company. 10 Jul 2006. <www.hlchina.com/ andywarholstory.htm>.

[47] Thomson, Garry. The Museum Environment. London: Butterworths, 1978.

[48] Weintraub, Steven. "Creating and Maintaining the Right Environment." Schultz 18-29.

[49] Windsor, John. " Identity Parades." The Cultures of Collecting. Ed. John Elsner and Roger Cardinal. Cambridge, Mass: Harvard University Press, 1994. 49-67.

[50] Wolf, Sara J. "Textiles." Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles. Ed. A. W. Schultz. New York: Harry N. Abrams, 1992. 87-95.

[51] www.luminvision.co.uk/3dprojection.htm July 29 2007

Appendix A

Interview with Josephine Powell (Wednesday, December 21, 2005)

Q: Could you tell me about how and why you collected the pieces in Anatolia?

A: It's a little difficult to explain why … How is easier. I collected them as I was going around Anatolia photographing. I saw these objects, I couldn't resist them. I would ask people if they had another one that they could sell me, and some of the women actually just gave me the objects that I admired. They knew that they had lots of them, or that the village carpenter could make another one. And because they are essentially very generous people, I have a collection of maybe ten or fifteen pieces that were given to me simply because I admired them. Once I had them, I didn't seem able to resist getting more, and more, and still more, until there are some objects that I have this enormous number of … You see them – those false things that you put on your fingers – I found them totally irresistible. Any time I saw them I either got them as presents or bought them, and I simply don't know why. It's some kind of "squirrel complex".

You know many people have asked me why I do this, why I collected them. Partly because I find them beautiful; they are objects of daily use, which are in themselves beautiful and are frequently decorated, and decorated with an enormous amount of care. Usually the decoration – when I have asked – it was made by a relative, and the object was given at their wedding or at their engagement. Some of them, their fathers made for them. I have one bag of loom beaters, very small ones, and the bag was full of seven or eight; the whole bag plus the beaters were given to this woman by her father at her engagement. She gave me the whole bag. I still have it and you probably catalogued it ... yes ...

Q: How did you communicate with these nomadic people?

Well first of all they were not all nomads. They were both nomads and villagers; a lot of the objects came from villagers. The nomads don't have the … the extra ones, they don't have five or six in reserve. They may have one in reserve, and they don't have the village carpenter who could make them another one; so they seldom gave me objects. Sometimes they gave me pieces of textiles that I wouldn't buy, but … I'm sorry I've forgotten the question …

I asked you how you communicated with these nomadic people?

How did I communicate with them? On most of my recent trips I always had an interpreter. But even when I didn't have interpreters, apparently my desire to have the object influenced the person, and the person gave it to me. I would hold the object and say something like *"çok guzel"* [*very nice*] which was one of my few basic vocabulary [*items*] which I knew, and the woman would place it into my hand; and when I would try to give it back, she would raise her hand and say "*yok"* [*no*] or the equivalent. So I knew it was a present and if I offered money she would fold it back in my hand and say "no". So it was a present. But in private, communication was through smiling. If I wanted to photograph somebody, I could not ask their permission, I could not tell them that the camera was not going to hurt them. I would smile, and either they would go on with what they were doing and ignore me or they would smile back, and usually stop doing what they were doing and make a very posed, uninteresting picture.

Q: So taking photos was never a problem?

It was a problem sometimes, but it would have been a problem with an interpreter or without an interpreter. There were some situations where the people did not want me to photograph them, but usually it was not the person I was photographing but somebody in the group. I had one returnee from Germany who was very upset; he said I was photographing the poverty of Turkey. Why did I photograph only things that were poor.

But what I was photographing was something that I actually admired, which was a woman weaving. And it was he who thought it was poverty; I thought that it was very ingenious. So we at were at opposite ends of the thought process, and we could not come together. There was no way of explaining to him that I didn't think of this as poverty, and that what I was photographing wouldn't be reproduced as poverty. Because he thought it was poor. But that was rare.

Q: So that's the way you actually started to collect the objects. I mean starting photographing the things … you saw them and then you started to be interested in them?

Yes! I started to be interested in them and started this terrible thing of wanting them. It's the wanting that I cannot account for.

Q: Do you remember any significant anecdotes relating to your collecting some pieces which are very significant to you?

No… There was a slight problem with some of the objects. I had a Volkswagen camper, built in 1975, which had a pop-up top, so there was a double bed upstairs and there was a double bed downstairs if you made it into a bed. My interpreter lived upstairs, and we rigged him up a light so he could read and write up his notes at night, and I occupied the downstairs because I wanted my hot coffee in the morning. And one time I had purchased three *döven,* a *"döven"* is this very large stretching board, and it would just fit into my sleeping compartment downstairs. First we bought the first one, and we put it in, and of course the stones had to be upwards, because they would have chewed up my mattress.

Then we bought the second one, and we put it with the stones down, and unfortunately when we bought the third one, my interpreter put it in with the stones up. I hadn't realized that when I went to bed. And we had to get up; I had to get him up to rearrange

my bed, but I carried those for about two weeks before I got home. Sleeping on them was not all that comfortable, but as driving and working all day was tiring, I could sleep.

Another problem was when we bought the top part of a *topak ev çevlik* round tent, a round felt tent. We bought this top … that was when I was collecting for the Turkey Islamic Museum. And we already had a tent which we'd managed to ship, but I went back to the village to buy this particularly beautiful newly-made tent top. It's a great big round thing, and I wanted to exhibit it in the Turkey Islamic Museum, separate from the tent so you could see how beautifully was made. And the problem was how to get that back to Istanbul, as I couldn't pack it in such a way that it would be shipped. And I dreamed of all these complicated methods of tying it on the top of the car. I went to the village. I bought it. I paid for it, and two of the village women just picked it up, put it up on the top of the car with two pieces of string which they tied it on with, and it was perfectly safe for the rest of the trip. This was very upsetting because I'd had nightmares about how I was going to tie it on, and then I wouldn't be able to open the doors … and they did it so simply.

And then the time when I went back with Dr. Böhmer and his daughter to the same village, and we bought between us three tents. I had two tents, and he had one tent. And having seen other women tie the tops onto the top of my car, I figured I let them do that with these three tops, and let them get everything into the car. They got everything into the car, and there was no place for Böhmer's daughter to sit except on top of everything in the back. Böhmer sat in the front; I sat in the front, and it was on … we were traveling on the day that the Hajj comes back, and we were some place around Konya where the *Hajj*, the return of the Hajji is very important. And suddenly the police stopped us and pointed to the top of the car and asked me what it was, and I said: "Camping"; and he said: "Fine" – the Turkish equivalent of "fine" – and there was no further question. Now at that point I had three tent tops, one on top of the other, on top of the car. He could accept that as the foolish "*yabanci*" [*foreigner*] camping ... though it was very nice. That's the end of the stories.

For a long time I was semi-nomadic, in the sense that I lived a great part of my life in various countries where I was mostly photographing … one of my favorite countries had been Afghanistan, where I spent most part of my time. I had a room that cost $1 a night, which I kept for 2 years, and I would go back to it. I left all my things in it when I would go back to Italy to work in my office over Christmas. And I was very happy in Afghanistan until the regime changed and American passports were no longer particularly valuable. At the same time Iran had become allergic to American passports, so Turkey was on my way home, on my way home back to Italy. And I stayed here long enough, photographing, that I also found a room to stay in, and never managed to move permanently back to Italy. At the same time Thames & Hudson asked me to do a book on how kilims are made and how they are used, which I started but never finished. And I began to go around, to spend a lot of time in Anatolia. And I just moved into a bigger flat, which of course could take bigger things. Things got bigger, and more of them … and then I had to move into this one, and I had two flats, one downstairs is more storage and the one upstairs … is getting very untidy. So it wasn't a voluntary … it wasn't a conscious decision, it just sort of happened.

Q: What is it like to be with the pieces of your collection? What kind of emotion do the objects give you, if you can explain it with words?

It is very difficult to explain emotions, but … it's a nice warm feeling, in a strange way. I look at them and they please me, they make me happy insofar as objects can. I like to look at them. I also like to have them. There is this "having" that is inexplicable. I could look at them just as well in photographs, but it is not the same thing.

Now I have that big cabinet in the entrance, and I once arranged the cabinet very carefully so that everything could be seen. All the objects were in such a position that you could actually see them, and this pleased me enormously. I would open the drawers every once in a while, just to look at them. By the time you got finished with them, and Alican changed all the labels from those great big white labels to the little labels, there was such a jumble that it displeased me to open the doors. Some of the drawers he

arranged so that they could not be opened, by putting things in wrong. He fixed it so that when you pushed the drawer in, an object moved just enough so that it prevented you from opening the drawer again. Now I have got all the drawers so they open, but I haven't had the time to arrange these objects so they please me. And I get irritated when I look at them because they are in the wrong position … which of course is very silly, but between you and Ali bay, and the girl that had to take and had to finish what he had started, I have to sort out everything in the drawers again … I don't know what makes these emotions. I don't know what makes this compulsion, because I am one of the most disorderly people I ever met. Anyway, when it's warmer, I will attack the drawers again and make them so they please me.

Q: Is there any object that is dearer to you than others?

Yeah … the ones that have been decorated with the most care, the ones that the shapes please me. And then those thousands of *ellik*; all of them please me. There is one group of ellik that's made out of bone, and it comes from a village where we collected also [*card looms*]. The boy who offered me these – we were in a tea house, and we said we were interested in buying more [c*ard looms*] – and this boy came with these ellik and they were made of bone. I wanted them, because the bone was so often shiny, and smooth and shiny, and they were very well made and they were well kept. But he wanted one million liras, which in those days was two dollars. And we had been paying so much less for things that I said: "No", but that he should sit down. He knew that I wanted them from the expression on my face; he knew that I was going to get them, and he also knew that I was going to pay him these million liras. But I didn't want anybody else to know that I was paying him this much for ellik. But he knew that I was going to buy them, and he just held out for his million and he got it in the end.

Some have analyzed this wanting as insufficient care in childhood and a whole series of other things. I doubt it! Very strange people – very dissimilar people – have the same kind of craving, of wanting, of buying things they really don't need. I have a friend who has more than a hundreds ikats, which is about 95 more than he needs. He has seen

another one, yet another one, and he is waiting for the price to come down. His background is very dissimilar from mine. His childhood is very dissimilar, but this irresistible wanting seems to be common to both of us. There is a woman who did a paper on it. In her school she is taking a course in 'museumology', by mail. If I can find it, I can show it to you, because her analysis is that it is a lack in my childhood, which is quite possible.

I came across some psychological books about collecting; there are some different theories …

Yeah, it is filling a childhood need, which may be possible. But many many children have needs which are not filled, but do not end up with more than 60 ellik or more then 100 *ikats*.

Q: Another question that came to my mind … We talked about what it is like to live with the pieces, but what about displaying your collection? What are your feelings about displaying the collection? It is a new thing for you, right? Did you ever think that one day you would be going to display your collection for the public?

No it never occurred to me that anybody would ever want to see it, much less that I would want to show it. I was always happy to show the pieces to people, to my friends, most of whom could not really understand why I had them, but would say polite things and we could forget it. But no … I have thought about how I would like to display them, if I ever get the space to do it … that is that I would like everything to be code-marked like in a supermarket, and code-marked in such a way that if they left the building it would start to ring bells. And then I would like to display everything in open shelves so that people could pick them up, handle them, look at them, try them on, see how it felt, move them around, but not take them away. I don't know if the coding and a loud bell are possible, because I wouldn't like to lose too many of these, not even to people who consciously were taking them away or to people that would put them in their pocket and forget them. But I'd like people to be able to pick them up, feel them, try them out. I like

looms to be available, so that people could try to weave, see how it felt, sit down at a loom, look at it, lift the … just feel these things … because in feeling them, they become a completely different object. Looking at them behind a glass gives you no feeing at all. Your reaction is totally different.

I know I went once … I had to photograph the gold, the Hittite gold in the Ankara museum. I'd seen these objects frequently in display cases. And suddenly there they were, on my photographic board where I set up a way to photograph them. And I lifted one of these and almost dropped it, because it was much heavier than I expected. There was half a kilo of gold in one of those pots. They'd had gold; they had not stinted on making their vases and their crowns and all the other things. And it was a completely different object to me, having once lifted it, and the same way with these domestic objects. I'd seen women using them, but I had no idea what they feel like. And suddenly, being handed the object, it becomes something totally different, and I'd like people who are at all interested to be able to experience that.

Obviously some things will have to be hung and displayed in such a way that you could actually see in it the development or the use or something else.

Another thing that I'd like to do, but do not know how to do, is to display some of the kilims on a wall. Fine, but the remainder I would like not on shelves, but to be hanging like dresses on a dress rack. To do that I would have to group the different sizes together, because the dress racks would have to be higher or lower, but to be able to look at them like you look at a dress rack, so that you can pull it out, look at it and then push it back again. It's a little more complicated than a normal dress rack but it's… it's inventible. So that for the people who are interested, they can look at the ones they want to look at. Again … it requires an enormous amount of space, very high ceilings, and it may not at all be possible. But I'd mount them in such a way that they could be displayed vertically. There is a space on the top to put a rod through; there is equal space at the bottom to put a weight … so that maybe this dream could come true.

You know I'd like to have a big space as a children's room, so that they can play and things are arranged in such a way so that – with supervision – they could try dying wool and see how it works, and see actually the amount of work that had to be done to get these different colors, many of which the women made themselves. They collected the roots and the plants on either their way to *yaila* [*pastures*] or on their way back, or – for the village women – when they took the sheep to pastures. Some of them they could buy in their local shops … and to be able to see the amount of work that they went to [*in order*] to get the different colors. But they didn't need them: they could have made it in sheep colors, they have back sheep and they have white sheep, and brown sheep. So they have three different colors, and they could have used these … but no, they wanted these colors and they were willing to spend the time and energy to make them.

Yeah, that is my ideal museum, you see, but I don't want it to be a museum. I want it to be a kind of center.

Q: You mean a kind of educational center? Experimental educational center?

Well I don't want to use all of those complicated words I just want people to be able to enjoy themselves.

Q: What do you think about the way part of your collection is displayed in the Turkish Islamic Museum?

Well as I built it myself …

I didn't know about this.

I am quite proud of it, I was quite proud of it.

Yes, it is very beautiful!

Well the piece I liked best has been taken down. I was allowed to build a tent in the courtyard, and I found a beautifully-made but used tent that was quite large and it just fitted into the space that was allotted for it. And we got it up and we decorated it, and we filled the inside with all the things that a nomad would need. It took quite some time; it took a lot of hard work and none of the staff of the museum was able to help me. But they'd all watched and made comments, and the day that I finished it, I went off to wash my hands finally, and when I came back the staff were sitting in my tent and they invited me in to have tea … which I thought was very nice. But that was it. We got it up for the European Consul's visit to Istanbul. And it was actually the opening of the museum, and the woman that had come to do the landscaping asked me what plants I wanted around my tent, and I said I wanted wild plants. She was very good. She went to the Belgrade forest she got me wild plants, and actually planted them around my tent. When they took the tent down and the platform away … the plants still grow and they can't get rid of them … which I think is very funny!

We had troubles with the *kekliks* [*partridge-type birds*]. I'd bought three *kekliks*. Do you know what a *keklik* is? It's a bird, and it's a bird that the nomads keep in these small tents, in these small cages …

Like the ones you have downstairs?

Like the one I have downstairs. Those are *keklik* cages … and they keep these *kekliks*, usually covered most of the day. And the *keklik* gets bigger and bigger and sleepier and sleepier. And when it is the season for the *keklik's* brothers to fly over on migration, they take the *keklik* out of its cage, and they come to a field where they expect his brothers to fly, and they take the cloth off of the top of the cage, and the *keklik* is suddenly outside – he thinks he's outside. He sees the daylight and starts saying *keklik, keklik, keklik*, *keklik* – which is also the sound the *kekliks* make when they find food. This inspires the *kekliks* that are flying over to come down, at which point the nomads shoot them and take them home for dinner.

That is one of the ways – one of the few ways – they get fresh meat, because they don't eat their own sheep. They never kill a sheep or a goat or a cow for food, except in Bayram, or when they have a special guest; but it's a celebration when they have food. And in this way they get another form of their protein through their *kekliks.* Anyway, I had three *kekliks* in three *keklik* cages, and American nature lovers complained to the director of the museum that these birds where being deprived of liberty in these tiny cages, so without asking me she went down to the bazaar and bought a very large wooden cage and put the *kekliks* in it.

The first morning after they had been there, one *keklik* was dead. The next morning the second *keklik* was dead, and about two weeks later the third one was dead because a cat had gotten into the cage. These were male *kekliks*, and you cannot keep three males … you can't keep two males together in the same cage, as none of these nature lovers had any idea on *keklik* law, and they managed to kill off all my *kekliks*. And I had spent a lot of time buying *kekliks* because the nuances of *keklik* culture are extreme in regions that have *kekliks*. One *keklik* came from Kars; one came from Adana, and another came from some place else. And for each one, I'd had to listen to the virtues of each *keklik* I liked before I was allowed to buy one. I had been very happy with these *kekliks* in my house because I hadn't kept them in their cages, and they were very funny, because if they had enough space they didn't kill one another.

But there they were fighting for "*lebensraum"* [space]. There was no space in this cage, in the bigger cage. They were neither alone, nor did they feel protected, nor did they have enough space to keep a certain distance from one another. In my house they lived in three different parts of the house, and they were very funny. I liked them very much. One of them would come and sit with me. He liked me; the others didn't. Anyway I was sorry that my *kekliks* met with such an unpleasant fate at [*the hands of*] American nature lovers.

It was the same when I came to an airport in Germany wearing an Afghan coat. Somebody came up to me and said: "Do you know how many animals it cost to make

your coat?" This is an Afghan coat, which is made with the skin of sheep that they killed to eat, yeah … anyway never mind.

[CONSIDERATIONS ON ETHNOGRAPHIC COLLECTIONS IN TURKEY AND ELSEWHERE]

Q: What do you think about ethnographic collections in Turkey and elsewhere, according to your experience?

Well obviously I approve of the ethnographic section in the TEIM (Turkish Ethnographic Islamic Museum), because I built it. I know it could stand a lot of improvement.

For example?

Well, I think the explanations by this time could be much simpler, could be easier to understand. I would have liked – but obviously as it is a state-run thing, it would have been impossible – I would have liked people to have the chance of sitting inside one of the round felt tents, because it is such a strange, different feeling; it is a good feeling. Now they have even built an extra barrier to prevent people from getting close enough to look inside, which is sad. No, I think I would have done it differently now. The black tent that's inside might have been done differently. I think I probably would do it differently. I was quite happy with the inside of the house, because that was quite authentic. We actually bought it – the inside of a house – the same way that we bought the tents. I haven't been there in a long time. But what I thought at that time was that the black tent outside complemented the black tent inside, so that you would get an idea of all the objects that were part of the nomad vocabulary from the outside one. It was big enough and you would get close enough to it so you could see inside. And the other one we made up with figures, … and they were supposed to be working with wool inside.

I'd never seen a tent myself before, so it was quite interesting, and as you said it would be really nice to be able to sit inside.

It would have been nice to sit inside the big one outside, also.

Q: Why did they remove it? Couldn't it stay there?

Well, first of all they never thought to clean it. And with a vacuum cleaner you could have cleaned the soot off the top, because they are not made to be put up in the city. The city is particularly dirty and the soot from the then coal fires made the wool more fragile that is it was … the tent is not made of sheep wool but is made of goat hair, and that goat hair just deteriorated. So then they had to make themselves a new tent, which they didn't allow me to work on at all. They just asked for the name of some place where they could buy the tent material and then they built their own tent … with difficulty. And then at one point the tent was down and I was told that the whole display had to go to Mexico, from which it never came back. I don't know what happened to it, I never really wanted to ask.

The other thing that I might possibly have done differently was the photographic displays. There were probably too many photographs in the entrance as you went in, on the right there was this enormous panel. This probably had too many. It looked good when I thought about it, when I first saw it. A friend helped me make it, she is a graphic artist. And it looked fine, but as I remember there were probably too many photographs. They were too close together; there was not enough space.

I don't know what else I would have changed … probably a lot. I might have woven more on a kilim loom. That was the first kilim I've ever woven, and the only one I've woven in my house. I had terrible troubles at the beginning because I'd seen women do this, but I hadn't ever done it myself. And somebody from one of the universities in Istanbul who teaches weaving offered to help me. So the first night he came with great big balls of cotton thread. So I said: "What's that for?" He said: "That is for the warp." I said: "No, no, no! This is a Turkish nomad kilim; the warp has to be wool. What makes you think of cotton?" Well he said: "I learned to weave in Germany. I've never not woven with a cotton warp." I said: "No, no, no! There were wool warps. So I said: "We

have to work this with wool." And I had one [*ball of*] wool, and I was going to copy one of the pictures in Nazan [Ölçer]… no, not Nazan, Belkis Balpınar's book of the kilims in the [Vakıflar] Kilim Museum. And she'd established that it was something like four meters long, so I was going to make a four-meter long warp.

Anyway to do this in your living-room – where you cannot have stakes pounded into the ground so they're fixed – we warped it, put it on the loom, which I bought empty because I couldn't find one having a kilim on it. We warped it, and then realized that my wool is not all the same strength, and so some of it was loose, and some of it was tight. I spent a week trying to equalize it and I couldn't. It got worse and worse, worse and worse, and finally I cut the long pieces out and tied them, made knots.

Then I started to try to weave, and I suddenly realized that weaving was not just simply going in and out; it was going in and out carefully, over only a very restricted number of warps. And you had to think it out very carefully; and you then built it in triangles, and you had to build the triangles so that they didn't close off a space … and so on. But anyway it's much more complicated than it seems; and I wove and wove, and took it out and took it out and wove, wove more, and took it out, until I could weave about 20 centimeters. And the loom had to go to the museum because it had to be displayed, so I had to stop weaving.

So the first kilim that I've ever woven is in the museum. And there's only about 20 centimeters woven out. I might have gotten somebody to come and weave it for me. I tried actually; I had a woman come, and she lost track of the design I was trying to weave because it wasn't the design that she knew. So some of hers I had to take out – as well as some of my own – which is why there is only 20 centimeters. So there were a lot of things I might have done differently.

Q: Have you seen many ethnographic museums not only in Turkey, also outside? What do you think if you compare the Turkish way of displaying ethnography compared to, for example, the way of displaying ethnography in the USA or in Europe?

I must admit I have never seen an ethnographic museum, excepting the one that belongs to the Vatican, and I saw that in the 50's. And it was a display of everything that their different groups had sent them; it was one of the most uninteresting things I have ever seen. It was all dark; everything is sort of crowded together. Whatever explanations there were, they were in complicated Italian, which I couldn't read. And it never occurred to me that I would want any of that.

Then the museum in Ankara when I saw it … I've been told that it has changed, and I've been told now they have an additional museum. The museum in Ankara did inspire me because it had very very beautiful wooden objects from mosques: the mihrabs and the minbars, and so on, and beautifully carved. And then it displayed its kilims in such a way that again I was not interested. And then it had one object that I wanted to ask about, but there was nobody to ask … again that was a long time ago. Then there have been some publications from different universities that do tell you about which pictures, certain weaving from different places, with the student having written something about them. Some of those I've had translated; they're quite good. Some of them are not good, but there is enough good material in there to make them interesting.

There is a man who has done several books on the meaning of rug symbols. He's gotten a lot of meaning out of rugs, rugs and runners that I've never managed to get out of any of the people that I have asked, and I've asked a lot of weavers. There is only one thing that makes sense: that it might be an old name. Or there are two things: the names of the designs of certain sacks, that women know, and they distinguish between … there are three names, and they can distinguish very carefully between each name … and each one has repeated what the other said. They were in different tents at different times, and always I've gotten the same answers to the same design. And then there is one element of

one of the kilims that has an interesting name. It is a blue outlining that goes from one end of the kilim to the other, and at both ends it makes a circle, and this they call the *"gökyor*" which means "blue road", but "*gökyor"* also can mean "sky". There is a possibility that it's an old name that they have carried over, and for them it is the "wool road", but it could originally have been "sky road".

Well most of the other names are … the most intriguing is: "Hands on Her Hips", which everybody has made an enormous fuss about. But that's not what everybody calls it. It's not what every woman calls it; it's what a small group of women call it. Most of the other designs are modern: there is a flower – we recognize that is a flower – what kind of flower, they don't know. Or "mouse tracks" … I spent quite a lot of time trying to see what they were talking about when they said "mouse tracks" … but anyway.

No, this book – it's a series of books actually, it's three or four volumes with marvelous names for different designs, which as I said I never managed to get. I would like to have the time and energy, and the funds to go visit ethnographic museums. Oh yes, I saw the one in London, in the part of the … the ethnographic museum in Burlington House, which was the ethnographic section of the British Museum. It used to be in Burlington House, and that one at that point had a shanty display, complete with tent and cooking and anything else, and that was interesting.

Theoretically I am giving them copies of my pictures; theoretically. No, I am not going to give them copies of my pictures … that is too much work for everybody. I'm going to give them copies of my notes, because they have all the pictures, with as much explanation as I can manage. That will be easier for everybody in the end. The original agreement was 5,000 pictures, one copy for them and one copy for the Islamic Museum. But that would mean 10,000 slides roaming around the place. All of it would have to be numbered. This way they are numbered, and they're in the computer; they are not going to fade. And if they do fade you can copy the CD and that's what they are going to get … if it's ever finished *inşallah*.

It's going to slow down because of the digitalized cameras. So Kodak has stopped making black-and-white film, and they will eventually stop making color film, or slow it down, which means that it will, became more and more expensive. And the whole processing will become more expensive, because there will be fewer and fewer people doing it. Simply because everybody will digitalize. And then you can display your digital photographs with these rather expensive things that project them, and then … we won't have any projectors and there won't be any photographic industry left. It will all be digitalized. So if they have the photographs, it will become more and more expensive to keep them alive. Whereas when they are on CDs, the CD can just be copied. Actually they won't be on CDs; they will have to go on one of these mobile disk and they cost less and less as time goes by, thank goodness. I have a big one that sits on the top of the computer and remembers everything that gets copied on to it. They will have to have one of those to hold it all.

No I'd love to go and see the new exhibitions in different countries, because some of them are very good. Oh the other ones I have seen are the Tropen museum [*in Amsterdam*] because I made exhibitions for them … but those are so long ago. We did the exhibition of Morocco. Well I liked it very much; and then we did the exhibition of the Afghan nomad tent, in Rotterdam first and then it came to Amsterdam. But I was never particularly interested in the object. I was never particularly interested in the way that the objects were displayed in the other exhibitions, or in my first exhibition … they were displayed in cases, in glass cases. In the Moroccan one we actually built a lot of things, we built a passage in the "souk", which we did with photographs. We built shops with made things; we built a big, big stairway that had openings so that you could look into rooms because we bought some painted furniture and things. And when you got up to the top, they had managed to enlarge a photograph of the tannery, and from the top you could look down into it. The only thing that was missing was the smell. That one was very interesting, but the ordinary displays did not interest me at all. Then in Rotterdam we built the Afghan tent, and its cooking tent, and that was fun. Yeah! But you see I only liked … I only like the displays of the objects that I've collected.

Q: If you could collect some more pieces to add to your collection, what would you like to have that perhaps is missing in your collection?

I want a jacquard loom, which is an import from France, but still was used an awful lot here. Then mostly what I very much would like to do – if I could get a motorized wheelchair – I would like to go back to places where I forgot to ask important questions, which now I see from my field notes I should have asked. I cannot really see the day when I can afford a motorized wheelchair, but I'd like to do it. There are a lot of questions that I forgot to ask. I am not an ethnographer; I didn't know the material I was collecting well enough, and there are a lot of things that I just didn't know to ask. Now I see it, but …

I think we have enough objects; there are some that I would like to have because I want them, not because we need them. One of the things that I would have liked to have collected would be the different house-types, which are slowly vanishing. There is an article in "Cornucopia" about the houses along the Black Sea. Those are beautiful; those are really beautifully carved, beautifully put together. It would be nice to have a museum of Turkish house-types, because there are certain house-types … There is one in a museum, which is very, very simple, and it's from a moment in time that was important, It is a house type, but there's an equally important house-type that was … because those people were nomads – if they were ever nomads, they were nomads many generations before they built those houses. House-types of nomads who were recently settled are interesting because they reproduce the tent, and you can see it very clearly. I have photographs of those, and it would be nice to have one of those.

And then there are certain of them, of old houses that I would have loved to have collected and put up some place, in the center of Istanbul, where people could visit them. Some of them are beautiful. I mean not just Safranbolu, which is an exaggeration, but many of the other house-types were very good. There is one in [Bolayır], with these enormous airy spaces; there was space where when it was hot, and you were cool. They were covered spaces; they were arranged so that whatever wind there was passes through

and makes a breeze. They were built logically to take advantage as much as they could of the weather; they were warm in winter and cool in summer. Yeah!

You could put them up somewhere so people that live in cement houses can see the difference. I'd like to be able to display … There is a red house in Arnavutköy, on the main road, and inside it's beautiful. It's not the really rich, rich, rich; it's just rich, not the exaggerated rich. It has a central staircase that branches off, to the women's section and the men's section, and it's so graceful although it's not posh. It's just well built, well thought out, and it's graceful. A lot of those houses in Arnavutköy did that, and they may have been built by the Greeks but they were built for the Turks. This one was definitely built for Turks. No, it's things like that, that should be preserved and should be put some place where people could see them and appreciate them … Different kinds of boats would be nice to collect. Now I have dreams, you see! Different kinds of horse trappings, horse carriages, ox carts. I dream of having an ox cart. I actually have an eye on one; I just don't know where to put it! Yes! ... Where? Where? I've run out of space… No! You know Tarih Vakfi or somebody has to find me space to put these things now.

Q: Can you tell me something about your foundation, the Josephine Powell Foundation?

The Josephine Powell Foundation doesn't really exist. The Josephine Powell Collection belongs to the Tarih Vakfi History Foundation. I gave it to them in 1999 I think, or 98. Unfortunately they have not been able to find me space, and whatever money I have has been raised mostly in America, by my friends. Without my friends we would be really [*as poor as*] church mice, we would have no money. I was granted money to make the exhibition that I made by the J.P. Morgan Bank. Now unfortunately they have given me money to write a catalogue of the exhibition, which is among one of the many things which I am not finished [*with*].

I am planning to make an exhibition again in 2007; there is going to be an international carpet conference. I don't know where I am going to get the money for that, but the

pieces that I will display are the pieces that have been paid for by the Americans on this "adopt-a-kilim" thing. They adopted a kilim, they paid for the repair, they paid for the mounting, and they get a picture. But many of them will be coming to the international carpet conference, so I thought it will be nice at least if they could see how I spent their money. Unfortunately they've given me money to mount even more kilims than I was able to mount with the money that J.P. Morgan gave me, and a large assortment of decorated storage sacks. So I'm going to have to display all of them. And I still have to find somebody to help me make beautiful labels on which I can say: "This was mounted by so-and-so." That was what I was hoping all these graphic artists could help me make, but they have departed. Anyway!!

Q: You have a lot of projects going on!

I have a lot of projects. The Canadian girl help me sort some of my more than four thousand kilim pictures. An Australian girl started to find the kilims that have been reproduced in other books so now I can finish both of those: the catalogues. But still there is a lot of things to do … yes! And now there is this interview to finish.

It is almost finished!

Q: What do you think about oral history and trying to keep it in relation to the collection?

I think it is logical, but I just wish that it was somebody who had a much more logical oral history. I mean this is highly personal; it's highly ... it has no basic logic, this collecting of mine. It has only the logic of personal "like", of personal desire to have the object. It's highly personal. It would be nice if it was somebody who had made a collection, like stamp collectors who are filling in the different editions so that they could have the complete series. I don't have any series that I could complete … alright I could have some plows. Different plow shares. There are three different plows employed in this country. I have the three different tent-types. Or there is one other tent-type which I don't

have, because it's built every year and left to deteriorate at the end of the year: it's made of branches. But there is no basic logic in this collection, and I still manage to get some line out under some little objects.

Yeah, I could have more carved *dolap*; there are other types of *dolap*, there are other types of doors … some of which I envy, but cannot afford. And there is always another kilim. Someone has just given me a present of one that I wanted, and I found another one for $200 which I am contemplating. It's just foolish. It's all foolish. Why do I want it? Just because I don't have it? It's sitting right there. Anyway, there is no logic. And there are people who can find justifications; I can find no justifications at all. So you are unlucky with the subject.

I'm not!

Yeah! Let's turn this little thing off now!

Appendix B

Inventory of the Josephine Powell Collection

[Written on paper with Tarih Vakfı letterhead but was composed by J. Powell in 2003]

Photographic records and personal travel notes:

c. 15 x 1.50 x 0.40 m total shelf space for about 70 storage boxes
c. 30,000 35 mm color slides: 35 boxes (35 x 27 x 11cm)
c. 9,000 black and white negatives: 2 boxes (30 x 35 x 10cm)
c. 1,000 35 mm color negatives: 1 box (45 x 17 x 7cm)
15 original video-documentaries related to Anatolian village and nomad life

Ethnographic material:

Artifacts – agriculture
3 threshing sleds (döven), wood with flints
1 threshing sled (döven), wood with square basalt stones
4 Kağni wheels, solid wood
2 three pronged forks (Üçdut)
2 two pronged harvest tool (Yaba), wood
20 sets of various types of finger extenders (Ellik), wood
Other harvesting equipment such as rakes, shovels, harvesting brush, etc.

Artifacts – textiles
50 kilims & 20 kilim fragments
45 storage sacks, (ala çuval and dimi çuval)
50 woven bands, (kolans)
5 village rugs, (new Dobag)
1 mosque door hanging, kilim, leather and metal

10 village costumes, inc. 3 hats

Various textile fragments, inc. cotton, wool and a few batiks, yazmas, & embroideries

1 vertical rug and kilim loom, wood, (tezgah)

6 spinning wheels, wood, (çıkrık)

50 spindles, wood, (iğ/kirman ve ağırşaklar)

20 vertical loom beaters, wood

30 loom beaters, iron

20 card loom beaters, wood (kılıç)

3 heavy beaters for goat hair loom, wood & iron

10 carpet scissors, iron (halı makası)

5 wool carders, wood & iron (yün tarağı)

6 distaffs, Albanian, for wool, wood

6 distaffs, Greek, for wool, wood

Various kaftans from Central Asia

Various ikat from Central Asia

Various textile pieces from Afghanistan

Artifacts – various

2 top frames of round felt tents, wood, (Topak ev çevlik)

3 sets of lattice for round felt tents, wood, (derim ve uğ)

1 decorated screen tent surround, 7 m. long, reed & wool, Kurdish

3 carved village house doors, wood

2 large decorated shelves and cupboards, wood (dolap)

3 small decorated cupboards, wood (ekmek/hamur tahtası)

2 bread/dough making tables, wood (ekmek/hamur tahtası)

3 chests wood, (çeyiz sandığı)

2 dough containers, wood, (hamur teknesi)

4 large mortars, wood (ağaç souk/havan)

6 small mortars, wood

2 pitchers for water, wood (yağ kabı)

3 storage bags, skin (tulum)

1 cradle, leather (beşik)

Various spoons and scoops, wooden

10 coffee coolers, wood

1 coffee grinder, wood & metal

1 Maraş gun, carved wood gun-stock

Block printing stamps, (yazma kalbı)

5 door decorations, iron

4 small drums, metal and skin (Kudüms)

3 weighing scales

2 weighing scales, metal

20 Hotamiş sheep skin lentil storage bags (south of Konya; Karapinar, Afyon, Krater Golü)

6 bits for horse bridle, iron

3 flagellation tools, wood and metal (Şii)

2 large house lucky charms, Kurdish, buttons, glass, on wool, (nazarlık)

5 house good-luck charms, Kurdish, buttons, glass, on wool, (nazarlık)

3 hunting bags from Ula, leather

1 Koran stand, carved wood, Afghan (rahle)

4 spice boxes, carved wood

1 baby's dress, Turkmen, wool, silver decorations

1 astrological tool, wooden

3 mirrors, carved wood

1 horse saddle, leather

2 shoes, wood (nalın)

8 charms for sheep, carved wood, Afghan (nazarlık)

2 partridge whistle, rabbit skin and wood, Afghan

2 copper water containers with inscriptions, (dua tasi)

1 copper four-tiered container, round (sefertası)

20 stamps for holy inscriptions, copper and brass

20 small personal name stamps, copper, (mühür)

2 sets of weights, brass

1 tobacco container, gourd

Several weights, copper

Soap stamp with inscription, wooden

Stamped soap bars

Beads, glass, various sizes (gözboncuğu)

Bells, brass, various sizes (çıngırak)

Musical instrument from Afghanistan, wood

Buddhist tanka[32], silk, Afghanistan

Some hats from Central Asia, cotton, silk

List of Adopted Kilims (see image pg.48 in Giving Back the Colors***??catalogue??***

Adopt

2471-36A-01+02

Afyon

Antep

Burdur

Isparta

Manisa

Archive Number: 2471-36A-01+02

Warps: 49 Wefts: 96

Short panel: 156 x 58 cm

Long panel: 327 x 58 cm

Dye Analysis: Madder, Indigo

This is the only kilim I have seen with such dramatic colors and bold design. The other kilim with the same design Catalogue 2003 *Plate #. (3003-07-01)* creates its own drama by well balanced almost muted colors very accurately woven. They are both two panels.

[32] Tankas are paintings that represent the images and stories of Buddha. Traditional techniques in creation include painting, embroidery, applique and brocade on cloth (http://www.zama.com/ontheroad/ci_30_tanka.html) April 1st

There are *ten* examples of this design in the files. *Six* of them have this figure at either end and a main medallions from a different kilim in the center. They all have natural dyes.
The kilim *from Afyon* has a blue ground and natural dyes, *an*other *from Burdur* has a red ground and chemical dyes. Both of these are not very accurately woven and seem awkward.

Adopt (see image pg.66 in Giving Back the Colors catalogue)
2626-18-00
Adana
Afyon
Antakya
Antalya
Balıkesir
Burdur
Denizli
Gaziantep
Isparta
Izmir
Konya
Manisa
Maras
Archive Number: 2626-18-00
300 x 74 cm
Warps: 52 Wefts: 175
Dyes: Madder, Indigo
There are *56* examples of this in the files, *most* with chemical dyes ranging from the early unstable analine dyes to the less fragile chemicals from BASF and *??*. *Ten* have the basic central design but the animal figure is replaced with geometric designs. *These ten* have natural dyes *which indicates* that they were probably woven in the same time period as those with natural dyes and were found in the areas where the Saçıkara would have

been between 1648 and 1750, according to Türkay**.** As the rest of the design is accurately rendered the substitution seems deliberate. As I have only one of each innovations they may not have been considered a success by the other weavers and not imitated.
Türkay, C. Oymak, Asiret ve Cemaatler. Istanbul: Tercuman Kaynak Eserler Dizisi, 1979.

Adopt (see image pg.74 in Giving Back the Colors catalogue)
2626-23-00
Erzincan
Karaman
Kayseri
Manisa
Nigde
Sivas
Archive Number: 2626-23-00
234 x 76 cm
Warps: 32 Wefts: 160
Dyes: Madder, Indigo
Although I am glad to have this fragment it is almost the only one I would give my eyeteeth to have found *a* complete half. The colors are good in the other *three* examples in my collection and the *12* in my sample, but all the weavers had the time to weave decorative designs between the niches. This weaver either did not have the time or just want to show off the colors to their best advantage.

Adopt (see image pg.78 in Giving Back the Colors catalogue 2007)
Plate :2626-25-00
Adana
Izmir
Manisa
Archive Number: 2626-25-00
192 x 144 cm

Warps: 51 Wefts: 129

Dyes: Madder, Indigo

It has become fashionable to call this type of kilim a *sofra* an eating cloth but the nomads and villagers tell me that an eating cloth must be square so that everyone is the same distance from the food. This kilim with or without a design in the center is found in Western Anatolia villages south of Ayvacık and west to Çan. Many weavers refer to it as a y*ük kilim*, literally the kilim that covers the load, and use it to cover the stacked bedding in their tents and house. In the villages of recently settled nomads that Serife Atlıhan studied, this kilim was an essential part of the dowry and became the bridal bed. Later it was used to cover the bedding or saved for a burial to cover the coffin and then donated to the mosque.

Adopt

2626-32-00 (see image pg.62 in Giving Back the Colors catalogue 2007)

Afyon

Aksaray

Ankara

Elazıg

Erzincan

Gaziantep

Kayseri

Nigde

Archive Number: 2626-32-00

408 x 91 cm

Warps: 48 Wefts: 96

Dyes: Madder, Indigo

There are *thirteen* examples of this design in the file but they are in widely separated mosques. *Five* in Kayseri, *two in* Aksaray, *and one each in* Elazıg, Ankara, Nigde and Afyon. There is also one very distorted version in Erzincan. All except the last have natural dyes.

Adopt

2626-36-00 (see image pg.86 in Giving Back the Colors catalogue 2007)

No travel map

Archive Number: 2626-36-00

390 x 178 cm

Warps: 34 Wefts: 100

Dyes: Madder, Indigo

Except for the pendant hanging in the niches and that it was woven in one piece, this kilim is similar to the *twelve* kilims in my catalogue and the three others in my collection. In some of the early literature these kilims, especially if there was only one half, were referred to as *saf*, or prayer, kilims. Now that so many have been published it is easy to see that the niches are for the Anatolian weaver just part of the design. It is possibly a development of an Ottoman Military tent decoration similar to military tent wall in the 3 Museum in Vienna

Adopt

2627-09-00 (see image pg.100 in Giving Back the Colors catalogue 2007)

Adana

Aksaray

Antakya

Antalya

Kayseri

Konya

Nigde

Sivas

Archive Number: 2627-09-00

402 x 148 cm

Warps: 45 Wefts: 120

Dyes: Madder, Indigo

There are two adjacent villages where this kilim is still woven, namely Karakapı and Karakeçi, Bor, Nigde. The villages were recently settled by Serefli Haçeli Usagı Yörüks. There is another settlement of this same group in Belkaya town and its summer pasture *is* quite close to the Serefli Hacili Usagı village but in the jurisdiction of Karapınar, Konya. The villagers think they came from Maras via Seriflikoçhisar and then Hotamıs. All of their kilims are dyed with chemicals and some were still being woven in the two villages. The greater geographic concentration of these kilims is in the two Serifli villages and in the important mosques in Bor.

Adopt
3002-57-00 (see image pg.122 in Giving Back the Colors catalogue 2007)

Izmir
Archive Number: 3002-57-00
240 x 93 cm
Warps: 67 Wefts: 109
Dyes:
This kilim comes from the only group of villages that to my knowledge weave this design, namely Helvacıköy, Izmir and five smaller villages near by. The villagers call themselves Türkmen and some of the women wear their black coats with the long sleeves sewn together in the back. These villagers hesitated to call themselves Türkmen as in west Anatolia most of the Turkmen villages are Alevi which was until recently considered anti-Islamic by the overwhelming Sunni population. The design represents a bird, similar to those in old Yomut, “Imreli” and Salor Turkmen weavings, and may be the “Simorgh”, a mythical bird, the guardian geni in the Shâhnâme of Iran.11 V.F. Büchner Encyclopedia of Islam, 1913, page 426

Adopt
3002-66-00 (see image pg.124 in Giving Back the Colors catalogue 2007)
Ankara
Antalya

Burdur

Ek

Eskisehir

Konya

Nigde

Archive Number: 3002-66-00

348 x 77 cm

Warps: 48 Wefts: 88

Dyes: Cochineal, Madder, Indigo

When I visited Reyhanlı in 1980 I was unable to find the kilim Petsopoulos called Reyhanlı.2 Nor was I able to find anyone who knew of kilim weaving in the town. One elderly man remembered that there had been village kilims in the bazaars “a long time ago”.

Appendix C

Images of Ala Çuvals and Kilims of the J. Powell Collection

1 – Image of storage sack, *ala çuval,* with vertical longer and narrower design, then sacks with horizontal design from (page 12)

2 – Image of, storage sack, *ala çuval* with horizontal shorter design, then sacks with vertical design (page 12)

3 – V shaped vertical storage sacks, *ala çuval* (page 13)

4 – Tightly woven vertical design storage sack (*dimi çuval)*, for storing flour and grain (page 13)

5 – Older storage sack, *ala çuval* carry darker hues of blues and reds with decorated straps on both sides (page 14)

6 – Image of kilim with bird design figure (page 15)

7 – Image of kilim with "Z' or "S" resembling design called by J. Powell "Dragon in the Mosque" (page 16)

[Placing all images on a single page would have necessitated the reduction of the images to a size that would make it difficult for the designs to be seen clearly. Thus each image is enlarged to occupy a full page numbered from 143a to 143g.]

Appendix D

Glossary of Turkic and Foreign Terms

Item/Phrase	Description/Translation	Area/Origin
Ağaç souk, havan	Large wooden mortar	
Ala çuval	Storage sac with rows of vertical sumac design. Decorated storage sac with either two vertical or several horizontal design panels usually woven in pairs for transport and placed in pairs in the tent or house. The designs are usually sumach brocading. They are used to transport clothing and household furnishings. A more closely woven sac is used to store and transport grain and flour. See Ala, Deve dengi, Kemke, Kızıl, Kızılala, Oturak, Yük Çuval.	Aydınlı; Karakeçili Yorük All Yorük (See: Mallet 1993; Powell 1996)
Alyanak, göklüayak, kırbudak	Sacks design most of Saçikara nomads	
Argaç, geçki, gevşeklik, atkı	Weft	Sazkabaklı Karatekeli, Ceridli Yorüks
Arış	Warp	Clauson
Ahşak *or* **ağırşak**	Round weight of a spindle *(iğ-halaç)* ?	Geriş Burnu, Fethiye, Yorük
Atmalı kilim or	Cicim	Common to Yorüks and
Atma yanışlı kilim	Cicim	Belkaya, Ansama, Saçıkara, Göğebakanlı
Atmak, kelete çuval	Flour sac	Türkmen Emirdağ
Çam bardak	Wooden pitcher for water	Anatolia

Cicim	A brocaded textile which looks like embroidery but the design threads are laid in during the weaving. The design is created by passing the design threads over one or more warps and then passing one or more continuous wefts. The design threads may float on the back when not in use. The cicim technique as well as the fabric itself has several local names. See: Atmalı kilim, Atma yanışlı kilim, Çalma Galt, Zillo, Zili.	Anatolia
Cumacan ağcı	Beater comb	Alyan Kurd
Çarpana	Card loom, leather and wood	Yukarı and Aşağı
Çengetir	Rudimentary straw tent	Tecirli Turkmen, Ceyhan-Adana
Çeyiz sandığı	Wooden chest	Anatolia
Çevlik *see* **Düynük**	Round wooden top of a felt tent see drawing of *Topakev*	Bektik Türkmen Kızılca, Bor
Çıkrık	Spinning wheel	Avşar, Yalak Köy
Çözgü, çözünü	Warp	
Cotto	Floor made out of baked clay tiles	Italian term
Çözgü,, eriş, ıygı	Warp	Turkmen, Haymana
Çulfalık	Pedal loom	Yörük. Töngüşlü Köy, Antalya, Bektaş Köy,
Derimevi *see* **Topakev**	Round felt trellis tent	Türkman, Emirdağ, Tecirli Türkmens, Ceyhan, Adana, Avşar,
Dimi çuval, unçuvalı, gireniz çuvalı	Flour sac	
Diştir	Iron beater comb	Yıldızeli
Döven	Threshing sled	
Ekmek, hamur tahası	Wooden bread, dough making	Anatolia
Ellik	Finger extender	Anatolia
Eğirmeç	Spindle	Dikilitaş, Seydişehir, Gerişburnu Köy, Fethiye
Golap	Card loom	Şahdili aşiret, Kurd Zara, Sivas

Göveçli kilim	Kilim without side border	
Halaç	Spindle	Gerişburnu Köy, Fethiye
Hariciye	Black goat hair tent only for guests	Bektik Türkmen
Hamur teknesi	Wooden dough container	Anatolia
Halı makası	Iron carpet scissors	
Heybe	Bags of various sizes, usually of wool with variously brocaded designs	
Ikat-ikkat	Style of weaving that uses a resist dyeing process similar to tie-dye on either the warp or weft before the threads are woven to create a pattern or design. A Double Ikat is when both the warp *and* the weft are tie-dyed before weaving.	Uzbekistan, (Indonesia-Bali-Kalimantan, India, Japan, Central-South America, Mexico)
İnsallah-Inshallah	God willing	
Iğ, iğ, kirmen, taşi, teşi, halaç, tengirek,	Spindle	Şerefli Haceli, Belkaya Arısama, Karapınar
Lebensraum	space	German term
Kapı	Tent door	Yörük
Karaçadır	Black-hair tent	
Kiliç	Wooden card beater	
Keklik	Partridge bird	
Kına	Henna- Asian shrub or small tree (Lawsonia Intermis) used for dyeing. Red-brown color	Anatolia, Middle East, Southern Indian Continent
Kilim	Although in Anatolia kilim refers to any rug without pile it is used in some areas of Anatolia as well as the weaving literature and the bazaar to refer to a textile woven in slit tapestry technique. In these notes kilim also refers to a textile in slit tapestry technique.	See: Slit tapestry
Kirman, iğ, eğirmeç, etniger, bükü tengireği, halak, teşhi	Spindle	Bahşiş, Darboğaz
Kıystık	Light madder red	Şavak Kurd

Kızılala	Storage sac	Mersin, Kızkalesi, Kumkuyu Silifke,
Kolan	Weaved bands	
Massaro	Farm manager	Italian term
Nazar, nazarlık	Protective amulet	
Namazlık	Prayer kilim	
Taşhi ek	Spindle	Şıkbizim, Kurd, Şafi
Pine	Çarpana	
Paese museo	Museum village	İtalian term
Rahle	Afghani Koran stand	
Regione	Region	İtalian term
Tulum		
Tokmak	Wooden beater	Gerişburnu Köy, Fethiye
Topak ev	Round felt trellis tent, known in the west as a yurt.	For nomenclature (See: diagram attached, and Andrews 1991)
Yaba	5-toothed wooden pitchfork 3-toothed-anaduy	
Yağ kabı	Wood butter container	Anatolia
Yatzma kalbı	Wooden printing block	
Yük çuvalı	Storage sac with horizontal design bands	Yağcıbedir Yorük
Yurt	Tent felt-covered tent	West Anatolia
Yük kilim	Kilim that covers the bedding in a tent	
Üçdut	Pronged fork	
Ug	Struts (in tent)	
Vitrin	Show case	Turkish term