

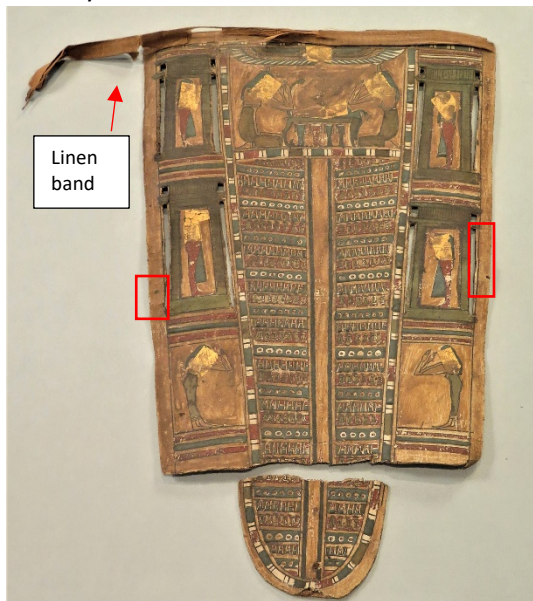
# ArchaeaTechnica

Art Conservation Services

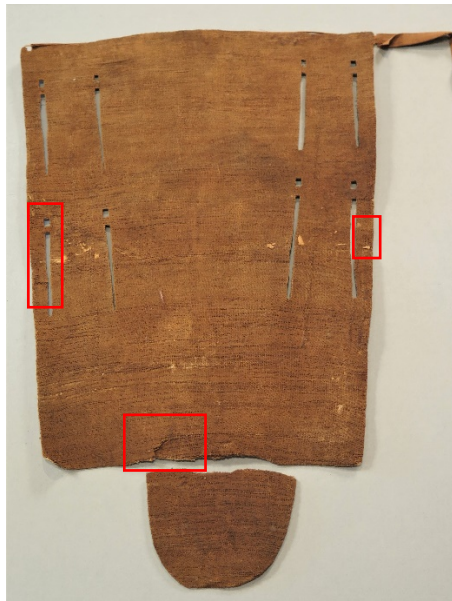


## Carlos Museum Mummy Diary

**Day 3** - We have started to examine and work on the cartonnage trappings from Taosiris, beginning with the abdominal panel. The bottom tab had been broken off long ago and there are cracks along the break edge. On the long sides there are breaks and separation of the linen layers. A piece of one of the original linen bands that once secured the panel to the mummy remains attached to the upper edge, but it is frayed and torn.

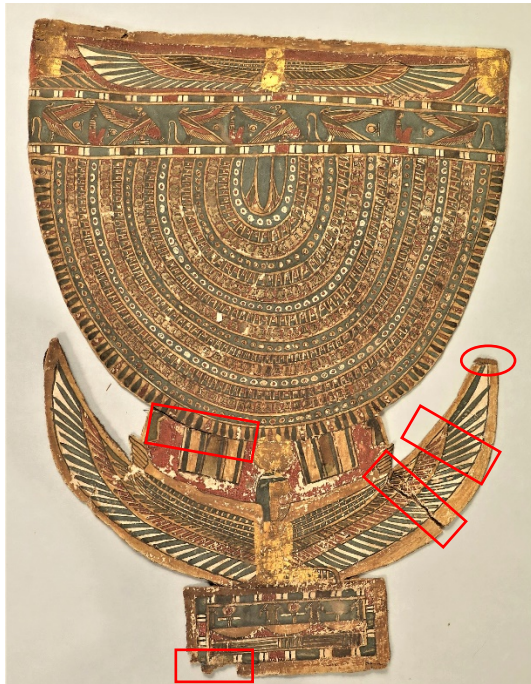


*Cracks on abdominal panel front before treatment*



*back before treatment*

We next examined the pectoral panel- so called because it is placed on the chest. There are breaks on the proper left (the object's left) wing of the goddess Nut, on the join between the section with the broadcollar and that of the goddess, and a loss on the lower proper right corner of the rectangle below the goddess. On the back of the panel is an ancient repair- the panel must not have been solid enough when it was made and the Egyptian artist backed it with an additional layer of linen using a dark glue on the lower section.



*Damage on pectoral panel*



*reverse side with old repair*

We also noted that the cartonnage cloth on the left wing had an ancient darn- revealing that the linen fabric had a long life even before it came to be used for cartonnage. I would love to know what the fabric had once been before it was used here - a bed sheet? – a shawl? - a tunic?



*Darned area on cartonnage linen*

The surfaces of both panels are grey with dust. The red paint used on these panels has become brittle; it has flaked off in many places but especially around the goddess Nut on the pectoral panel.



*Flaking red paint*



The panels were first lightly dusted to remove the dust. In areas where the paint was stable, they could be further cleaned using cosmetic sponges- you can see the dirt that came off on the cut pieces of sponge in the photo below.



*Dirty cosmetic sponges from cleaning the panel*

The red paint was stabilized next and then the cracks were mended. We started to fill the losses along crack edges and began to reshape the panels to ultimately fit back on the mummy.



*Securing the tab*



*mending one wing break*



*Reshaping the panel and filling losses*

Leah Oliver, Carlos conservation intern, started on one of the objects from the Senusret Collection: a Roman Period cartonnage mummy foot covering. It shows the feet of the deceased person wearing sandals, sporting a gilded pedicure, and standing on a mat. Leah has just begun to study it, prepare a condition report, and begin cleaning tests.



*Roman period cartonnage foot covering*



*Leah Oliver cleaning*