A HANDBOOK
HOW TO TAKE CARE OF SACRED OBJECTS IN THE MONASTERIES
Publisher: Friends of Bhutan’s Culture and the Getty Foundation

This book was developed and published by the Textile Conservation Training Workshop Phase III, and organized by the Textile Museum, Thimphu. It was published under the auspices of the Friends of Bhutan’s Culture, USA, with funding from the Getty Foundation, USA.

First Edition: February 2008

Consultant: Julia M. Brennan

Layout, Design and Illustrations: Pema Tshering, Dorji Wangchuk and Gelay Jamtsho, (VAST) Volunteer Artists Studio Thimphu

Translation: Kuenga Lhendup, RTA, Thimphu

Printer: Kuensel Corporation, Thimphu, Bhutan

© Friends of Bhutan’s Culture and the Getty Foundation

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means without prior consent of the copyright owner.
A HANDBOOK
HOW TO TAKE CARE OF SACRED OBJECTS IN THE MONASTERIES
བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་

དགོས་བྱུགས་ཐོག་ལེགས་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་

བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་དཔེ་རྒྱུན་

དགོས་བྱུགས་ཐོག་ལེགས་དཔེ་རྒྱུན་དཔེ་རྒྱུན་

བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡྱུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་དཔེ་རྒྱུན་དཔེ་རྒྱུན་

དགོས་བྱུགས་ཐོག་ལེགས་དཔེ་རྒྱུན་

བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡྱུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་དཔེ་རྒྱུན་

དགོས་བྱུགས་ཐོག་ལེགས་

བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡྱུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་

དགོས་བྱུགས་ཐོག་ལེགས་

བོད་དོན་དབང་གཞི་འདི་དུ་དགོས་བྱུགས་བོད་ཐོན་བོད་ཀྱིས་བསྡྱུས།

ོབས་ཐོབ་ཐོབ་ཐོབ་སྡོག་པར་བྱུང་བ་ཡིག་拉萨ེ་

དགོས་བྱུགས་ཐོག་ལེགས་
A HANDBOOK

HOW TO TAKE CARE OF SACRED OBJECTS IN THE MONASTERIES

Text

Dorji Wangchuk and Kamal Pokwal, National Museum, Paro
Sangita Gurung, Dago Sithey, Kunzang Choden, Tshewang Zangmo
Tshering Pelden, The Textile Museum, Thimphu
Uzen Tshewang and Lopen Tshering, Lopens Tshering Gyeltshen, Kuenga Norbu, Sonam Tshering, Tashigang Hongtsho Goempa
Lopens Ngawang Tengye and Tshoki Dorji, Tago Shedra
Lopens Sonam Dorji, Tashi Pelden, Wangda, Trongsa Dzong
Lopens Tshering Dorji and Phuntsho, Tashichoedzong, Thimphu
Julia M. Brennan, Textile Conservator, USA

Illustrations, Design and Layout

Pema Tshering, Dorji Wangchuk and Gelay Jamtsho,
(VAST) Volunteer Artists Studio Thimphu

Translation

Kuenga Lhendup, Royal Textile Academy
## TABLE OF CONTENTS

I. Preface/Introduction *(by Lopen Ngawang Tengye and Lopen Tshoki Dorji)*

II. Background and Acknowledgements *(by Julia M Brennan)*

III. Introduction to Preventative Conservation and Collections Care

IV. Good Housekeeping – Cleanliness

V. Handling and Moving Sacred Objects

VI. The Store

VII. The Environment / Weather, Light and Insects

VIII. Emergency! Fire! Water Leaks! Insect and Rat Infestations!

IX. Conservation Treatments: A Basic Approach
X. How to Roll and Store Thangkas and Thongdroels

XI. How to Store Boots, Crowns, Hats or 3-Dimensional Artifacts

XII. Appendix

a. Inspection and Cleaning Schedule

b. Condition and Treatment Forms

c. Anatomy of a Thangka

d. List of Conservation Stitches

e. List of Local Suppliers

f. Emergency and Treatment Contacts
དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་དོན།

དམ་པོ་མེད་པ་ཤག་པའི་དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་

དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་དོན།

མཐོང་དུ་གཙུག་གྲགས་པ་མའི་དོན།

དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་

དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་

དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་

དོན། རྩིས་ཟིན་མཐོང་དུ་གཙུག་གྲགས་པ་མའི་
"ཉིད་ཐོབ་པས། བདེ་ཤེས་པ་དོན་དགེ་ནི། བདེ་ཤེས་པ་ཐོབ་པ་ཐོབ་པར་ཐོབ་པ་ཐོབ་པར་ཐོབ་པ་ཐོབ་པར་ཐོབ་པ་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་ཐོབ་པར་མི་འེད་པ

If a person is able, it will be evident already from his youth
If a horse is superb, it will be evident already from its youth
I. **Introduction** *(by Lopen Ngawang Tengye and Lopen Tshoki Dorji)*

This Handbook is intended towards the preservation of textiles, in specific, managing and protecting the sacred invaluable religious objects of Bhutan such as ladris, thangkas, thongdroels, tenkheps, chubu gyeltshen (canopies, applique thangkas, alter covers) etc. It is for the use of the monks of the Central Monastic Body in general. Precisely, it is for the use of the Gelongs (ordained monks), Gomchens (lay monks) and Anims (nuns) in the various Shedras (Buddhist Colleges), Drubdes (Meditation Centers), and Nunneries across the country as well as for the caretakers of the Lhakhangs all over Bhutan.

These age-old relics are an outcome of the hard work and dexterity of our forefathers over hundreds of years and today they are priceless possessions of the Nation. It is therefore of utmost significance that these sacred objects be preserved keeping their original sanctity. While we talk of preservation it is important that we learn and understand the right ways. This handbook is an outcome of the hard work, knowledge and dedication of Aum Julia Brennan from the United States who is an expert in conservation.

We have a saying in Dzongkha “If you don’t converse, even a father and son will not know each other”. In a similar note, if you don’t read this handbook, you probably wouldn’t understand the ways to preserve these precious objects but if you take some of your time and go through this Handbook with interest, you will understand many different aspects and skills of conservation. Even if you know a little already, this Handbook would enhance your knowledge and understanding.

There are two noble reasons why we should preserve and take care of these objects: the immediate and ultimate benefit. The use of relics, and ornamental religious objects such as Chenzig dar’cangs, Drawa Draches, Thrikheps, Tenkheps etc. symbolize respect and offerings to the Buddha and are a sacred component of our culture, one of the main pillars of Gross National Happiness. These relics impress the local deities who thus ensure that the country receives enough timely rainfall, bountiful harvest, eliminates
sickness and war and thus achieves Gross National Happiness. The ultimate benefit of course is to attain Buddha hood through the merits derived from the preservation of these objects.

It is believed that the mere presence of such sacred objects bring peace and happiness in the country. These exquisite textile relics are genuine artistic products of our forefathers and it is with a broader perspective of conserving textiles all over the world and in Bhutan in particular that this Handbook has been brought out. We are hopeful that this Handbook will contribute in lengthening the lives of these sacred works of art and conserving them for posterity.
2 རག་པོ་ལྟར་བརྙན་དུ་ཆེད་བྱོས། བཐོབ་ཀྱི་བོ་མི་བོ་རླབས་ཀྱི་
དེབ་འགྲེལ་བོད་ལས་ཀུན་བརྡ་ ཤེ་བོ་དོན་དེ་སྤྱི་བརྡ་བྱོས་
སྐྱེན་གཅིག་བློ་བོ་ནིད་དེ་བམ་སྐྱོང་སུ་ ཐེ་བོ་དོན་དེ་སྤྱི་བརྡ་བྱོས་
ི་བཤད་དགོངས་པ་འཇིག་རྟེན་གཅིག་ ཞེས་པ་རྣམ་རི་སུ་སྐྱོང་སུ་
མྱེ་བོ་དོན་དེ་སྤྱི་བརྡ་བྱོས་ི་བཤད་དགོངས་པ་འཇིག་
ཞེས་པ་དེ་སྤྱི་བརྡ་བྱོས་ི་བཤད་

ཤེས་རྒ་བོན་སྦྱོང་ རིག་པའི་སྐོིལ་དུ་ སློབ་དཔོན་སྟོན་པོ་མོ་ངོ་བོ་སྐོིལ་འཛམ་
ཨེ་བོ་མི་འབུམ་སྙན་མོ་ཟིན་བོ་སྐྱེན་གཅིག་ 
ཐོབ་དུ་སྐྱེན་གཅིག་ གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་གཅིག་ གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་གཅིག་ གཅིག་དུ་སྐྱེན་

ཡི་གེ་ལེན་ སྐོང་དོན་ལྟར་ཆེན་མོའི་ མེས་པའི་འབྲས་པའི་སྐོིལ་
སྐྱེན་གཅིག་ གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་

བོད་སྟོན་པོ་སྐྱེན་གཅིག་ གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
གཅིག་དུ་སྐྱེན་
བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག་བོད་ཡིག

ཕོག་པའི་དབང་པོར་བཙལ་བའི་བསྟན་དོན་ཐབས་དྲི་བཟའ་སྦྱོར་མཐར་བ་ཞིབ་ཞིག་ཁྱབ་པའི་དབུ་བེ་བོད་ཡིག

དོན་དཔོན་དང་རྩོམ་རྒྱས་གཞན་གཞན་ཡིན་བརྩེ་བུ་བོད་ཡིག

དོན་དཔོན་དང་རྩོམ་རྒྱས་གཞན་གཞན་ཡིན་བརྩེ་བུ་བོད་ཡིག

དོན་དཔོན་དང་རྩོམ་རྒྱས་གཞན་གཞན་ཡིན་བརྩེ་བུ་བོད་ཡིག

ཕོག་པའི་དབང་པོར་བཙལ་བའི་བསྟན་དོན་ཐབས་དྲི་བཟའ་སྦྱོར་མཐར་བ་ཞིབ་ཞིག་ཁྱབ་པའི་དབུ་བེ་བོད་ཡིག
II. **Background and acknowledgement (by Julia M Brennan)**

This Handbook is the product of several years teaching textile conservation and preventative conservation in monasteries. The idea for the monk training, as well as the selection of monasteries is due to Her Majesty, Ashi Sangay Choden Wangchuck, the Patron of The Textile Museum. It is to Her Majesty that we owe our inspiration and deepest gratitude.

Julia Brennan, a visiting conservator, teamed up with Textile Museum and National Museum staff and worked on sacred objects in Sangchoekhor, Gasu, Talo, Trongsa, Tashigang Hongtsho, and Tago monasteries. At each site, we trained monks in the basics of preventative care, improving storage conditions, and conserving (repairing) relic textiles.

We observed similar problems and needs in each monastery. These included a lack of information about handling and care, poor storage conditions with mildew, food, dust, insects and rats affecting the sacred objects, and a deep desire for the knowledge to repair damage and change circumstances. The monks, were eager to learn, and excelled in conservation handskills. The Principals were keen to have the monks trained in preservation and better care for the wealth of relics that live in the monasteries. Since our team cannot work in monasteries training full time, the idea of a useful collections care Handbook was born.

The Handbook is a collaborative project, written and edited by staff of the Textile Museum, National Museum and many monks. We hope that this book will serve as a guide for many monks so that they can take good care of all
the sacred treasures kept in the Dzongs and temples. It is designed as a training manual and reference. If you use this guide, the sacred art will live longer and so will the dharma.

**Special thanks to:** Her Majesty Ashi Sangay Choden Wangchuck for her idea and inspiration. The Getty Foundation and The Friends of Bhutan for graciously providing the funding for the Handbook and the three training projects in 2003, 2005 and 2007. Mr. Singye Dorji, Director and Ms. Tshering Uden Penjor, Curator of the Textile Museum for facilitating the workshops and monastic site visits, and invaluable direction. Special thanks to Pema Tshering, Dorji Wangchuk and Gelay Jamtsho from VAST Voluntary Artists’ Studio Thimphu for the layout and illustrations. Big thanks to Kuenga Lhendup for English and Dzongkha translations and Lopen Ngawang Tengye and Lopen Tshoki Dorji for editing.

Individual thanks to all the writers and contributors, they really made the Handbook: Dorji Wangchuk and Kamal Pokwal, National Museum Ta Dzong, Paro; Sangita Gurung, Dago Sithey, Kunzang Choden, Tshewang Zangmo, Tshering Pelden, The Textile Museum, Thimphu; Uzen Tshewang and Lopen Tshering, Tashigang Hongtsho Geompa; Tshering Gyeltshen, Kuenga Norbu, Sonam Tshering, Tashigang Hongtsho Geompa; Lopen Ngawang Tengye and Lopen Tshoki Dorji, Tago Shedra; Sonam Dorji, Tashi Pelden, Wangda, Trongsa Dzong; Lopens Tshering Dorji and Phuntsho, Tashichoedzong, Thimphu.


Even if you find peace in foreign countries,  
You can only stay there for three days;  
Even if you live in suffering in your homeland,  
You stay there for a whole life time
III. Introduction to Preventative Conservation and Collections Care

All the sacred objects in the monasteries are part of Bhutan’s rich Buddhist history and heritage. Many are used for pujas and festivals. Some are very old and fragile. These artifacts have a short life if we don’t take care of them. They will be used up. Preserving them will extend their life. Your job as caretakers and good stewards is to properly care for these sacred objects. You need to protect these objects from physical harm and environmental damage. The first and most important job is to prevent damage from occurring. The second job is to repair or conserve the damages that have occurred.
There are two parts to conservation:

1. Preventative Conservation
2. Treatment

The most important job is No. 1 Preventative Conservation. This can be done by all monks who use this Handbook. Prevention of damage is done every day by taking special care of the artifacts. Ask yourself how conditions can be improved and take the small steps to change the current conditions. Such as: Prevent damage from sunlight by putting up curtains, prevent insect and rat damage by removing foods from storage rooms, prevent soiling by washing your hands, prevent tears and splits in thankgas by handling them gently, prevent mildew damage by using an electric fan in the summer. These are all examples of preventative steps to protect the sacred objects.
When an object is already damaged, then it may need Treatment.

Treatment is the skilled practice of cleaning, stabilizing and repairing damage to a relic. Treatment is complicated like surgery and requires expertise and the correct materials. All conservation treatments must be reversible and use the least invasive methods and safest materials.

Please do not try and repair a relic without conservation training. Don’t wash a thongdroel or thangka – it could fall apart. Bad stitching with thick unmatched threads, excessive cleaning, glues, rice, nails, and cellotape all cause damage. Sometimes this damage is irreversible. That means that it cannot be removed or fixed.
Doing less is better. Be mindful about how you care for these sacred objects. The most important task is following the simple steps in this Handbook to protect and prevent damage. There are monks and museum personnel who have been trained and can assist. (see list at back of Handbook)

IV. Good Housekeeping – Cleanliness

“Prevention is better than the cure.”

**Personal cleanliness.** Our hands are often dirty and oily. Maybe you cannot see this dirt, but it is there. This dirt transfers to the objects and is difficult or impossible to remove later. Wear clean gloves when handling objects. If the gloves are dirty, they are NO GOOD. Wash them every day and keep a clean pair in the storage room. Good care of the objects starts with your cleanliness.
a. **No eating, drinking or doma** when you are working with the sacred objects. Drinks can easily spill. Food and doma leave permanent stains. If you are eating, then your hands are not clean. After you have been filling butter lamps, your hands are oily.

b. **Cleanliness of Spaces.** "A clean lakhang will live a long life." "Cleanliness is next to Godliness" Keeping the lakhang clean will extend the life of sacred art. Keeping the lakhang clean is a very important job!
c. **Dirt and dust** are bad for textiles, books, metal and sculptures. As the dirt accumulates, it soaks into the object, staining it and changing the color. Dirt chews up the textiles and damages them. After some time, the dirt cannot be removed.

d. **The butter of lamps** is oily and cannot be removed. The smoke from lamps is black and makes the ladris, tenkheps, thankgas and wall paintings turn black.

e. **Food, butter, rice, cookies, dust and flowers** are food for insects and rats. Attracting the insects and rats invites them to eat the sacred objects.

"To know your limits is the hallmark of a wise person"
f. Open windows and doors let dust, dirt, insects, birds, and too much light inside. This makes your job of cleaning more difficult. Sunlight and strong electric lights fade the colors of textiles and paintings. Light destroys the silks. They tear and fall apart. Soon they are finished.

Simple Steps: What you need to do.

1. Wash your hands before going into the lhakhang. Wear clean gloves.
2. Follow a daily schedule to clean the lhakhang, alters and store. (see the schedule at back of the Handbook) Follow this routine dutifully. Write the details of what you did in the schedule. Work with a partner. Take your time.

3. Use clean cloths and feather dusters. Look carefully for dirt and spills. Clean in the corners, underneath carpets and pillows, high on the ceiling. Remove the spider webs and all the dust.

4. Wipe up any spilled water and carefully clean any spilled food or butter. Holy water with saffron will stain the textiles.

"Better to possess one virtue than a hundred nuggets of gold"
5. Do not use water on the wall paintings, thangkas and thongdrols. Water will leave stains on these objects.

6. Do not use rice to clean thangkas, thongdrols and other objects. It leaves a hard, sticky white stain which the insects and rats LOVE to eat!

7. If you have a vacuum, use it carefully on the sacred objects. Vacuums are very good for cleaning the rooms. When using vacuum with relics, use a protective screen. If you don’t have a screen, then don’t use the vacuum. The vacuum is very strong, and can suck up and eat the sacred object.
8. Do not keep lots of food, drinks and flowers in the lhakhangs. Clean up carefully after a puja.


10. Only light 1 butter lamp in the lhakhang.

11. Be careful with the burning incense sticks. Do not put incense burners directly on textiles and wood. This can cause a fire.

12. Cover all the wall paintings with curtains to protect from light, touching and scraping/scratching. This is very important to the long life of the wall paintings.
13. Put curtains over the windows to keep out bright sunlight. Keep glass or wood windows closed to keep out insects and dust. Put in glass windows if possible.

14. Make signs that say “please do not touch” or “please do not lean against the paintings”. This will help remind visitors to be careful and respectful.
V. Handling and Moving Sacred Objects  “Haste makes waste”

Carelessness and Haste. Most of the damage to sacred objects occurs with rushed and thoughtless handling. Bumping with a ladder, scratching on a sharp nail, dropping the relic, putting a relic down where it is wet or dirty, moving it across a burning lamp, spilling food on it, banging into a door, using dirty hands, not looking carefully, being in a hurry, answering your mobile phone, being a macho monk.........

Caution and Mindfulness. Taking your time is very important. Be gentle and loving to the sacred objects. They are old and fragile. They cannot be replaced.

The way the arrow is targeted is more essential than the way it is shot
The way you listen is more essential than the way you talk
**Simple Steps: What you need to do.** (Teamwork: The Story of the Four Friends, Thuenpa Puenshi.)

1. **CLEAN HANDS!** Wear clean gloves.

2. **Work with a friend.**

3. **Take your time.** Talk about the objects and how fragile they are. Work together slowly and mindfully.

4. **First decide** where you are moving the relic to. Plan how you are going to hold it safely. Think about what you are doing and do it gently.

5. **Use 2 hands.** Or 4 or 8 hands for a large sculpture or thongdroel.
6. Hold the objects carefully. Give them support. Use a strong box to move a heavy fragile object. Wrap cloths around sculptures to protect them.

7. Put a clean piece of muslin or cloth on the floor or table to receive the relic.

8. Open the doors or storage trunks in advance.

9. Don't answer your mobile when moving or carrying a sacred object.

10. Move ladders carefully. Don't scrape them against the wall paintings or alter.
11. Use metal tape measures carefully. The hook on the end is very sharp. It can damage textiles, paintings and wood.

12. When hanging a ladri, thongdroel or thangka, work together with a friend. Plan the lifting and moving carefully. Get 2 ladders to make the job safer. Do not pull on the textile.

13. Display: Make sure the relic is strong enough for display. If a thangka has a big tear, please do not display it.

14. Plan ahead. Several weeks before a puja or tschechu, look at the objects that are going to be used. If there is damage, contact a trained lopen or museum person for help.

“If you walk slowly, even the donkey will reach Lhasa.”
བོད་སྲིན་པ་བུ་ནེན་བྱུང་བུད་དགག་དེ་ལ་ཐོབ་མི་བུད་དུ་ཟེར་བྱུང་བུད་དེ་ལ་རིགས་པ་དེ་ལ་ལོག་པར་བུད་དུ་ཟེར་བྱུང་
མཁན་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་དུ་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་
དེ་བུད་དུ་ཟེར་བྱུང་བུད་དེ་ལ་རིགས་པ་དེ་ལ་ལོག་པར་བུད་དུ་ཟེར་བྱུང་
མཁན་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་དུ་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་
དེ་བུད་དུ་ཟེར་བྱུང་བུད་དེ་ལ་རིགས་པ་དེ་ལ་ལོག་པར་བུད་དུ་ཟེར་བྱུང་
མཁན་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་དུ་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་
དེ་བུད་དུ་ཟེར་བྱུང་བུད་དེ་ལ་རིགས་པ་དེ་ལ་ལོག་པར་བུད་དུ་ཟེར་བྱུང་
མཁན་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་དུ་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་
དེ་བུད་དུ་ཟེར་བྱུང་བུད་དེ་ལ་རིགས་པ་དེ་ལ་ལོག་པར་བུད་དུ་ཟེར་བྱུང་
མཁན་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་དུ་ཤེས་རི་ཤེས་རི་ཤེས་མཁན་བོད་སྲིད་
VI. The Store

Sacred objects spend most of their lives quietly resting in the store waiting for a special puja or blessing day. They spend 99% of their lives in the store. Therefore, we must make their resting place very safe and secure.

Most damage occurs from handling and moving. The second biggest cause of injury happens from poor storage. Leaking roofs are a disaster. Insects and rats eat textiles and cause damage that cannot be repaired. Open shelves are an invitation to rodents, dust and light. Bindis are easily eaten and the treasures consumed. Dust, dirt and light destroy the sacred objects. Wood boxes stain the thankgas and thongdroels. Broken locks and no security tempt theft and loss.

The store needs to be inspected regularly, cleaned and maintained in good safe conditions. Not just once a year! A regular cleaning schedule will help to protect the store from all vices. This is a very important room of the lhakhang or Dzong. Improvements and inspections are critical to the long life of the sacred objects.

The Store changes with the seasons. In the summer season, the rooms are damp and dark. Mold and mildew grows easily and destroys thankgas thongdroels and ladrirs. The insects are much more abundant in the summer. The humidity is so high that silver fish eat the books and textiles. Sunlight encourages all this growth. Dust and dirt add more food for insects.
Simple Steps: What you need to do.

1. Clean the storage room on a regular basis. Clean it very carefully. Work with the Uzen.

2. Check for insects and rats. Use the insect sticky traps to identify what pests are living in the store.

3. Use your nose as your guide. Mildew and mold have a distinct smell.

4. Use an electric fan all summer to circulate the air and prevent mildew from growing.
5. Do not store any food, butter or flowers in the store. The store is not a kitchen.

6. Keep the windows closed. Install glass if possible.

7. Roll all textiles. Folding them causes creases which don’t come out. Roll textiles on clean pvc pipes, with muslin.

8. Wrap the outside of each thangka, thongdroel or ladri in clean muslin. Do not tie them too tightly. This causes wrinkles.
9. If the muslin or bindis are dirty, wash them.

10. Keep thangkas, thongdroels, robes and ladris in a metal box. This will protect them from insects, rats and dust.

11. Line the inside of wooden boxes with muslin to separate textiles from wood. Wood is acidic and will stain the textiles brown.

12. Put clean muslin on the shelves with sculptures, instruments and bowls.
13. Use handmade paper, crumpled up, inside hats and boots to give them support.

Forbidden materials List: Please do not use any of these as they cannot be removed and cause damage!

Cellotape, thumb tacks, nails, staples, glue, rice balls, brown paper, newspaper, candles, pens.
The environment is the surrounding climate and conditions in our world. It includes temperature, humidity, light, pollution, dust and insects. Our environment affects the condition of all the relics and the building itself. Bad environment can damage relics. Light fades and destroys textiles; insects eat
textiles; dust injures paintings and sculptures, water leaks damage the building and all the contents.

Your job is to take steps to control the environment and stop excessive problems. Simple steps such as curtains, glass windows, regular cleaning, use of electric fans, and checking roof for leaks, can prevent disasters.

**Light**: All light damages relics. It makes them lose color, and become dry. Both sunlight and electric lights cause these problems. Textiles, paintings and paper are the most vulnerable. Reducing the brightness and length of time relics are exposed, can prevent most damage.

**Simple Steps: What you need to do.**

1. Put up curtains and keep them closed except when there is a puja or visitors. This will protect the ladri, tenkhep, phen, gyeltshen, (canopies and banners) from fading and falling apart.

2. Block windows in Store with curtains.

3. Turn off the lights except when there is a puja or visitors.

4. Don’t hang ladris and banners close to electric lights.
5. Examine textiles regularly for damage. Check inside the folds or under the tongues of banners to see if there is loss of color. If so, take the textile down and put it in the store.

**Temperature and Humidity (RH):** Cool and dry temperatures are good for the life of relics. But humidity is a big problem! Humidity can cause mold
and mildew on textiles, thankgas, wood and paintings. Humidity can cause rust on metals. High humidity makes a bad odor and attracts silverfish, clothing moths and wood borer beetles. This is particularly a problem in the summer.

**Humidity – safe levels:** 35% - 65% (above 65% and it is mold time)

**Temperature – safe levels:** 17 – 20 C

**Simple Steps: What you need to do.**

1. Use an electric fan in the summer in the Store.

2. Keep Store clean!

3. Check textiles, thankgas, ladri in Store on a regular basis to see if they are damp or molding.

4. If you find mold on relics, take them outside in the sun and dry them out. Lightly and carefully brush off the mold.
5. Dry out the Store.

6. Keep relic store boxes away from windows and outside walls.

7. Cover windows with glass if possible.

Pollution and Dust: Dust, car exhaust, and smoke from butter lamps and cooking are not good for the relics. These pollutants get stuck in the textiles, wood, paintings, metal and cause stains and damage. The dirt also attracts insects.

Simple Steps: What you need to do.

1. Keep Store and Lhakhang CLEAN!

A drain before the advent of water;
A ritual before the advent of a disease
2. Cover relics with muslin. Do this in lhakhangs that are not visited often. Wash muslin covers monthly.

Insects and Rats: Insects and rats will destroy all the organic relics if allowed. This includes wool, silk, cotton, fur, skins, leather, feathers, paper, and wood. Clothing moths eat wool, silk and furs. Silverfish eat paper and glue, and sometimes silk. Wood borers eat wood and anything near the wood such as silk, wool and cotton. Rats eat almost everything except metals. An infestation can completely wipe out the relic collections. It is difficult to prevent insects from entering open buildings. Your job is to continually check for insect and rat damage, remove the relics if they are being eaten, and clean the rooms very thoroughly. Use traps if you have them. If you find a big infestation, please contact The Textile Museum or National Museum and they can help with methods of insect elimination and relic protection.
Simple Steps: What you need to do.

1. Keep Store and all rooms spotlessly CLEAN.

2. Do not keep foods and plants in Store.

3. Check silks, wools, furs, skins on a regular basis to see if there is any insect activity. Look closely for dead insects and live larvae or worms.

4. Look for any flying insects and identify what they are.
5. Use sticky traps to indicate what insects are present.

6. If you find an infestation, call for assistance. Don’t wait! The insects and rats will continue to eat the relics.

**Building Maintenance:** The Dzong and Lakhang are HOME to the relics. The buildings are old and also relics. They start to fall apart after some years. They need to be fixed and kept in good condition to PROTECT the contents. Roofs, drain spouts, foundations, electricity, floors, pillars, windows and doors need to be checked regularly. The structure of the building needs to be in good physical shape. If you find a problem, contact the Division for Conservation of Architectural Heritage, and file a damage report.

“Chew on your own lot, even if it is a stc
You can not digest the lot of others, even if it is but...
VIII. Emergency! Fire! Water Leaks! Insect and Rat Infestations!

Simple Steps: What you need to do.

1. Call the Uzen immediately. He is in charge and needs to know about any emergencies.

2. Be most careful of YOUR life in the case of a fire or flood.

3. Do not panic. Be calm and clear headed.

5. Fire. Use the fire extinguisher on the flames. Call Police or Fire Department or DCP immediately. Use water, but not on a gas fire.

6. Use your wool robe or shawl to smother the fire. (not polyester)

7. Fire and Water Leak. Safely remove sacred objects as quickly as possible. Use cloths to wrap them and carry them out of the lhakhang.
8. Fire and Water Leak. Prepare a clean safe place to dry the objects. Keep watch.

9. Fire and Water Leak. Dry the sacred objects out in the sun on clean muslin or cloths. Turn them over to get them dry on both sides.

10. Mold or Mildew. Remove from storage and unwrap. Place in sun to dry and kill mold. Do this 1-2 days until mold is no longer growing. Brush it off. Vacuum if possible. Check all places near this object and clean with a disinfectant “Phenol” to remove mold. Put circulating fan on damp areas and objects.

11. Fire, Water Leak, Insects. Call the Textile Museum or DCP for treatments. They will send professionals to work on the objects. Do not try your own remedies.
12. If you find insects in many textiles, please call the Textile Museum. They will help with fumigation, cleaning, trapping and isolation into oxygen free packages.

13. Remove the infested textiles from the store or lakhang. Separate them from the others.

14. Clean the store or lakhang very thoroughly. Wash the floors with a disinfectant (Phenol) and water. Clean in the corners and ceilings. Do this once a week for 6 weeks. The insect eggs can live for a long time and hatch and keep eating.

15. Keep checking the store and quiet places to see if insects are still active.

"The deliberation of three people is preferable to the thought of a single person"
IX. Conservation Treatments: A Basic Approach

If a relic is broken, badly stained, torn, or damaged and needs conservation treatment, please contact a skilled person. (See list in the back of Handbook.) Please do NOT try to fix problems. The wrong type of cleaning or repair can cause permanent damage. It is very important to do treatments with care, skill and knowledge.

If you have received conservation training, please follow the guidelines of your training. Be thoughtful, slow, patient and respectful of the relic. Know your limitations. Do not try to fix problems you do not know how to do. No one has all the skills. If you have questions, or need materials, please get assistance.
a. The first step is careful examination of the object. Write a condition report and treatment proposal. Make sure to get the approval of Uzen or owner. (Use the sample Condition and Treatment Report in back of Handbook.)

b. Look at relics needed for a puja or tshechu several weeks before they are required. Look for any damage. Determine if they are in good enough condition to hang or display. If not, make a plan with the Uzen for stabilization and repair.

c. Determine if a simple stitching treatment will work. Decide which treatment is best. If a fabric patch support is needed around a jushing/rod/ or hole in textile, make sure you have the right color and weight of material.
d. Select the conservation materials (fabric, threads, cleaners, paints) with thoughtfulness. If you don’t have the right materials, don’t do the treatment. Bad materials will cause irreversible damage.

e. Work with a friend if the object is large.

f. Refer to the stitching samples in the Handbook.

g. If you are not trained in the methods of conservation repair, please contact a monk who has received conservation training.

X. How to Roll and Store Thankgas and Thongdroels

शुल्कल कर्मकीय देवयानि देवसन्न शुल्कलकर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
कर्मविशेष शुल्कलकर्मकीय उद्योगकर्मविशेष शुल्कल कर्मकीय उद्योगकर्मविशेष
Thankgas, thongdroels, and ladri need to be rolled for storage. Folding makes creases. Thankgas and thongdroels can be rolled on their jushing. Ladris need to be rolled on pvc pipes. Fragile textiles need to have clean muslin laid on top of the flat piece and then rolled together. The muslin protects the inner surfaces. Clean muslin should be wrapped on the outside of each rolled textile.

How to roll a textile or thongdroel. You will need clean muslin, scissors, tape measure, ties or pieces of torn muslin, paper or cloth identification tag.

- **ʼjomthong paṅsa bzingbo phyagpa snyingpo rgyud kyi sgron ma gsal bzhagshur**

- Prepare your working space. Put clean muslin down on the floor or table where you are working.

- **gsangma ba bzhin phye bral chos sgron ma bzhin**

- Do not roll thankgas and thongdroels in the air like a flying bird or kite.

- **gsangma ba bzhin phye bral chos sgron ma bzhin**

- **gsangma ba bzhin phye bral chos sgron ma bzhin**

- Use two hands and hold thangka by the knobs. Do not grab or hold in the center. This will damage the painting.
- Lay the thangka or thondroel on a piece of clean muslin. Roll the thankga from the lower rod jushing end. Then wrap the thangka in the muslin. Tie it loosely at both knob ends and in the middle with strips of muslin.

- If the thangka or thondroel are very fragile, paint flaking or embroidery falling off, then roll the entire textile with muslin inside. Lay the textile out flat and unrolled. Put a piece of clean muslin over the whole face. Then roll it with the muslin inside. Tie it loosely.

- Put a written identification tag on the outside. Write on paper or fabric.
XI. How to Store Boots, Crowns, Hats or 3-Dimensional Relics

Boots, crowns, lama hats and baskets are 3-dimensional. They need support inside for safe storage. Otherwise, they collapse and get wrinkled, bent and damaged. Crowns and hats should not rest directly on the edges and brims. Hats need to be elevated on a support. Supports can be made for the inside of boots, crowns and hats out of cotton roll and muslin.

How to make a support for boots or hats. You will need: clean muslin, cotton roll or polyester stuffing from a bed pillow, scissors, thread, tape measure, pins and sewing needle.
- First measure the inside of the hat or crown. Write the dimensions, circumference, height. Look carefully at the shape of the object and copy this shape in your design of the support.

- Cut a piece of clean muslin for the covering of the support. Stitch together any side seams and leave one seam open for stuffing.

- Fill the covering so that it takes the right shape to support the inside of the object. Try fitting the support into the object to see if more padding is necessary, or if the shape needs adjusting.

- Make sure the support keeps the edge or brim of the hat off the shelf. A hat should be elevated by the support.
- Stitch the seam closed.
- Insert the padded support into the hat.
- Wrap or cover with clean muslin. Put identification tag on outside.
Schedule of inspections for religious artifacts

(..................................Dzong/Monastery)

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Type of agencies found</th>
<th>Actions taken</th>
<th>Observation/Problems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of care taker/inspectors</td>
<td></td>
<td>Dust</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dirt</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cobwebs</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trash/rubbish</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mold/mildew</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rat poop</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Insects</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bird droppings</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dampness</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leakages</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dust</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dirt</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cobwebs</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Trash/rubbish</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mold/mildew</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rat poop</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Insects</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bird droppings</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dampness</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leakages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>杲bras</td>
<td>རྣམ་སྐྱར་བརྩེའི་སྲིད་དོ</td>
<td>རྣམ་སྐྱར་བརྩེའི་ལྷག་གིས</td>
<td>དབང་ཆེན་པོ་</td>
<td>འབྲེལ་བརྙན་</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------</td>
<td>--------------------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>བློ་གྲོལ།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ཐེ་གྲལ།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>འབངས་དབང་གི་</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>འབོད་པརཆེན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>སྦྱར་དབོན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>གཙོ་བོད་དབོན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>བཟུང་གུ་</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>དུས་ཤེས་</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>རྡུབ་པརཆེན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>སྦྱར་དབོན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>འབྲོད་པརཆེན།</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
བོད་འབྲོད་བེད་དུ་སློབ་དཔེ་གཉིས་ཀ་དང་བཅོས་པའི་སྔོན་འཛིན།

གནས་པར་ཐུབ་ཀྱི་མིང་གི་གཏོང་འཕྲིན་སྐྱེ་ཁྲིམས་

དོན་དོན་ཕྱིར་མཐུར་ཡོད།

དོན་དོན་ཐོན་མཐུར་ཡོད།

བསམ་བུ་འི་ཡུལ་འདི་དེ་ཡོད།

བསམ་བུ་འི་ཡུལ་འདི་དེ་ཡོད།

ཕོ་ཕོར་བོ་ཐོས་པོ་དེ་ཡོད།

ཕོ་ཕོར་བོ་ཐོས་པོ་དེ་ཡོད།

བོད་ལྷོག་བོད་རྩིས་གསུམ་བོད་སྔོན་འཛིན་

བོད་ལྷོག་བོད་རྩིས་གསུམ་བོད་སྔོན་འཛིན་
བྱེད་པ་མི་འགྲེམ་པ་

བྱེད་པ་མི་འགྲེམ་པ་

བྱེད་པ་མི་འགྲེམ་པ་

བྱེད་པ་མི་འགྲེམ་པ་

བྱེད་པ་མི་འགྲེམ་པ་

བྱེད་པ་མི་འགྲེམ་པ་
བསམ་བཤད་དེ་བཞིན་ཕྱིན་ཐོན་བཟང་ཞིག་གཏོགས་པ་ནི་མེད་བསམ་བཤད་ཀྱིས་བཟང་བྱུང་།

དབང་ཕྱོགས་

སྐྱོང་གནས། ཆོས་རྒྱས། རིགས་སེམས་བཞིན་པའི་

སྐྱོང་བོད་ལྔ་སྤྱོང་། བློ་སྦྱོང་། རྒྱུན་རྒྱུས། རྒྱུ་རྒྱུས། རྒྱུན་སྒང་།

དཿན་ཅིག་ཉིད་ཀྱིས་ནི་ནང་བཟང་བཟང་བཟང་བཟང་བཟང་དུ་རང་བོད་དུ།

དབང་ཕྱོགས་

སྐྱོང་བོད་ལྔ་སྤྱོང་། བློ་སྦྱོང་། རྒྱུན་རྒྱུས། རྒྱུ་རྒྱུས། རྒྱུན་སྒང་།
Anatomy of a Thangka

- **Hanging string** - Thap
- **Red/yellow border** - Zhari Marsel
- **Painting** - Melong (Mirror)
- **Back lining** - Jabsha
- **Lower Rod** - Jushing

- **Curtain** - Zheikheb
- **Ribbons** - Darchang
- **Knob** - Toe
List of Conservation Stitches

- Running
- Cross
- Blanket or Button Hole
- Patch support with zigzag
- Blind
- Reweaving
- Ladder
Sources for Materials:

Kuenrig Tshongkang, Thimphu: muslin, support patching silks, threads, scissors

Sephub Gyeltshen, Thimphu: silk mentsi, muslin, silks

JD Enterprise or DP Enterprise, Hongkong Market, Thimphu: pvc pipes, plastic sheeting

Kelwang, Dolma: vacuum cleaners, electric fans, irons, heaters

Norling Medical Supply, Thimphu: cotton roll

Contacts for Treatments, Materials, Emergencies:

The Dzongkhag Cultural Officer of your respective dzongkhags.
The Textile Museum, Thimphu - Conservation and Collections Staff, Telephone 02-321516, Fax 334412

National Museum, Ta Dzong, Paro – Conservation and Collections Staff, Telephone 08-271257, Fax 975-8-271510

Lopens Trained in Preventative Care and Textile Conservation, 2008

Lopen Tshering Gyeltshen, Tashigang Hongtsho Goempa, Tel. 02-380330

Kuenga Norbu, Tashigang Hongtsho Goempa

Sonam Tshering, Tashigang Hongtsho Goempa

Lopens Ngawang Tengye, Tago Shedra, Telephone 02-361282
Lopen Tshoki Dorji, Tago Shedra
Lopen Sonam Dorji, Trongsa Dzong, Telephone 03-521101
Lopen Tashi Pelden, Trongsa Dzong
Wangda, Trongsa Dzong
Lopen Tshering Dorji, Tashichodzong, Telephone 02-321757
Lopen Phuntsho, Tashichodzong.