



Welcome to the Queen Sirikit Museum of Textiles. Nine years in the making, Thailand's newest museum was created through the generosity of His Majesty the late King Bhumibol Adulyadej and Her Majesty Queen Sirikit and the combined efforts of a dedicated team of Thais assisted by many national and international experts.

### **About the Museum**

The museum is the gift of Her Majesty Queen Sirikit and Her SUPPORT Foundation to the people of Thailand. In 1976, Her Majesty created SUPPORT to further encourage the production of traditional Thai handicrafts.

The establishment of the Queen Sirikit Museum of Textiles embodies Her Majesty's efforts to assure the preservation of Thailand's textile arts for future generations.

### **Creating the Museum**

In 2003, Her Majesty Queen Sirikit requested permission to use a then-vacant building on the grounds of the Grand Palace to house a new museum of textiles. The 1870 Ratsadakorn-bhibhathana Building was graciously granted for this purpose by His Majesty the late King Bhumibol Adulyadej. The office building—for many decades the Ministry of Finance—was completely remodeled into a state-of-the-art museum; its modern facilities include a new lobby, galleries, storage, an education studio, library, lecture hall, and Thailand's first dedicated textile conservation laboratory. Nonetheless, its past is still very much present, in the preservation of its original façade and many internal architectural details.

### **Mission and Goals**

The museum's mission is to collect, display, preserve, and serve as a centre for all who wish to learn about textiles, past and present, from Southeast Asia, South Asia, and East Asia, with a special emphasis on the textiles of, and related to, the royal court and Her Majesty Queen Sirikit. Additionally, its goal is to create public awareness of Thai identity and culture, and the beauty of Thai traditional textiles, through research, exhibition and interpretation. The museum's objectives, set by Her Majesty, are being achieved by the museum staff, guided by Her Royal Highness Princess Maha Chakri Sirindhorn.

### **Visitor information**

Hours of operation: The museum is open daily from 09:00 -16:30  
Last admission is at 15.30

Admission: *Visitor to the Grand Palace:* Admission to the museum included in your entry fee; please show your palace ticket at the ticket desk for museum admission.

*For those wishing only to visit the museum:*

Adults: 150 baht

Seniors (over 65): 80 baht

Students (with ID): 50 baht

Youth (12-18): 50 baht

Children (under 12): free

Location: Ratsadakorn-bhibhathana Building  
The Grand Palace, Phra Nakhon  
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## **Opening Exhibitions**

### **Auditorium: Textiles in Thai Coronation**

From May 12, 2019 Until August 31, 2019

To honor King Maha Vajiralongkorn Phra Vajiraklaochaoyuhua and to disseminate knowledge and understanding on the coronation as well as the fabrics and apparel used in the occasion for those who are interested in this rarely seen traditional Thai customs as it has been 69 years since last such event, the coronation of King Bhumibol Adulyadej, Rama IX.

### **Gallery 3-4: A Royal Treasure: The Javanese Batik Collection of King Chulalongkorn of Siam**

From November 1, 2018 Until May, 2021

A Royal Treasure: The Javanese Batik Collection of King Chulalongkorn of Siam is an exhibition dedicated to showcasing this collection and telling the story of His Majesty King Chulalongkorn's three trips to Java and his fascination with batik. It presents exceptional examples of batik from His Majesty's collection which have never been publicly displayed.

## **Museum Departments and Facilities**

### **Curatorial**

A curator's work is at the heart of the museum and is grounded in its collection: among other duties, curators add to and work with the collection and interpret it for the public through exhibitions and their related publications. In so doing, they collaborate with every other museum department. To create the museum's inaugural exhibitions, the curatorial team developed the story each was to tell, located the necessary objects, researched them, and wrote the explanatory text for the installation, catalogues, and website—a complex, three-year-long process that involved collaborative work with conservators, registrars, designers, outside consultants, and many others.

### **Conservation and Registration**

Textile preservation is one of the museum's main missions. The museum has a fully equipped textile conservation laboratory and a staff of three conservators who were responsible for the treatment and mounting of all the textiles and costumes in the galleries. This, too, was a laborious and collaborative process; many of the older textiles were fragile and required repair, and each one-of-a-kind dress required that a form be customized to fit it exactly. The conservators worked with curators and designers to determine the

presentation of the textiles, garments, and mounts in the exhibition, and also with the registrars on issues of collection care, storage, and photography.

Registrars focus on the practical aspects of collection care and tracking—assigning each piece a unique number as it enters the collection, adding to and maintaining the collection database, and getting objects out and putting them away as needed. Registrars also handle related issues such as insurance, loans to and from private individuals and other institutions, and the safe transportation of objects and even entire exhibitions.

### **Storage**

Preservation begins with proper handling and storage. The museum's textile-specific compact storage system can house between 10,000 and 15,000 items, so it will accommodate the museum's growing collections for many years to come. Storage is fully climate-controlled to international standards and all objects are frozen before they are stored to pre-empt any possible insect infestation.