

ASIAN TEXTILES

MAGAZINE OF THE OXFORD ASIAN TEXTILE GROUP

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Textiles from the great museums of Paris

Also in this issue: Textiles of Sumatra Part 2, Index, A textile trip to the Himalayan Kingdom of Bhutan, and much more....

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Front cover picture: Cotton shirt, decorated with hand-painted *suras* and quotes from the Quran, 15th Century, Sultanate of Delhi, from the Jean and Krishna Riboud Collection, Guimet Museum, Paris.

Back cover picture: Tekke Turkoman tulip pattern *chyrpy* for a married woman, mid-19th Century, from the Jean and Krishna Riboud Collection, Guimet Museum, Paris.

Asian Textiles is published three times a year, with deadlines on the first Monday in February, June and October.

DEADLINE FOR THE NEXT ISSUE IS

MONDAY 1st JUNE 2009

Contributions should be emailed or sent to the Editor

— contact details on the back page

Editorial

Some may have thought that the dozen or so members of OATG who braved the weather, disrupted travel and, to cap it all, a general strike in France, to visit textile collections in the museums of Paris were completely mad. Yet somehow the trip turned into a triumph (see pp19-22 for a complete report).

For that we have to thank Philippe Labreux, a friend of OATG, and his wife Eva, who made the connections in Paris, approached the curators and ensured that we received a wonderful welcome in all three museums we visited. The curators at the museums were all splendid and went

out of their way to show us items or explain their significance.

We should also thank fellow OATG member Sheila Paine, who entertained us in her Paris apartment and took us on a guided tour of the Marais district, before leading us to a wonderful restaurant for dinner.

Felicity Wood wrote to me to say, "It was a most enjoyable three days. We saw so many things that it would have been hard or impossible to see as individuals - there were some great treats - and everything fell into place so well."

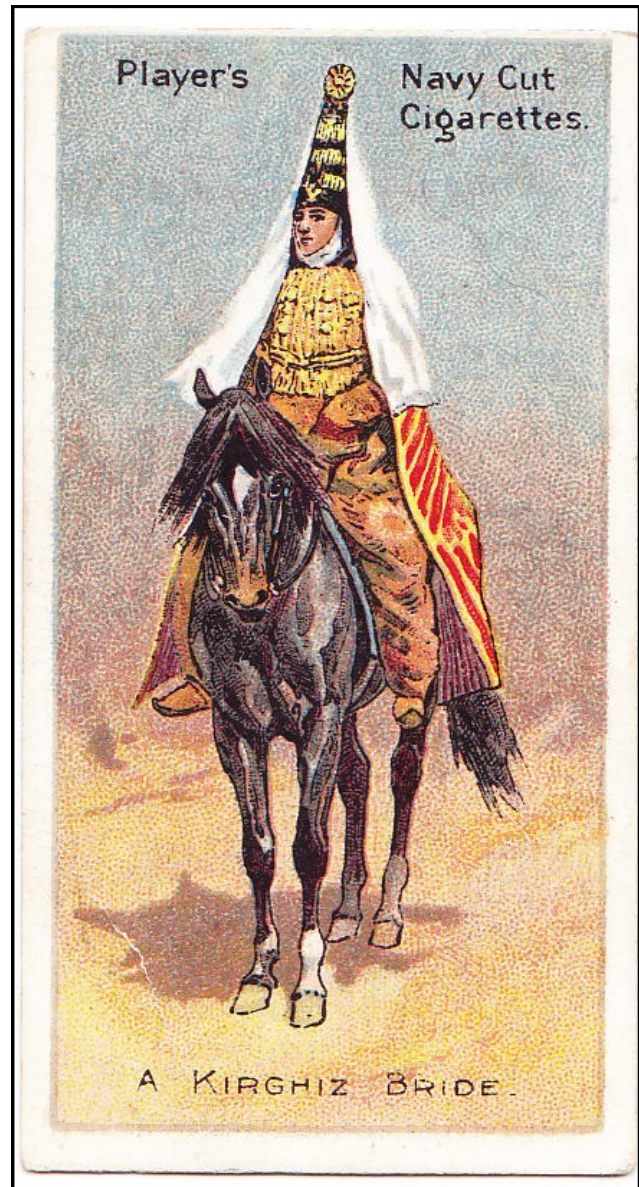
Fiona Sutcliffe wrote to say, "I found looking at the pre 16C textile fragments in the beautiful surroundings of the Cluny Museum very moving, and seeing again the Lady and the Unicorn tapestries has reminded me to re-read Tracy Chevalier's book of the same name with its insight into medieval tapestry making."

And Rosemary Lee echoed many people's thoughts: "My favourite and most relaxed moment was sitting round Philippe and Eva's dining table with a huge bowl of soup and seeing everyone so relaxed and, still, enthusiastic after a pretty busy programme!"

The visit highlighted the fact that textiles are a fundamental part of any great ethnographic collection. The Guimet, Quai Branly and Cluny museums amply demonstrated that they have world class collections which complement those our members are, perhaps, more familiar with.

And we very much look forward to further collaborations with the Paris museums and the chance to show them some of the treasures of the Oxford museums.

The Editor



This cigarette card comes from a John Player & Sons set called 'Riders of the World', issued in 1905. It shows a Kirghiz bride wearing the tall conical hat known as a *shirkule*. There are many descriptions of Kirghiz and Kazakh women wearing these hats, but I have never seen one in a collection. Any further information welcome. (Editor)

OATG EVENTS PROGRAMME

Wednesday, 15 April 2009

Naga Textiles: Identifying the Tribe - Continuing a Culture

With Lesley Pullen, Researcher and Lecturer, Material Culture of Southeast Asia, SOAS.
Lesley Pullen completed her Masters at SOAS in 2008

An illustrated talk based on a field trip through northeast India's Nagaland state, culminating in attending the annual 'Hornbill Festival' Lesley will be sharing some Naga textiles from her private collection and invites members with Naga textiles to bring them to the talk for discussion.

Wednesday June 24 2009 at 5.45pm

'North Vietnamese Embroidery: -exploring a partnership project with London, Limerick and Hai Duong'

by Professor Michael Hitchcock, Deputy Dean, Chichester University.
Prof. Hitchcock has a particular interest in rural development and cultural heritage in South East Asian countries

Talks are held at the Pauling Centre, 58 Banbury Road, Oxford.

Refreshments from 5.15pm. Visitors welcome (£2)

Programme Coordinators: Rosemary Lee 01491 873276 rosemary.lee@talk21.com

Fiona Sutcliffe 01491 872268 j.v.sutcliffe@talk21.com

In her own words: OATG's new chairman, Aimée Payton

I have always been passionate about textiles and clothing and surpassed my mother's sewing skills while still at primary school. She is a member of OATG so I am hoping she is not offended by this public dishonour. Sorry Mum! I have knitted, sewn, crocheted, woven, dyed, felted and designed from a very early age. I got involved in costume making and design through working in a costume hire company at the age of 13 and various Am Dram and school productions.

I studied costume design at the University of Manchester which fuelled an increased interest in research. However, I came out of my degree vowing never to work in theatre and enrolled on the History of Design and Decorative Arts masters at the University of Brighton.

While at Brighton I became interested in unravelling the layers of meaning imbedded in clothing. I found that this was even more intriguing when looking at depictions of historic clothing, particularly in film. I was fascinated by how designers interpreted shapes, colours and details from a culture that was not their own and created costumes which spoke to modern audiences. I wrote my dissertation on the methods of research and interpretation used at Shakespeare's Globe Theatre and was employed to research clothing for their productions for the next three years.

True, I ended up working in a theatre but I felt this experience was different. This was an academic experiment as well as entertainment. We were trying to understand what the clothes meant to the people of Shakespeare's day, rather than how we can use their clothing language to say something to people of today.

My work at Shakespeare's Globe Theatre exposed me to clothing in museum collections around the world. Unfortunately this was mostly through photographs of the objects rather than visits and I wanted to be able to work more closely with these museum pieces.

My job at the Ashmolean Museum has been fantastic as although I am not directly responsible for any textiles, my colleagues have involved me in their work with textiles when ever they can. I will be installing the textile gallery in the new Ashmolean, which I am very excited about. I am also doing some personal research into the shoes in both the Eastern Art Department and Antiquities Department.

Dr Ruth Barnes has fuelled my interest in Asian textiles and I would like to thank her immensely. I must also thank her for agreeing to co-chair with me for the first year so I have her vast bank of knowledge to draw on. The fantastic, dedicated Committee members will also make my task less daunting and I am very excited about working with them.



Where next for www.oatg.org.uk?

Our website manager, Pamela Cross, explains how the website has developed since it was launched almost five years ago. Now we want your feedback on where it should go next.

The OATG website was launched in the summer of 2004 with the main aim of providing a web presence for OATG, to allow its current programme to be easily accessed, to support membership applications and to allow electronic contact to key committee members.

Since launch the contents of the current edition of the magazine, now *Asian Textiles*, have been set out on the Newsletter page. From here can be found summaries of contents and covers of back issues listed in groups of 10 as far back as the first issue. However, although this information has been available and could perhaps help members track down an issue containing a particular article or book review, it has not been very user friendly. I have therefore added a Google search feature to the website which allows it (and the web at large) to be searched. The Google search box is at the bottom of every web page.

Next, in order to make it easier to find a particular search item in the results, I have now created separate web pages for each back issue and linked them all to a matrix of covers which is accessible from the lower half of the Newsletter page.

I would ask members to be patient with the search results as we are dependent on Google crawling the site to provide a cache of actual live pages which are delivered in the results from a search of the site. At the moment the Google cache contains the old 1-10, 11-20, 21-30 and 31-40 back issues pages from a crawl in December 08, as well as the new individual newsletter summary pages from a crawl in mid Jan 09.

If you click the old summary pages - which, unfortunately appear at the top of the search results - a 404 error that the page cannot be found is generated as I have now removed these old pages from the live website. Hopefully Google will catch up with reality in the next month or so. Meanwhile, please just ignore the old summary pages in the results and move on to the individual issue results which are clearly shown by issue number and date of publication.

From the launch we have had thoughts about providing access to back issues in PDF (Portable Document Format) file format. However, only the very latest issues are already in this format and it would be a major task to scan and convert all the earlier issues. It would also necessitate a major development of the website to allow log-in by individual current members. Our magazine editor, Nick, is keen for current issues to be accessible on-line so that members can see photos in colour. (The newsletter we send to the printer is in full colour and it is only cost that prevents our members receiving it this way).

The links page on the website is an accumulation of links to websites which have been mentioned or featured in *Asian Textiles* - mainly museums and associations. It is not an exhaustive list of sites on Asian textiles. If you find that any of the links generate errors please let me know (via the web editor link mentioned below). Nick is keen to feature good Asian textile websites so do let him know of any that catch your eye.

In mid 2007 we added a Paypal facility to the website, which allows international members

without sterling bank accounts to pay for a subscription. This is mentioned on the website on the membership and newsletter pages. Currently PayPal payment is not available for the general membership.

In 2008 we added an 'Events Stop Press' web page (accessible from the header on every web page) to the website as a result of information being sent in by members that would be out-of-date by the time the next edition of *Asian Textiles* was circulated. Please continue to send Nick any information that you have on exhibitions, talks and conferences and copy me (via the web editor link mentioned below) on any very immediate items that I can highlight on this page. I will also include here any last minute changes to the OATG programme.

We would be very interested in getting feedback on the website or developments that you would like to see. In particular we would like to know how much interest there is in being able to access on-line back issues or taking advantage of colour photos in the current issue. It would be great if you could find the time to send in any comments you have so that we can include your thoughts in our planning.

Oxford Asian Textile Group

Welcome to the website of the Oxford Asian Textile Group

Use the links on this page to find out [about us](#), become a [member](#), send for [newsletters](#) and to look at our current [programme](#) of events.



The Hajji Babas on display in Washington

Since its formation 75 years ago members of America's pre-eminent textile collectors' club have been scouring the world for beautiful objects. Now you can see some of them at the Textile Museum.

The Textile Museum in Washington is now running (until 8 March 2009) an exhibition entitled *Timbuktu to Tibet: Rugs and Textiles of the Hajji Babas*, which examines the central role that rugs and textiles play in diverse cultures from North Africa, the Middle East, Central Asia and beyond.

The 90 Oriental carpets and other woven objects on show highlight the dazzling beauty of the pieces and explore the context in which they were created and used within cultures on several continents.

The exhibition's title refers to the New York-based Hajji Baba Club, America's oldest society of rug and textile collectors, which celebrated its 75th anniversary in 2007. *Timbuktu to Tibet* features rugs and textiles either held in the private collections of Club members or donated by them to The Textile Museum and other institutions.



Saddle cover, Azerbaijan, 19th century. Judy Brick Freedman. Photo by Don Tuttle Photography.



**Bridal veil, detail, Central Asia, Tajikistan, 18th or 19th century.
Bruce and Olive Baganz. Photo by Don Tuttle Photography**

The Hajji Baba Club draws its name from the hero of a 19th-century English novel by James Morier, *Hajji Baba of Ispahan*. The book purports to be the true-life adventures of a Persian, whose escapades take him from the lowest to the highest social stations and back again. So good is the parody that for many years it was believed in Persia that the book had really been written by a Persian.

Over its 75 years, Hajji Baba Club members have donated objects to the collections of many major museums, including The Textile Museum, the Metropolitan Museum of Art, the Brooklyn Museum of Art, the Museum of Fine Arts (Boston), the Philadelphia Museum of Art, the Harvard University's Fogg Museum and Winterthur Museum.

It currently boasts 185 members, including museum curators and directors, auction house directors and board members of the International Conference on Oriental Carpets. George Hewitt Myers, founder of The Textile Museum, was himself an active member of the Hajji Baba Club.

"By exploring the history of the Hajji Baba Club in *Timbuktu to Tibet*, we are able to celebrate the contributions of Club members past and present, and to chronicle how the Western understanding and appreciation of traditional textiles have changed over the 20th century," said Sumru Belger Krody, associate curator of Eastern Hemisphere Collections.

According to the Textile Museum's notes on the exhibition, people use textiles to express their diverse traditions, lifestyles, fashions and technologies, all while addressing fundamental physical, aesthetic and spiritual needs. Textiles serve as clothing, provide shelter and accompany rituals. Through material, colour, pattern, design and other facets, textiles reveal an individual's wealth, social status, occupation, and religious and ethnic associations, as well as a culture's values, codes and social order.

The exhibition seeks to illuminate these encoded messages and explore the varying functions of carpets and textiles. By examining the practical uses and complex iconography of the rugs

and textiles on view, the exhibition offers visitors a deeper look into the lives, beliefs and events that shape cultures around the world. It makes a clear separation between nomadic and settled cultures, noting the aesthetic, technical and functional differences as well as the mutual influences.

In nomadic societies, textiles were shaped by the need for regular movement, as well as providing a medium for artistic expression. They were made for personal use, solely by women, and only sold in times of extreme hardship. Beyond their practical role as furnishings and other items for everyday living, textiles were used as decoration on animals and in tents during special occasions such as weddings, religious ceremonies and when hosting guests.

Traditional designs were passed down by memory from one generation of women to the next, with little change. Many familiar motifs have now-forgotten origins, such as the hooked motif rendered in a variety of colour combinations on a bag woven by women of the Shahsevan tribe in north-western Iran.

People living in settled, urban societies, who had greater wealth produced much more intricate designs, complex weave structures using expensive silk and metal yarns. They were able to sustain highly specialized and skilled craftsmen, from designers to weavers, who worked on major textile projects. Settled societies also had adequate time and financial means to pursue sericulture, or silk cultivation, and to grow cotton, both of which produce important materials for weaving.

In traditional Islamic urban societies, it was the king, shah, sultan or local ruler who, according to the ideals of the time, would maintain an artistic establishment employing poets, artists, musicians and a great variety of skilled craftsmen. These craftsmen produced items of the highest quality, such as weapons, furnishings, clothing and animal trappings for the court's use.

These courtly styles were closely followed by the less wealthy, who were always keen to stay in fashion. High on the list of desirable items were silk textiles, which were produced by the most advanced technology of the times and often were the most expensive items in circulation. These silk textiles were frequently copied using a less expensive material or a technology such as embroidery that did not require large, complex looms.

Between the highly commercialized textile industries of towns and the personal weavings made by nomads are objects produced in villages. Village weavers, always women, worked at home creating textiles for themselves and for sale.

This part-time self-employment supplemented the family income and allowed the women to fit the weaving work into their days while also keeping an eye on their children. Textiles made within these communities tended to have strong primary colours and bold designs, often to a local design.

The exhibition features selections from the exhibition *Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collectors*, which was on view in 2008 at the New York Historical Society.

Jon Thompson, recipient designee of The Textile Museum's 2008 George Hewitt Myers Award for his lifetime achievements in the field of textile arts, served as guest curator of the initial presentation and authored the accompanying catalogue. Sumru Belger Krody organized The Textile Museum's showing. Textiles on show include:

- A vivid 20th-century wool felt from Daghestan in the Eastern Caucasus, today used as a wall or floor covering but still linked to the nomadic past through its name, *arbabash* (cart cover)
- A wall hanging from 19th-century Turkey or Syria illustrating architectural and floral motifs
- An elaborately embroidered saddle cover, fashioned to adorn a horse belonging to Azerbaijani nomads in the 1800s.

"Following the approach Thompson took at the New York Historical Society, we sought to tell the story of the people who made the objects, the ways they lived and worked, and the functions of the pieces they created," said Sumru Belger Krody. "This allows us to explore the cultural context in which the objects were made and used in addition to showcasing the textiles as beautiful works of art. This unique approach makes the material more accessible to those less familiar with the textile arts, and deepens our appreciation and understanding of their significance."

Bhutan: The last Shangri-La

Susanna Reece's diary of her visit last autumn to Bhutan describes how modernity is gradually seeping into a very traditional society

Friday 26th September 2008

Early morning in Paro, Bhutan. The still damp air, thinner than our lungs are used to, is full of chirring insects, birdsong and barking dogs. But it's the quiet beauty of the place that really takes your breath away. Arriving last night, a few Westerners among dozens of Buddhist monks, we all stayed on the tarmac taking it in - no-one was hurrying into the terminal building. The change from the frenetic pace of Kathmandu was palpable.

Maroon and saffron monastic robes mingled with the yellows and greens of the rice fields and the blue-white of the mountains. Tantric Buddhism of the Mahayana School – the Diamond Vehicle - is Bhutan's national religion. All the monks wore expensive watches.

Driving up to our hotel, a former palace with wooden floors and gloriously decorated rooms, we circumnavigated the airport, appreciating why only the Bhutanese national airline has so far dared the chicane through the Himalayas to this remote spot.

As we circled a patchwork quilt of rice fields and low buildings with red chillies drying on green roofs (fresh chillies cooked in cheese, *ema datse*, is the national dish) people stopped to



Textile ceiling hanging at Gangtey Palace Hotel in Paro (pics on p13, 14, 15 by Ross Mackenzie)



Foot loom weavers at National School of Arts and Craft

wave and smile. “Have we died and come to heaven?” our fellow traveller Martin asked, and it felt like the right question. You could understand why Bhutan has been called the last Shangri La.

Now the patchwork quilt is beneath me as I walk clockwise round the tiny *chorten* in the grounds of the hotel. Low clouds chug across the valley and a chough is hopping about on the lawn. The colours are so in tune with those in the throw I’ve just knitted that it feels like I’ve always known this landscape, as if I’d always glimpsed it out of the corner of my eye...

Saturday 27th September 2008

Thimphu, the most laid back capital city I’ve ever visited, is a good place to spend World Tourism Day. Famous for including Gross National Happiness in its economic planning, and helped by geography and a skilful Royal Family, Bhutan has successfully preserved its borders against two powerful neighbours, China and India. This year the King has handed power to a democratic government and on 6 November his son, still only 26, will put on the Raven Crown.

Bhutan is a strange but somehow satisfying mix of modernisation and tradition. There is certainly poverty here but no beggars and none of the squalor we saw in Nepal. Most youngsters carry mobile phones, including the boy monks who drape themselves over the park benches around the clock tower in the central plaza.

Everywhere we go there are prayer wheels and flags to generate good *karma*. Both men and women seem willing to wear the national dress, which is highly encouraged, and compulsory when visiting the *dzong*, a combined monastery and administrative centre present in every town.

Men wear the *go*, a knee-length robe tied at the waist by a card-woven belt or *kera* and, surprisingly, Argyle socks. Women wear the *kira*, a folded ankle-length rectangle, worn over a blouse and topped off with a brightly-coloured jacket.

In the bar last night I met a Bhutanese man in his fifties who had lived in England for a time. He is worried that children are becoming exposed to the outside world through new technology. If you’ve lived in the mountains on yak meat and yak butter with no roads and no electricity and sud-

denly you see a very different life on-line, aspirations will inevitably change. “How long will we be able to maintain our values against materialism?” he asks, acknowledging that many in the West share these concerns.

We’ve visited the National School of Arts and Crafts and the National Textile Museum. Pupils study for six years from the age of sixteen to learn classical painting, sculpture, weaving and embroidery. (There is a joke about this investment in the traditional arts: “But try getting a plumber!”).

The emphasis is on reproducing the master’s work rather than developing an individual style. The students were friendly and welcoming (although the girls, working on backstrap looms, were painfully shy). I can’t help feeling that classes must be quite boring, nor can I imagine British teenagers being so compliant.

At the Textile Museum the hoped-for display of weaving and embroidery techniques had been replaced by a special exhibition on the ceremonial robes and cloths of the Royal Family, presumably for the upcoming coronation. I was a bit disappointed but managed to buy a woman’s jacket made of woven silk and a short DVD about Bhutanese textile arts.

Tuesday 30th September 2008

New month (Buddhist calendar) new weather. The monsoon rains have departed and we have clear blue skies and freshness. We’re in the Bumthang Valley in Central Bhutan. On the way here yesterday we stopped to buy textiles and watched two women weaving. Martin succeeded in his quest for the perfect *yathra*, a yak hair jacket, and I’ve bought some *go* cloth and a hand-woven belt made with naturally-dyed wool.

Early this morning we walked down to the nearest prayer wheel supervised by the hotel’s friendly Alsatian. At the local *dzong* our guide Sonam explained the Buddhist Wheel of Life. It made a lot of sense. This afternoon we became absorbed in watching the locals: children walking to and from school (they work shifts); a group of schoolgirls playing football in their long *kiras*; farmers and traders going about their daily lives. A few children asked us to take their picture in return for chocolate and we cursed our predecessors for encouraging this form of exchange.

Wednesday 1st October 2008

We’ve driven back though the Bumthang Valley to Punakha. This time the skies were clear and we could see the tops of the mountains as we drove through deeply forested gorges. Our reward



Women dancing in traditional Bhutanese dress at Wangdue Phodrang Dzong

for the long drive was arriving at the local *dzong* to find the whole community there dressed to the nines and practising dances for a forthcoming festival.

Thursday 2nd October 2008

Dzonged out! We've visited the wonderful Punakha dzong, at the junction of two rivers, and were struck by Christian parallels with Sonam's description of the Buddha's life. Then a lovely walk through the rice fields to the temple of the "Divine Madman", Guru Rimpoche, where monks sat on the grass studying sacred texts. I'm full of design inspirations for knitting – such rich colours, patterns and textures.

Friday 3rd October 2008

Back in Paro, where the Gangtey Palace feels like home. We drove over the Dochu La pass and wandered among the fluttering prayer flags on the roadside while Sonam re-invigorated the incense burners. How like Narnia Bhutan is, even down to the white, red and gold tents erected for a school sports day.

Sunday 5th October 2008

Still just about in Bhutanese airspace, with a fantastic view of Everest at last. After the demanding walk to the Tiger's Nest monastery yesterday we watched the famous Bhutanese archery, men with fantastically expensive state-of-the-art bows trying to hit a tiny target hundreds of yards away. Then some last minute souvenir shopping before our farewell dinner. Kathmandu is going to be a real culture shock – again!



On 6 November last year at precisely 8.31 in the morning Bhutan's fourth king handed the satin and silk Raven Crown to his Oxford-educated, 28-year-old son, Jigme Khesar Namgyel Wangchuck to make him the fifth *Druk Gyalpo*, of King of the Land of the Thunder God. The Raven Crown or *Uzha Jarog Dongchen* is highly symbolic of the Bhutanese monarchy. It is the sceptre of the King of Bhutan. It is the personification of the protector deity of Bhutan, *Legoen Jarog Dongchen* (the raven-faced protector deity).

Textile traditions of Sumatra—part 2

In this second article recording a visit to the Indonesian island of Sumatra, David and Sue Richardson find that textile traditions remain alive and well and continue to adapt to changing tastes.

We had serious doubts about visiting Palembang, a large port and industrial city that straddles the Musa River in the steamy south eastern flatlands of Sumatra. Having anticipated an uninteresting and dirty city we were delighted to find that it was colourful, breezy and full of interest. The timing of our visit may have been fortunate since it coincided with the “Visit Musa 2008” river festival and it was obvious that much effort had been expended to clean up the riverside area. The Musa is straddled by the modern Ampera Bridge, which connects northern Ilir with southern Ulu. The banks are lined on each side by a clutter of colourful teak houses standing on stilts, interspersed with house boats, mosques and merchant ships. Small passenger ferries slowly criss-cross the river while long-tailed speed boats zoom up and down.

The reason for coming this far south is that in the textile world Palembang is famous for two spectacular types of cloth: glittering *kain songkets*, sometimes referred to as “cloths of gold”, and fine tie- and stitch-resist dyed silks known internationally as *pelangi* (pronounced “pelan-i” and meaning rainbow) but called *jumputan* in Palembang.

Our starting point was the riverside museum named after the former Sultan Machmud Badaruddin II, a lovely old colonial Dutch building with an excellent display of traditional textiles.

Palembang *kain songkets* come in a plethora of designs each with their own local name. Cloths can generally be classified into two basic forms depending on whether they are intended to be used as *selendangs* (shoulder cloths) or *sarongs*. The *selendang* usually has a diagonally oriented lattice in its central field containing floral or star shaped motifs. End-panels contain a finer diagonal lattice and usually a row of *puckuk rebung* or bamboo shoot motifs, very similar to the toothed *tumpal* end-decoration found on many Southeast Asian cloths.

In a sarong the elements are similar but there are no end-panels- a single panel is inserted towards the middle of the cloth so that it shows at the front of the sarong when it is wrapped around the waist. It frequently contains a double row of *puckuk rebung*. In the traditional cloths the colour of the silk ground weave was usually maroon red or purple. In one glorious example in the museum, the ground is maroon but some of the warps have been zone dyed so that the central field is a pale eau-de-nil.

In the *kain songket limar*, the central field contains a swirling design of purple, red and yellow weft ikat. This is often but not always left undecorated, the songket restricted to the end and side panels and the outer border. They call weft ikat *limar* because in some designs the little dots and dashes look like drops from a squeezed lemon.

The brilliant *pelangi* cloths were traditionally made from fine imported Chinese silk and came in three basic forms. The first is a simple design with a plain rectangular central field and a plain outer border, normally in powerful contrasting colours such as pale green and purple. The

second has a rectangular central field, end panels and an outer border, but in this each section is crammed with tiny multi-coloured motifs, all produced by various techniques of resist dyeing. A third form is like a cross between the other two, with a plain diamond-shaped central field and the surrounding sections filled with motifs. Though some of these cloths can be up to 100 years old they have a modern contemporary feel.

Another local textile craft is called *prada* or *telepok*, which involves painting or stamping designs on a cotton cloth using glue and then covering the pattern with gold leaf or dust, thereby creating a supplementary gold pattern. If the cloth was to be used as a sarong, only the part that showed was decorated. In the past mordant painted Indian trade cloths were used as the cotton ground but today imported batik is used instead. The resulting cloth is called *samagi prada*.

We were overjoyed to hear that a brand new Textile Museum had opened a few days previously and had just been visited by the wife of the Indonesian Vice President. We drove straight to the spanking new white building only to find that it was closed. The official opening had been planned for some time and after the completion of the building it suddenly dawned on the city officials that they had overlooked the minor issue of assembling a collection of textiles to display in it.

In typical Indonesian fashion they asked a local collector, Bapak Mir Senen, to put on a temporary display of his own textiles which they could pass off as the museum collection! As soon as the visit was over he took his textiles back and the museum was closed again.

The main songket weaving centre is at Tangga Buntung (broken steps) in Ilir on the northern side of the river, just a kilometre or so west of the bridge. The streets are lined with small weaving workshops, some fronted by small shop kiosks, others with snazzy air-conditioned show-



Weaving songket at Dr Haji Zainal's workshop

rooms. The top two merchants are Fikri Koleksi and Zainal Arafin Songket, the later having by far the widest selection.

All of the weavers in Tangga Buntang were using back-tensioned looms, the songket designs pre-programmed using up to 500 rattan pattern sticks. In the image above, the sticks determining the design of the end sections are grouped furthest from the weaver while those holding the design of the centre field are just in front. The latter are used repeatedly in alternating sequence. For example, the full sequence of sticks is first used to weave the top half of a row of diamonds and then the sequence is reversed to produce the mirror-image bottom half of the diamonds. The weavers



A local Palembang family choosing a *kain songket limar*.

use both Indian and Chinese made gold threads, the Chinese being considered superior. Generally cloths are woven in pairs, with a matching *sarong* and *selendang*.

There is a separate tie-dyeing quarter at Seseberang in Ulu on the southern side of the river, almost opposite Tanga Buntung. It is here that they still make fine quality silk *pelangi* and prepare the weft ikat for the *kain songket limar*. The latter is then sold to the weaving workshops on the other side of the river to be woven into *songket*.

After visiting the Musa 2008 trade fair we discovered that Palembang-style *songket* was also woven at a village called Selindung on the island of Bangka, which lies just off of the coast of South Sumatra. They call their cloth *tual* rather than *songket* and also produce a striking blue and white batik. The weavers are the descendants of Palembang weavers who migrated to the island in the late 19th century.

As you drive south from Palembang to Lampung you pass through the extensive lowland territory of the Abung, who are famous for their richly gold embroidered tube skirts known as *tapis*. It seems that today only a few villages north of Kota Bumi specialise in this craft. We tracked down embroiderers in two villages – Penawar Jaya and Abong Surakarta.

The women first weave narrow strips of colourful warp-striped cotton on a back-tensioned loom, which are then sewn into loops. The loops are then tensioned using a simple wooden jig so that they can be embroidered by hand. Finally the embroidered loops are sewn together side by side to complete the tube skirt. In this region the women were using machine-spun cotton for the cotton ground and Japanese Brightex and Lumiyarn brand metallic threads with a rayon core for the embroidery.

In the most common type of *tapis* only the lower part of the skirt is embroidered, usually with geometric motifs, revealing the horizontal stripes of the cotton ground at the top. On the other hand, the most dramatic and expensive *tapis* are almost completely covered in gold embroidery making them weighty items. Wedding *tapis* are like a half-way house and are embroidered with standing anthropomorphic figures and mythical four-legged beasts against a wave-shaped background.

Today local women don shorts, trousers, western skirts and simple sarongs for their everyday wear but for formal or ceremonial occasions the tradition of the embroidered *tapis* remains strong - not just amongst the Abung but for the more southern Pesisir Lampung. A wide choice of ready-made skirts is available from a wide selection of outlets in Lampung.



A woman from Penawar Jaya embroidering a white wedding tapis.

In the past two other types of *tapis* were made locally. The Pamanggir highland people who live in the western region made a stunningly beautiful *tapis* with bands of fine cream and black warp ikat alternating with bands of dramatically patterned silk satin stitch embroidery.

Meanwhile the Kauer people from the western coastal region made a *cermuk tapis* decorated with hundreds of small mirror pieces in rows of scrolling and geometric designs, alternating with panels of satin stitch, metallic cloth and patches of appliqué cloth.

All three types of *tapis* can be seen at the excellent Lampung Museum, on the northern edge of town, which also contains a display of old frame looms and a huge warping mill. It also has examples of other traditional local crafts, including basket work, beadwork and the weaving of decorative ship cloths.

The latter were woven by various communities living along the southern coast of Sumatra such as Krui and Kalianda. They were made from hand-spun cotton in a restricted range of formats and were decorated using naturally dyed supplementary wefts incorporating a limited number of simple colours – indigo blue, red, yellow and black.

Tampan are small square shaped cloths no more than 90cm wide that were used widely as gifts of exchange at almost all ceremonial occasions and also during marriage negotiations. They were not only decorated with ships but with many other motifs as well ranging from birds to geometric patterns.

On the other hand *palepai* are 3 or more metres in length and were high status cloths once restricted to the aristocracy. They were extensively collected during the 1980's and now sell for high prices. The *tatibin* is a bit of a half-way house, similar to a *palepai* but only 1½ metres long.

Several shops in Lampung sell modern versions of the *tampan* and the *palepai*. However these are not made locally but are mass produced at Tasik Malaya in Western Java, mainly for the decorative and tourist markets.

With the one latter exception it is clear that the textile traditions of Southern Sumatra remain alive and well, continuing to adapt to changing tastes and demand. We thoroughly recommend a visit to any textile enthusiast.

A visit to the museums of Paris

Braving storms and strikes, OATG members made their first foreign trip in January, visiting the Guimet, Quai Branly and Cluny museums. Here, three of them give their own impressions.

Barbara Isaac writes: Le Musée Guimet, the national museum of Asiatic arts, was the first that we visited during our three days in Paris, arriving in the early afternoon to be welcomed by the curator for textiles, Aurélie Samuel. Since space in the reserve stores was limited, we were divided into two groups. This also allowed us time to explore the extensive galleries on the three floors of the Museum open to the public, where a scatter of textiles could be seen amongst the other treasures.

In particular, the Jean and Krishna Riboud Gallery showcased a temporary exhibit of luxury articles from Rajasthan, brought together in 1979 by the founding of the Association pour l'Etude et la Documentation des Textiles d'Asie, and now a part of the permanent museum collections.

These were luxury pieces, the most ancient from the fifteenth and sixteenth century, showing a wide diversity of techniques, not only in wool, cotton and silk textiles, but also in jewelry and furnishings, such as two eighteenth century carpet weights (*bidni*) encrusted with silver, from the Deccan.



Nomadic courts needed hangings for tent walls, which were elaborately embroidered; seat covers and throws became bedcovers; in one large wall case, eleven turbans in varied colours according to the caste of the owner were a stunning demonstration of the tie-dyers skill.

But as privileged visitors we were taken down two floors below ground level to the new storage areas that had been created during the renovations of 2001. These state of the art rooms are mostly dedicated to the Jean and Krishna Riboud collection of around 4,000 textiles.

Mme. Riboud's interest had first germinated in the 1950s in Bengal where she was born. Her 1979 dissertation was written on textiles and in the 1990s part of her collection was donated to the Museum, followed in 2003 by the remainder as a gift from her granddaughter, according to her grandmother's expressed desire.

Despite her initial exposure in India, Mme. Ribaud's tastes were eclectic: she became particularly interested in Japan, and accumulated the largest collection of *Kesi* textiles outside of the country, including many wraps and shawls up to 5m in length. One particularly fine example also showed the *kiram* technique where fine gold paper is woven into the fabric. Also from Japan were three Noh costumes, one nearly two hundred years old, and magnificent imperial robes from the end of the eighteenth century.

The oldest piece in the collection was an eighth century Chinese piece, but there were also eighteenth century cashmeres from India.

Most intriguing was a talismanic fifteenth century cotton shirt from India, inscribed with the Koran in minute letters, and in larger gold, the name of Allah. This is too fragile to be exhibited as the cotton has been treated with some presently unknown substance in order to give a writing surface.

Aurelie apologised for showing us such a limited selection, but to us it was truly an *embarras de richesses*.

Janice Price writes:

Musée du Quai Branly Thursday 29 January

The Musée du Quai Branly, opened in 2006 and designed by Jean Nouvel, is a remarkable union of innovative architecture with outstanding collections from Africa, Oceania, Asia and the Americas. The long, irregular building with its strong colours and angular forms sits in landscaped gar-



OATG members examine a Japanese *Kesi* textile at the Guimet Museum

dens of trees, shrubs and tall grasses.

Inside, a white ramp highlighted with colour-projected images leads to four zones marked by adobe-colour walls, strong red columns, low dark spaces and well designed and positioned display cases .

The two sides of the exterior of the building cast endless reflections in the interior spaces: one side - glass walls, set in diamond shaped panes with images of plants from all over the world ; the other - louvres of black metal with pinholes which produce shifting patterns of light.

Sculpture, textiles, wooden and metal objects and pottery mingle in each of the geographic areas. We were fortunate to be shown round by Anne Roland, Curator of Textiles whose pride in the collection and excellent communication skills added greatly to our visit. The textile collection contains some 35,000 items with particular emphasis on Indo-China and Africa.

The museum's policy is to exhibit a representative range of textiles, with some 400 items in permanent exhibition and important, sensitive pieces rotated every 18 months. In each of the areas, cases hold examples of work by different populations with different techniques enabling easy comparative study.

Among the highlights of the morning were some superb nineteenth and early twentieth century bark cloths and ikats from Indonesia and costumes and embroideries from the museum's impressive holdings of Chinese minorities' work. We saw superb examples of Levantine embroidery and a wide range of Indian techniques including a kantha hanging with very skilled quilting and embroidered fish, leaves and flowers in soft green and pink.

The African section ranged from Moroccan weaving and embroidery, remarkable Ewe and Adiri clothes to splendid beadwork from southern Africa and Kuba cut-pile embroidery and raphia weaving. The Americas section includes some fine Peruvian weaving from 1000-1500 AD and remarkable feather cloaks.

These rich collections are well displayed and labelled. A very rewarding experience – to be repeated as often as possible.

Kay Stanisland writes:

Musée National du Moyen Age, Friday, 30 January 2009

Our last port of call was the old Cluny Museum, now upgraded to the Musée National du Moyen Age. Housed in the very atmospheric 15th century Hotel des abbes de Cluny in the Latin quarter of Paris, this museum is one of the richest collections of medieval artefacts in the world.

As many will know it has impressive holdings of Italian silks and the world-famous *La Dame a la Licorne (Unicorn)* set of tapestries (Brussels, late 15th c); it is also the home of the very famous English heraldic embroidery thought once to have belonged to Edward III and almost certainly created in one of the London workshops I study.

None of their Asian textiles were on public display and so Isabel Bardies, Curator of Oriental Textiles, very generously gave up an afternoon to show us a selection of rare early examples (most only fragmentary) from



Textile storage at the Guimet Museum



An African cloth from the Quai Branly collection

the reserve collections. These ranged from a silk and linen textile from the Fatimid period in Egypt (early tenth century.-1171) through to one of the earliest examples of a printed cotton/linen (Italian/German) dating to the beginning of the fifteenth century. These imitated the designs of Asian silks and must have been the inspiration of an inventive entrepreneur seeking to supply a less affluent market/clientele.

The collection is rich in examples of silks from Islamic Spain because quantities found their way into contemporary French churches. We saw some stunning silk compound twills with peacocks in red, black and cream silk (from the church of St. Servin in Toulouse*), and another sporting pink-spotted leopards.

Another memorable piece from this group was a small and very fine embroidery fragment worked in silks and gold thread and is dated to the early eleventh century. It is thought to have originated in North Catalonia. We deserve to know more about this embroidery.

The last group contained a pair of lampas** silks attributed to fourteenth century Syria, plus the aforementioned printed cotton.

After this rich and rapid feast it was disappointing to find neither postcards nor any publication in the museum shop.

Details of the published catalogue of the Cluny's textile collection used by Mlle. Bardies are (for members of the Group and other interested parties) can be found in: Sophie Desrosiers, *Soieries et autres textiles de l'antiquite au XVIe. siecle* (Paris, Musée National de Moyen Age – Thermes de Cluny catalogue; Reunion des Musées Nationaux, 2004; ISBN 2-7118-4570-2). I haven't managed to look at a copy and have been informed by Oxbow Books that it is an unobtainable exhibition catalogue now fetching in the region of \$250 on the internet!

*illustrated in colour in P.Baker, *Islamic Textiles* (BM Press, 1995), p.43.

** a figured weave in which a pattern, composed of weft floats bound by a binding warp, is added to a ground weave formed by a main warp and a main weft.

Woven dreams in the hills of Thailand

Lamorna Cheesman describes the project her mother started to support the traditional art of handloom weaving in Thailand

At the foot of Doi Suthep Mountain in Chiang Mai, Thailand there is an eco-textile gallery working to increase awareness and support for the traditional art of handloom weaving. Studio Naenna was founded by Patricia Cheesman Naenna (a well known textile expert and author of *Lao-Tai textiles*—ISBN 974-272-915-8) in 1985 with a small capital, but a passion and love of textiles.

The gallery has come a long way from the basic aim of representation of the local weavers in the international market. Working closely with the weavers, Studio Naenna became aware of the multiple problems handloom weavers have in sustaining this dying art. Therefore, Weavers for the Environment (WFE), a group of weavers led by master weaver Viroy Nanthapoom, was started with the following aims:

1. To train and offer satisfying work to young women in the village area of Chomthong, south of Chiang Mai, with the result that this brings self esteem and an alternative to migrating to the cities to find work.
2. To research and document women's indigenous knowledge of natural dye plants, weaving methods and cultural aspects of costume and textiles.
3. To benefit the weavers and their families.
4. To develop designs that are suitable for export while conserving the original knowledge of traditional designs.
5. To plant natural dye plants to create a resource for future generations.

Since its small beginnings, 40 weavers have been trained in weft ikat techniques and silk weaving. Weaving silk has given the WFE members the opportunity to increase their income and



Precious Beginnings II, an ikat creation by Patricia Cheesman

weaving skills. Sustainable and environmentally friendly, techniques and materials are the signature of the Weavers for the Environment creations.

The master weaver Viroy Nanthapoom is one of the founders of the group and weaves the complex designs, working with Patricia to achieve designs that are welcomed in the international market. Over 100 traditional designs and 30 of Patricia's designs have been woven by the WFE weavers and marketed by Studio Naenna, which has evolved into the second generation, through Lamorna Cheesman, Patricia's daughter.

Studio Naenna has also worked closely with customers both on the retail and wholesale level to provide the best quality product, helping them understand the amount of skill that is put in to hand loom creations and to appreciate the natural rhythms that the weavers and dyers work with. Also they have never stopped looking into alternative methods of dyeing, keeping up-to-date with international standards and being environmentally aware and responsible.

Recently Studio Naenna has opened a new gallery space 'The Patricia Cheesman Collection', that is devoted to presenting textiles as an art form with named artist-weavers. This is a big step for weaving in Thailand. The first exhibition '*Woven Wisdom: Masterpieces from Studio Naenna Archives*' displays exquisite prized art textiles that were the prototypes, never before opened to the public.

A total of 10 pieces are on display until 28 February 2009, with titles such as Passion, Reflections, Precious Beginnings, and The Middle Path. These art pieces have been selected for their beauty, unique artistic merit, complexity and symbolic meaning. Patricia said about the exhibition: "Woven Wisdom is in homage to Thai ancient knowledge passed through the female line of weavers. Textiles reflect many aspects of culture and are a woven source of inner strength binding a community in a common dream. Evolving traditional patterns and skills to meet a modern market has been a challenge but I was lucky enough to work closely with master weaver Viroy Nanthapoom. Her ability to interpret my designs, weave professionally and teach over 40 women in weft ikat skills is truly remarkable.

"Viroy and I created these prototypes together by ESP, telephone and hands-on. Two of the ikats were designed by famous Australian artist Jenny Kee as a result of our collaboration and friendship and are now in the Power House Museum, Sydney. Ikat is my favorite surface design medium. Its soft feathered edges reflect the mystery and delicate balance of life while the symmetry of the technique follows the rules of nature. From thread to cloth has been a long journey, some taking months of preparation and careful weaving"

Woven Wisdom truly is a unique experience for every visitor and even better for those who can support the weavers and take a piece to enjoy in their home. Sales from Woven Wisdom will be used to raise funds and awareness to preserve and sustain the valuable traditional textile skills practiced by over 100 villages. (See www.studio-naenna.com for more information)



Patricia Cheesman and Viroy Nanthapoom

Buddhist textiles from Chinese Turkestan

Peter Corrigan describes an OATG visit to the amazing collection of textiles brought back from Chinese Turkestan by Sir Marc Aurel Stein and now housed at the V&A

We were met by Helen Perrson, Curator (Collections Management) in the Asian Department of the Victoria and Albert Museum in London. The OATG members were escorted through the various galleries to the entrance of the Textile Study Rooms, currently under renovation.

Due to restricted space we were divided into two groups. One group was directed to visit the Stein exhibits in Room 98 while the others went with Helen to examine and discuss items pre-selected for our visit. At half-time the programme was reversed.

Sir Marc Aurel Stein (1862 –1943), archaeologist and explorer, employed by the Indian Government Archaeological Survey, led a series of expeditions between 1900 - 1930 along the ancient silk routes of Central Asia and Chinese Turkestan. Here, he made important excavations and finds including many fragments of textiles and Buddhist texts. His more noted discoveries were from now famous locations such as the Dunhuang site, with its Cave of a Thousand Buddhas, and the lost city of Loulan and Niya.

The Stein exhibits in Room 98 were brought from North West China between 1907 –1916,



A carpet fragment from Loulan. *Picture courtesy of the Victoria and Albert Museum*

mostly on his second expedition. They are modestly housed in two glass topped cabinets with blue fabric covers for light protection, with additional drawers beneath containing further textile fragments – not to be missed.

These samples are on loan from the Archaeological Survey of India and it was noted that it is not always possible to date the items, which are, however, carefully provenanced. They include samples of resist silk from a Buddhist banner (700-900 CE), woven wool and woven yak wool from Miran Fort (780-900 CE) and red and white patterned silk from Niya (200-300 CE).

The drawers held treasures such as fragments of Buddhist banners, streamers and patterned silk from Dunhuang (700-900CE). The silk damask with the painted image of Buddha is memorable. A testament to the searches are woollen fragments from refuse heaps at Loulan (200-300CE).

In the study room, Helen explained the background to the discoveries and treasure trove found in the Dunhuang caves. The Dunhuang cave murals are extensive and the subject of much study and contemporary research by foreign scholars and the modern Dunhuang Academy. The great variety of textiles we observed were mostly from the famous Cave 17 and generally date from the Tang Dynasty (618 – 907CE).

Special among the items in the study room were a complete banner and banner header with a painted middle panel Buddha. Helen noted that while a lot was known about the weaves, embroidery, paint used and iconography, less was known about the contextual use of the items, except objects such as sutra wraps. Strips of damask had typical Tang naturalistic floral motifs. One had a rolled edge suggesting recycling.

Another Sogdian weft-faced weave still had strong coloured red, blue and yellow. The Indigo clamp resist dye piece had orange and green floral motifs with trefoils and was the subject of intense scrutiny and discussion by the group. One of the most stunning pieces was a canopy for suspending over the Buddha's head. It was unusually made of hemp painted with a lotus design and perhaps given by a donor pilgrim. Sometimes, those with more money gave silk canopies as gifts.

Of parallel interest for the visit were Helen's observations throughout on the state and progress of conservation skills and techniques used in the history of the collection. This added a balanced perspective on everything seen and discussed, all combining to make a fascinating and rewarding afternoon at the V&A because of Helen's careful preparations, selections and insights.



Sir Marc Aurel Stein, 3rd from left, in Chinese Turkestan. Picture courtesy of V&A Museum

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 Chung Young Yang Embroidery Museum 32 p.27
 Glasgow Museums 35 p.27
 Kelvingrove, Glasgow 34 p.27, 35 p.27
 Musée des Arts de L'Asie, Paris 36 p.24
 Musée des Arts Decoratifs, Paris 36 p.24
 Musée du Quai Branly, Paris 36 p.24
 Musée sans Frontières 34 p.26
 Museum of Far E. Antiquities, Stockholm 36 p.24
 Museum of World Cultures, Goteburg 36 p.25
 Textile Museum, Washington DC, 32 p.27, 34 p.27
 Victoria & Albert, 32 p.27, 34 p.27, 35 p.27

Subjects of Letters

Emma Dick's move to Singapore 36 p.24
 Patterns and Culture Network 34 p.26

* Please note that the OATG newsletter changed its name to *Asian Textiles* for issue No 39 and all subsequent issues.

MEMBERSHIP OF OXFORD ASIAN TEXTILE GROUP

(includes three issues of *Asian Textiles*)

£15.00 per year for single membership

£20.00 per year for joint membership

Please send cheques payable to OATG to:

Felicity Wood, 93 Woodstock Road, Oxford OX2 6HL

(International subscribers who want to pay using Paypal, please see the OATG website

www.oatg.org.uk Or make cheques out for \$30.00 to Ruth Barnes—not OATG—and send to the address above)

Kensington Antique Rug Mercantile Association (KARMA) 2009

Taking place concurrent with the 2009 London Olympia Season, our group will once again be exhibiting on two floors at Kensington Church Street, London.

Specialists in Turkoman, Persian, Turkish, Balouch, Caucasian, Tibetan and Chinese rugs will be exhibiting. Additionally a selection of Asian and Near Eastern works of art and related textiles will be exhibited.

Venue:

202 Apartments, 202 Kensington Church St, 3rd and 4th floor
(very near to Notting Hill Gate Tube Station).

Dates/ Opening Hours: Friday 5th to Monday 8th June. 11 am to 9 pm.

Timetable of Events:

Lecture programme

Commencing 7 pm, preceded by wine and refreshments from 6 pm in Lecture Room 19, 4th Floor.
Friday 5th June: **Dealers Row** 11am-6pm & 8-9pm.

Lecture & Exhibits - Broadcloth in Central Asia - Lecture & Exhibition 7- 8pm by Clive Rogers.

Saturday 6th June: **Dealers Row** 11am-6pm & 8-9pm.

Lecture - Journey to Armenia - Lecture 7-8pm by Tony Hazledine.

Sunday 7th June: **Dealers Row** 11am-6pm & 8-9pm.

Lecture & Exhibits - Classical Tibetan Carpets - 7-8pm by Thomas Wild.

Monday 8th June: **Dealers Row** 11am-6pm & 8-9pm.

Lecture - Ottoman Carpets 7-8pm by Hans Homm.

Dealers Row Exhibitors:

Hans Homm – info@hhomm.de +49-1712060060 - Room 11, 3rd Floor

James Cohen - jamescohen50@hotmail.com +43-6765388663

and Tony D'Orsi – tribaltrading@msn.com - Room 13, 3rd Floor

Clive Rogers - info@orient-rugs.com +44 (0) 1784 481100

and Tony Hazledine - tonyhazrugs@btconnect.com +44-(0)7831-541579 - Room 16, 3rd floor.

Sam Coad - samcoad@hotmail.com +44 (0)7772-311559

and Owen Parry - parryowen@hotmail.com +44 (0)7771-901130 - Room 17, 4th floor.

Chuck Paterson chuck@chucksrugs.com. 1-303-3785535 - Room 18, 4th floor.

Alberto Levi - gallery@albertolevi.com +39-335232579 - Room 7, 2nd floor.

Thomas Wild - info@wildcarpets.com +49-1723811447 - Room 21, 4th floor.

Rupert Smith - ruptext@rupertsmithtextiles.com +44(0)7521001571 - Room 22, 4th floor.

For further details please call:

Rupert Smith, +44 (0)7521001571, (mobile); Clive Rogers, +44 (0)1784 481177 (office)
or email ruptext@rupertsmithtextiles.com

Victoria & Albert Museum Conference

PATTERNS OF PERFECTION: 19th Century Textile and Carpet Design in Iran and Britain

Tuesday 21 - Wednesday 22 April 2009
Hochhauser Auditorium, Sackler Centre
10.30-17.00

An international conference that brings together some of the most interesting and significant scholars on 19th century textile and carpet design to reflect upon the dissemination of patterns and motifs between Iran and Britain. It explores textile and carpet manufacture in Iran and the impact of British goods in Iranian domestic markets; the appearance of Iranian textiles and carpets in 19th century Britain; and British designers and their concept of “Persian” pattern.

£45 for 2 days; £25 for 1 day. Students £10/£5.

Supported by the Association for Cultural Exchange

PROGRAMME:

- Dr Irina Koshoridze, Senior Curator, Georgian National Museum, Tbilisi Qajar Textiles and Carpets in the Collection of the Georgian National Museum
- Dr Hadi Maktabi, Lecturer in Art History, The American Museum of Beirut. ‘Weaving Uninterrupted: The Karkhana Tradition of Kerman During the 18th & 19th Centuries’.
- Dr Layla S Diba, Islamic and Iranian Art Advisor, New York City, Title tbc
- Dr Stephen Vernoit, Tangier. ‘Iranian Manufactures at the International Exhibitions’.
- Kate Newnham, Curator of Eastern Art and Culture, Bristol City Museum & Art Gallery, ‘A Victorian Collector in the Middle East: Ellen Tanner and Her Textiles’.
- Yvonne Smith, Archivist, Brintons Ltd, Kidderminster, ‘19th-century Hand-Painted Carpet Designs’
- Dr Philip A Sykas, Research Associate-MIRIAS, Manchester Metropolitan Museum, ‘Candle, flower, butterfly and nightingale all gathered’: British Export Prints for the Persian Market, 1875-1900.
Jennifer Wearden, Honorary Research Fellow, Research Department, V&A. ‘Iranian and Indian Kalamkaris: The Problem of Identification’.

For bookings: +44 (0)20 7942 2211

Have you checked out our website recently?

www.oatg.org.uk

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