

OXFORD ASIAN TEXTILE GROUP

Newsletter No. 29

October 2004



Arrow pattern on costume worn by women taking part in re-enactment of biennial visit of *Daimyo* and his wives to the capital, the Tokaido Road, Hakone, 2003, see p. 5.

(Photo Ann Hecht)

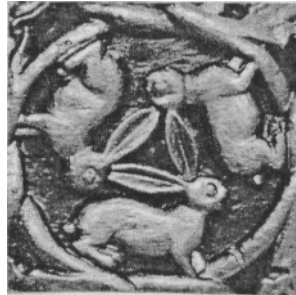
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EDITORIAL

I hope plenty of you managed to see the wonderful Silk Road exhibition at the British Library this summer. I went twice and enjoyed the special Silk Road food in the restaurant as well as, on the second occasion, a musical performance and traditional story telling.

There were not many textiles, it is true, but what there were were exciting. I was particularly interested to see the patchwork panel mentioned by Deryn O'Connor in her review of Shelagh Vainker's book in the last newsletter (no. 28, p.25); it is so much more vibrant than the illustrations would lead you to believe. Much of the non-textile material also threw light on textile trade and production along the silk route, but it will not surprise you to learn that my attention was drawn especially to a small display illustrating yet another universal motif – after Greek keys and green men come three hares, each with two ears and yet with only three ears between them!



Roof boss from the church at Corfe Mullen (at the far end of the Bournemouth/Poole conurbation from me).

There were a fragment of 6th to 7th century ceiling painting from a cave at Dunhuang, a 13th century Ilkhanid coin and – two examples from English churches! It has been suggested that the motif originated in Sasanian Persia, but how it migrated from Buddhism via Islam to Christianity remains a mystery which, the catalogue says “will involve the collaboration of historians of art, textiles, coins, religions and texts” to solve.

By coincidence, the subject has also cropped up in the latest magazine of the Society for the Protection of Ancient Buildings, from which I learn that there exists a Hares Project. If you are interested, you can visit www.chrischapmanphotography.com and click on Three Hares Project – but there are no textile examples I'm afraid. Do you know of any?

PROGRAMME

WEDNESDAY 20 OCTOBER at 5.30 pm

AGM

followed by refreshments and
at 6.15 pm

Bu-no-mai: The Military Dances of Bugaku

by Gregory Irvine, Curator of Japanese metalwork at the V & A

Bugaku is the Japanese dance form associated with the orchestral tradition known as Gagaku and derives from forms used at the Tang court in China (608-916). The talk will concentrate on the costume, weapons and symbolism of one particular performance *Taiheiraku*

* * *

WEDNESDAY 3 NOVEMBER at 5.45 pm

Cambodian 'ship cloths' and their role in community celebrations

by Gillian Green,
author of

Traditional Textiles of Cambodia. Cultural Threads and Material Culture

(see below p.19)

These ship cloths are among the most visually spectacular of Cambodian silk cloths. The motifs are created by the complex method of weft *hoi*, and some depict minutely-detailed features such as rudders and masts, also marine life or pavilions. The symbolism of the motifs and the possible role the textiles once played in Cambodian life will be discussed and compared with Sumatran ship textiles.

* * *

TUESDAY 11 JANUARY 2005

New Year Party

The Town Hall, Woodstock, 4 pm-6 pm

Parking is usually available in Woodstock

OATG member, Hilary Stenning will give a short talk on the wall hangings, created by the Woodstock Broderers, which tell the history of Woodstock. This will be followed by light refreshments. Each member is asked to contribute either savoury or sweet finger food for 10 people. The cost will be £3 payable at the party.

We look forward to seeing you

Please let one of the programme secretaries know by 30 November if you can come

Talks are held at the Pauling Centre, 58 Banbury Road, Oxford. Non-members £2.

For further information contact one of the Programme Secretaries:
Rosemary Lee, tel. 01491 873276, e-mail: rosemary.lee@talk21.com
Fiona Sutcliffe, tel. 01491 872268, e-mail: J.V.Sutcliffe@talk21.com

JAPANESE TEXTILES IN THE BRITISH MUSEUM

As far as I know, the subject of Japanese textiles in the Department of Asia in the British Museum has so far not appeared in print¹.

Because I was curious to know what textiles they held in their collection I approached Victor Harris, Keeper of Japanese Antiquities (since retired), to ask if I might systematically study the whole collection since I have had a long-standing interest in the subject. He kindly agreed, and with the help of museum assistants in the students' room, and latterly Mavis Pilbeam in the library, I have spent two-and-a half years measuring, drawing, photographing and describing each of the 230 pieces².

As far as collections go, of course, this is a small one. It pales into insignificance compared with the Victoria and Albert Museum which has over 1,300 items in their Japanese Section and two recent publications to their name³. For this reason I am particularly grateful to Phyllis Nye for giving me an opportunity to describe what I have found.

But how can one describe this collection? It is unusual in that three-quarters of the items were acquired in the 1980s, and comprise a representative selection of the various parts of traditional Japanese costume available to buy (new or second hand) at that time: *kimonos*, *juban* (under kimono), *haori* (jackets), *obi* (sashes), and children's clothes. The other quarter is divided between earlier historical pieces from the late nineteenth and early twentieth centuries, and later pieces of various kinds from the end of the twentieth century. That is, from before and after what can be called the core collection.

Taking this core collection first, the acquisition of 'ordinary' items follows a long tradition in the British Museum of collecting things that will 'be no more', or in the words of John Mack, writing about A. W. Franks "He has not collected for the purpose of surprising anyone, either by the beauty or value of the objects exhibited. His interest was instruction and for this purpose ordinary and typical specimens, rather than rare objects have been selected"⁴.

Since the garments comprising Japanese costume are made from approximately 14 inch wide (35.5 cm) material already cut to the required length needed for the basic elements (two each of body pieces, sleeves, and overlaps, and one each of neck band and collar), the interest in kimono, under-kimono and short coats lies in the quality of the material (the fibre, weave structure, handle) and the design (plain colour, elaborate all over designs, refined asymmetrical designs using significant motifs, and stripes). It would take a mathematician to work out the permutations possible from combining these elements.

Several popular design motifs are represented in the collection. Amongst the floral subjects: peony, chrysanthemum, poppies, and morning glory. Other popular plants and trees are: cherry and plum blossom, bamboo, the hemp leaf, and *tachibana*, the mandarin orange that fruits and flowers at the same time. Many of these are auspicious and would have

a bearing on which design is chosen. Examples of other subjects not connected with the natural world are fans, arrow-heads (see illustration, p.1), designs based on the wheel, the *takarabune* treasure ship, and signs used in the incense smelling game 5. In addition there are many abstract designs, especially amongst the *kasuri* and *shibori* dyed garments where the technique itself dictates a form.

The garments are made from reeled, unglossed, or spun silk; cotton; or bast fibres such as ramie; and possibly artificial fibres (although these are sometimes more difficult to identify). They are woven in a plain structure, gauze, or figured design according to the weight and handle required, time of year, and the surface most suitable for the dyeing process to follow. The latter is the core collection's great strength (and its educational value), for it includes numerous examples of different dyeing techniques especially the resist methods: *kasuri*, bound warps and or wefts from both the main islands and the Okinawa Islands: *shibori* designs, many of which can be found illustrated in *Shiborfi*; *katazome*, the resist stencil method; and *meisen*, a development of *kasuri* where the designs are printed or stencilled on the warps and/or wefts (saving a lot of time) before being woven. There are also hand painted designs, and occasionally a touch of embroidery is added, or a complex woven structure used.

There are fifty kimonos in this group all of which are hand sewn and fully lined, half-lined or unlined. They are worn with a 6 - 12 inch (15-30 cm) wide *obi*, which has the dual purpose of adjusting the length to fit the individual and to draw the kimono in at the waist. There are in excess of 40 of these in the collection covering a variety of styles.

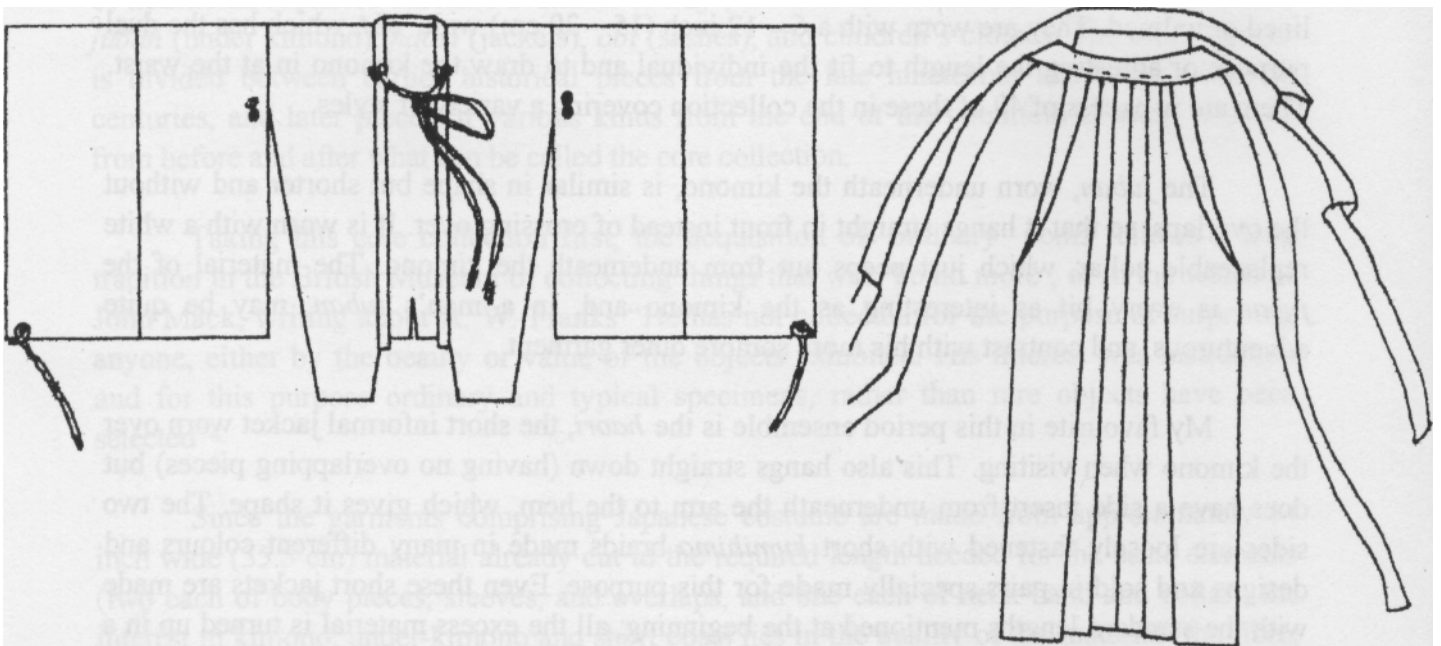
The *juban*, worn underneath the kimono, is similar in shape but shorter and without the overlaps, so that it hangs straight in front instead of crossing over. It is worn with a white replaceable collar, which just peeps out from underneath the kimono. The material of the *juban* is every bit as interesting as the kimono and, in a man's *juban*, may be quite adventurous, and contrast with his more sombre outer garment.

My favourite in this period ensemble is the *haori*, the short informal jacket worn over the kimono when visiting. This also hangs straight down (having no overlapping pieces) but does have a side insert from underneath the arm to the hem, which gives it shape. The two sides are loosely fastened with short *kumihimo* braids made in many different colours and designs and sold in pairs specially made for this purpose. Even these short jackets are made with the standard lengths mentioned at the beginning: all the excess material is turned up in a deep hem and slip stitched to the half lining.

The textiles that pre-date the core collection are more diverse. Some have been in the collection a long time (before the existing systems of numbering on accession were put in place), but others have been bought quite recently. The kimonos are less utilitarian than the ones so far described, lavishly lined in red silk that extends beyond the garment to form a padded hem. The decoration is more pictorial: one pistachio-coloured, crepe silk *kosode* (dating from the mid-seventeenth to mid-eighteenth century) is splendidly decorated from

head to foot with a garden scene in the *yuzen* resist technique with gold couched thread and silk embroidery (AH 118). A similar formal crested kimono (or *uchikake*, an over robe) in black *rinzu* silk with key pattern, depicts different scenes from the *Tale of Genji* within overlapping fan shapes (a popular device to contain different subjects) confined to the lower half of the body and the long sleeves (AH95).

Men's costume is also well represented amongst these earlier textiles. The feathered *jimbaori* (campaign coat) has already been mentioned (note 1), but recently a red felt *jimbaori*, the back of which is emblazoned with a large white *mitsu-tomoe mon* (family crest of three commas forming a circle), has been added to the collection (AH 160). There are three different sets of traditional ensembles for men: two two-piece outfits called *hitatare*, one comprising a jacket and a pair of *hakama* (wide pleated trousers) woven in rich brocade in violet, green, gold and silver, and decorated with pom-poms (AH162), and the other made of khaki dyed bast fibre the jacket of which has very long sleeves, meaning two widths were used instead of one and no decoration except for additions of purple cord (AH122); and the third, a *kamoshima* (formal samurai set), comprising a sleeveless jacket, pleated and stiffened over the shoulder, with a pair of *hakama*, both made from crisp bast fibre and dyed in pale blue indigo with waves of tiny stencil resisted dots (the pattern known as *komon*).



Left: Long sleeved short jacket, bast fibre, dyed olive with purple kumihimo braids. One half of *hitatare* outfit.
Right: Trousers belonging to *hitatare* outfit.

There are other miscellaneous items including three *kesa* (Buddhist mantles), one dated eighteenth to nineteenth century and in an extremely delicate state (AH179); a four metre length of material woven in weft *nishiki* on a ground weave of silk *tsumugi* (AH222); and a complete fire-fighter's outfit (AH 159).

Finally we come to the recent acquisitions, specifically the last decade of the twentieth century. Various important gifts of textiles were received at this time possibly as a result of the publicity accompanying the opening of the Japanese Gallery in 1990. Two kimonos in particular (though works of art might be a more apt appellation), designed by Kumagi Kohakushi (1917-1982), were given by Mr and Mrs Kumagi in 1990 through the Society for Advancement of Fine Arts. The stencilled designs of one of these has a large sun and moon in guilloche which recalls the early work of Bridget Riley; the other, quieter and more subdued, has bands of brown between rows of forest trees, the latter amazingly using real leaves and coloured dyes. The plain areas on both are covered in a technique called *makinori* in which small particles of rice paste are sprinkled on the background between applications of dye (AH119/120). Another exquisite but more conventional kimono has hand painted wild flowers, hare bells, dandelions, primroses etc., tastefully arranged on the sleeves and lower half of the kimono, and is accompanied by a long gold *obi* with a copy of a hanging scroll flower and bird picture (*kachuzu*) by the artist Maruyama Okyo, woven in weft *nishiki* at one end, Underneath this is a Japanese label with a picture of the British Museum – surely a presentation piece (AH121)?

In case lovers of Japanese country textiles feel there is nothing here for them except the fire-fighter's outfit, there are two exciting items: one is a thick cloth-covered book of three hundred textile samples (six to a page, fifty pages) of striped and checked indigo pieces (AH221); the other is a large cloth-covered box of a hundred samples of largely indigo-dyed textiles from the nineteenth and twentieth centuries, the majority stencilled arabesque designs (*katazome*), rescued from futon covers (AH223). A note by Kichimatsu Yamaoka inside the box reads 'March, 1986 in my 76 year's spring'!

Perhaps I should sign off Ann Hecht 'in my 75 year's autumn'!

¹ An exception to this is a feathered surcoat (*jimbaori*) illustrated in L. Smith, V. Harris and T. Clark *Japanese art: masterpieces in the British Museum*. 1990, which appeared at the time of the opening of the new suite of Japanese Galleries.

² The department has two copies of the text, one in the students' room and one in the library, and one set of photographs.

³ A. Jackson *Japanese Country Textiles* 1997; A. Jackson, *Japanese Textiles in the Victoria and Albert Museum* 2000.

⁴ Mack was writing in M. Caygill and J. Cherry, *A. W. Franks: nineteenth century collecting and the British Museum* 1997.

⁵ Incense appreciation was introduced into Japan in the sixth century. During the Heian period, an identification game was introduced in which fifty-two abstract designs of different solidly filled rectangles were used. Since the Edo period the popularity of the game has waned, but the symbols are still used in applied arts.

⁶ M. Wada, K. Rice, and J. Barton, *Shibori: the inventive art of Japanese shaped resist dyeing* 1983.

⁷ It may be a *yako-san* outfit worn by a comic character in the kabuki theatre; his long sleeves making everyone laugh.

THE CONSTANCE HOWARD RESOURCE AND RESEARCH CENTRE IN TEXTILES AT GOLDSMITHS COLLEGE

The Constance Howard Resource and Research Centre in Textiles emerged as a collaboration between the Constance Howard Textile Collection based in the Department of Fine Art / Textiles at Goldsmiths College and the personal collection amassed by Constance Howard and given to the textile area at Goldsmiths before her death.

The former Collection was formed from a variety of textile artefacts, some old, some contemporary, from a variety of sources; overseas students leaving a contribution from their own cultural heritage, work from the degree show of a contemporary student who took special interest in the Collection, some fashion, mostly collected because it was of interest for its print or weave and a selection of specially commissioned teaching samples initiated by Audrey Walker when she was Head of the Textile Department. The Collection provided a vital ingredient in the pattern of education in this very creative area of Textiles at Goldsmiths College.

Constance Howard's long association with the Department of Fine Art / Textiles at Goldsmiths encouraged her to leave her personal collection to the College. This collection has a central core. It is possible to trace a special interest in embroidery, Cut, especially in clothing and colour. There are approximately three parts to the collection. The first is a broad sample of embroidered textiles ranging from doilies to traditional costume. The second part is made up of Constance's teaching notes and more especially the notes, diagrams and textile illustrations for her many books and the third part is made up of a mass of documentation, some from Constance's personal life, some from her many admiring students and some from her long years of travelling and teaching embroidery. The latter consists mostly of a huge collection of slides.

These two main collections form the basis of the material content of the Textile Centre. This has been enriched recently by a substantial donation from the late Christine Risley who set up the machine embroidery aspect of the Textile Department at Goldsmiths, also the teaching samples of Sheila Fraser from the Royal School of Needlework, Diana Keay's Churchill Scholarship centred around pleating and gathering through out Europe and a small but interesting selection of more contemporary works by Goldsmiths Alumni. Added to the Material Collection are over 4000 slides giving a record of the unique contribution that Goldsmith's Textile Department has made to the course of modern textile art through its graduate students, recording their work from the course's beginning in 1948.

We have begun a series of interviews with current textile artists. Five of these have been completed very recently in conjunction with the National Electronic Video Archive of the Crafts. This group of interviews include Polly Binns, Rozanne Hawkesley and the last interview with Christine Risley. It is possible to listen to these unedited in the Centre or at NEVAC at the University of the West of England in Bristol but a version will be available on more general release as part of the NEVAC project funded by the AHRB in the near future.



The exhibition space at the Centre

In 2002 the Constance Howard Resource & Research Centre received a very substantial award from Arts & Humanities Board for setting up the Centre and putting 850 records from the Material Collection, beginning with the donation made by Constance Howard, plus 4000 slides on to a data base. We are now nearing the end of that project. The Centre is in place, textiles stored and the Collection open to a much wider public. The data base is being worked on at present and the pilot is on line already. We hope to complete this aspect of the Centre's work by the end of January.

An exciting pattern of events including exhibitions, evening lectures, seminars and the Annual Constance Howard Memorial Lecture take place regularly in the Centre. We arrange a certain number of events in advance and others we arrange when we hear of artists in the country for a short period offering the opportunity for them to give a lecture. In this way we make sure that our supporters have a chance to hear the most interesting artists drawn from a very wide international community of textiles.

The Constance Howard Resource and Research Centre in Textiles is a welcoming and exciting place to work and research. We are open to textile researchers and are very interested to hear of any new ideas or interesting proposals. We do not have a substantial collection of Asian textiles but we do have some. It is always worth asking us as we have some delightful pieces of embroidery from India, weave from Borneo, a scattering of pieces from Africa and some lovely embroidered work from China as well as a selection of fabric given to us by the Nuno company in Japan. It may be possible that the piece we have is the piece that you have been searching for and a more congenial place to look at the textile you could not find.



Members of the audience admire exhibits at the last annual Constance Howard Memorial Lecture, given by Sheila Paine with additions by John Gillow.

Forthcoming events include in late November of this year the launch of a brilliant installation from the studio of Christine Risley. This has been given to us for the corridor outside the Constance Howard Centre and is an amalgam of collected artefacts, small pieces of embroidery, illustrations and miscellaneous items all put together with Christine's wit, perception and humour. This installation will be celebrated in late November accompanied by a small exhibition of her works and there will be the opportunity to buy one of a limited edition of Christine Risley's unique Christmas cards. Dates will be published on our web site.

In January we have the Constance Howard Exhibition which is part of the AHRB project and will acknowledge a little of the great contribution that Constance has made to the world of textile, especially embroidery. The exhibition will include some of Constance's own work, some of her books and a selection of the student work that went into making up her books and assisted her in illustrating some of her theories.

In June and July we are mounting an exhibition of Japanese kimono, the inherited collection of Yuko Yamagata. The text for this exhibition will be mostly written by Ann Hecht. Youko's collection of finely crafted kimono from Okinawa will be accompanied by the contemporary work of two of Goldsmiths Japanese alumni, Setsuko Kawahara and Naoki Hamaguchi. Both of these remarkable artists are making pieces of work to compliment the Kimono collection. Within the period of this exhibition there will be several special events. These, as with other events will be posted on our web site.

If you would like to visit us we would be pleased to hear from you. We are situated at Goldsmiths College, New Cross, and our postal address is CHRRCT, Visual Arts, Goldsmiths College, University of London, New Cross, London, SE14 6NW, tel. 020 7717 2210, e-mail: committee@gold.ac.uk, web: www.goldsmiths.ac.uk/constance.howard. The Centre is five minutes walk from Goldsmiths main building. We regret that there is no disabled access at present. Open Monday to Thursday, 10.30 - 16.30 by appointment.

Margaret Hall-Townley

SAVUNESE WEAVING WORKSHOP AT THE HORNIMAN MUSEUM



Eu Dane helps to teach Savu weaving at the Horniman workshop.

During August 2004 a group of weavers and musicians from Savu, an island in eastern Indonesia, were in residence at the Horniman Museum to coincide with the exhibition *Woven Blossoms: Indonesian Textiles* (see Newsletter no. 28, p.28). Their visit was coordinated by Geneviève Duggan, who gave a fascinating talk to OATG members in June 2004 (see below p. 15), and by Fiona Kerlogue the organiser and curator of the exhibition.

I visited the exhibition on a day when a weaving workshop was being held and was able to join the group. We all met in the studio where Geneviève and her friends Ina Nara and Eu Dane had assembled all the materials, tools and loom we would be using. Geneviève explained briefly about the two *hubi* into which the population is divided, each descended from a female ancestor; our two weavers were both in the Greater Blossom *hubi*. The weaving patterns and motifs of each group are distinctive. As the details of the ikat designs were explained to us, the ladies were busy preparing the cotton by removing the seeds, fluffing out the fibres using a bow like instrument and spinning them in to yarn with a drop spindle. Then it was our turn to have a go at the various processes helped by Ina and Eu. The ladies had been learning about cloth making since they were 5 years old; it takes years to learn to spin a strong continuous thread but we enjoyed doing our best.

The ikat textile requires selected warp threads on a frame to be tied in bundles, and the weavers use thin strips of palm leaf tied in a strong and intricate knot, another tricky technique which takes time to master. We were fascinated to see how the hundreds of knots arranged in careful sequences would translate into the patterns on the skirts worn by our weavers. The warps are first dyed in indigo, the wrapped sections remaining natural, then some sections are unwrapped and retied so that after the second dyeing in red, derived from the root of the Morinda tree, the untied warp threads will hold the blue, red and cream pattern required.

Then to the actual weaving. The museum had constructed a wooden frame so that the loom could be adapted to the different leg lengths of us, the weaving students. In turn, we seated ourselves on the floor in front of the loom and were tied in with the backstrap and taught to lean so as to keep the tension on the warp threads, while using the shuttle and the 'sword' to create the weft threads and our own contribution to the design. The ladies were delightful, and amid much laughter we watched, we had a go and above all we admired their skills and patience. Thanks to Geneviève for showing and telling us about the Savu islanders and their work and for acting as interpreter when we had questions for the weaving ladies.

It is a tribute to the museum that, together with support from the Indonesian embassy and other bodies, it has been able to bring the weavers and the musicians to England so that we may understand a little more of their culture and traditional techniques and skills.

The exhibition *Woven Blossoms* is on until February 2005, though the craftspeople will have returned to Savu. Much more about the islanders and their textiles is in Geneviève Duggan's book *ikats of Savu* published by White Lotus.

Fiona Sutcliffe

O.A.T.G. GOES ONLINE

The Group now has a website!

Are you travelling and want to include visits to textile collections?
Do you have a friend who would like to know more about Asian textiles?
Do you want to locate a particular article in a past newsletter?
Have you forgotten when the next OATG events are?

Yes, all this and much more can be found on the new website at <http://www.oatg.co.uk>

OATG has been extremely fortunate as Pamela Cross, a member in Canterbury, offered to compile a website for us. Pamela has considerable experience in creating and maintaining sites as she has two of her own, and her skill and care have been invaluable in making a site which is easy to read and user friendly. We are grateful to the Ashmolean and the Pitt Rivers museums for allowing the use of some stunning images. Interestingly, the textile on the 'About us' page was a gift to the Pitt Rivers from Felicity Wood, one of the founders of the Oxford Asian Textile Group.

There is a summary of the contents of all newsletters since inception and it is hoped that members will find much of current interest. The "Links" page is still largely under development – and will continue to expand as museums and textile collections with web sites come to light via the newsletter.

It is anticipated that the site will be visited by a range of people world-wide with an interest in Asian textiles. Some may want to become more involved with the group, others may be interested in the many excellent newsletter features that have appeared. It is difficult to gauge what response the site will generate but we look forward to the future with interest.

If you have internet access please visit the site, tell your friends about it, and if you have any suggestions please contact the web editor via a link on every web page or write to the newsletter editor.

O.A.T.G. SUBSCRIPTIONS NOW OVERDUE

Members are reminded that subscriptions are due on or before 1 October. Rates remain at £10 for individuals and £15 for two or more people living at the same address and sharing a newsletter. **FOR THOSE OF YOU WHO HAVE NOT YET RENEWED, THIS IS THE LAST NEWSLETTER YOU WILL RECEIVE.** If you want to continue to receive it and enjoy all the other benefits of membership, the Membership Secretary, Joyce Seaman, at 5 Park Town, Oxford, OX2 6SN, will be happy to receive your cheques in sterling or euros, made out to the Oxford Asian Textile Group, or in US\$ made out to Dr Ruth Barnes. Better still, ask Joyce to send you a banker's order form.

REPORTS OF O.A.T.G. MEETINGS
Visit to the Rau Collection at Blythe House



Members of the Group at the British Museum's new textile store, examining textiles from the Rau Collection

On a hot 8 June, two parties of about a dozen O.A.T.G. members each were welcomed to the coolness of Blythe House (a museum piece in itself, built for the Post Office Savings Bank in 1861, but now housing storage for the British Museum, the V.& A. and the Science Museum) by Sarah Posey, Curator of the Department of Ethnology, and her colleagues Helen Wolf and Imogen Lane, to view the Rau Collection of Lakai Uzbek textiles and the new storage facilities the Museum enjoyed.

I was one of the first group, also the first group of any kind to visit the new premises, and what a feast we were given. The collection comprises fifty five pieces acquired by the B.M. in 2002 from Pip Rau, the well-known authority and dealer, who had bought the textiles in Afghanistan and Pakistan between 1977 and '98. They were embroidered by the Lakai, originally a nomadic people, who had been forced to become farmers and settle in Afghanistan, Uzbekistan and Tajikistan. The textiles came on to the market in the 1970s, probably because of drought and the need of the Lakai to get money to exist. Most of them were made as dowry goods during the period of a bride's seclusion before her marriage.

The embroideries were bed-pile covers, shield shaped and rectangular "pouches", square mirror covers, a camel-head-dress, a wedding canopy and a horse cloth. The embroidery was usually of silk thread on cotton cloth or woollen fabric, generally red or green, but there was one white one. They were decorated with silk tassels and sometimes crochet. The embroidery designs were based on insects – beetles, scorpions, etc, and were

very free, although some of the pieces were framed with geometric cross-stitch embroidery; Sarah thought this was not Lakai work as it was too rigid. The embroidery was mostly chain stitch, and I wondered if it was tamboured. There was some close blanket stitch used too, which looked like a loose satin stitch, the backing of the pieces was cotton and interesting in itself for its print or ikat. We looked at these pieces and marvelled at them. It was a joy to be able to examine them so closely – the display area was large and roomy (as can be seen from the photograph above), and the temperature very pleasant compared to the heat wave outside. The textiles need a controlled environment, which was to our benefit too.

Helen Wolf then took us into the storage area, which is enormous. Most of the flat textiles are kept on rollers which are attached to large pull-out racks. Other textiles are stored in boxes, since there was not enough money to provide drawers – but maybe some will come. Helen told us that they could not store some large items, such as feather cloaks, yet, so they remain in store at Hoxton, but they did have some large tents which were on shelves. All the textiles were frozen to prevent infestation before they entered their new storage. Two large truckloads came each week to load the freezers, and the move from the Museum of Mankind building took three months altogether.

It was such a delight to see the beautiful textiles and the storage facilities. We were made so welcome, and I should like to thank Sarah, Helen and Imogen for giving up their time to make our visit such a success.

Margaret Isaacs

Blossoms of the Palm; Seeds of History

On 16 June, Geneviève Duggan gave the Group a fascinating and very detailed view of life on Savu, from the geography of the Indonesian archipelago to the people's religions and lifestyle, so this report will therefore have to be much shortened.

Savu is a small island off the trading route which has kept so far the major part of its traditional customs. The people are peaceful: any belligerence is transferred into cockfighting and then they eat the chickens afterwards. Eighty per cent of the sixty thousand population are Protestant Christians and the remaining twenty per cent follow the traditional beliefs, yet the Christians too weave the strip of burial cloth after a member has died to make sure that they will be resurrected in Savu. A wife may weave this if her husband is going abroad so that some of his hair together with the burial cloth can return to the island to ensure resurrection on Savu – a man may only marry a woman of his mother's family group.

The lontar palm tree is part of their life and their myths, and is regarded as their tree of life. As outlined on page 29 of the last newsletter (No. 28, June 2004) a female-dominated myth still dictates the patterns woven and worn by the two branches of the families, each of which has its distinctive design: one has seven narrow bands of indigo with patterned red and white ikat in between, and the other has four broader and usually darker indigo bands in between their own patterns. The woven cloths are sewn into a narrow tube for the women's

sarongs and worn with a band to keep them in place, and the men wear two pieces, one around the waist and one over the shoulders.

Lontar leaves are used as a base on which to dry out sea salt in the nine month dry season and, even more important, they are used to make the heritage baskets which contain the precious traditional weavings. The trees' sap is reduced by boiling to make a sweet syrup, or drunk either fresh or after fermentation.

Three days after a baby is born an elder sister will cut the baby's hair and the cuttings, together with the afterbirth, are saved in a heritage basket and put in the attic until he or she dies, when they will be buried with the body.

When a family member dies the heritage basket is opened – it will have been otherwise only checked at full moon to ensure that the contents are in good order whereas a second type of heritage basket is opened every day. The body is wrapped in a newly-woven burial cloth, made within one day of the death, and is buried in the foetal position together with the birth time relics and a special red cloth to provide energy.

Nowadays television is watched in some villages, which can lead to the traditional values and traditions being devalued since they are not seen on the box. Is tourism good or bad in traditional areas, Geneviève asked? Tourists can buy textiles and therefore encourage production, and will show that these are valued in the outside world. On the other hand "civilisation" can lead to traditions disappearing.

The textiles which were brought for us to see and handle were much appreciated, as one can tell such a lot from the handle of them as well as just from slides of textiles. These were made from quite a coarse cotton which may have helped to keep out the heat but would not perhaps have been too comfortable to wear. The lecture itself was extremely interesting with a great deal of information, and these notes merely skim over the top of what was presented.

Patsy Yardley

LETTER TO THE EDITOR

Textiles from Borneo at the Horniman Museum

Dear Editor,

Further to Traude Gavin's article on Borneo textile collections in the U.K., I would like to add information about the small collection held at the Horniman Museum in Forest Hill, South London.

In 1905 the Museum acquired three jackets from Charles Hose, whose background Traude details in her article. Two of these are *kalambi*, one decorated with shells and bells, the other covered in Hose's characteristic handwritten labels identifying the designs. The third is a Kayan *kumut*, made of barkcloth. In 1908 two further items relating to textiles were acquired from Hose: a decorated shuttle and a loom with a portion of cloth on it. The loom is illustrated in Haddon and Start's book on Iban textiles mentioned by Traude. In 1923, Mr P.D. Thompson donated a beautiful sleeveless *kalambi jacket* in deep red.

The most substantial group of textiles from Borneo in the Museum's collection was donated in 1973 by Lady Bryant, a member of the Brooke family known as the "White Rajahs". This group includes five Iban textiles: a man's loincloth, two *bidang* and *twopua*. In addition there is a collection of Malay textiles consisting of three women's headscarves and eleven very fine sarongs, most of them *songket*, that is of silk with gold thread supplementary weft patterning.

Recently a further four items have been added to the collection of textiles from Sarawak: three *pua*, a *bidang* and a *songket* sarung, collected in the field by the curator.

In addition to the Sarawak material, there are several items from Sabah, including a Dusun dancing skirt from Papar district decorated with bells, which was donated by Arthur Braybon in 1921. And in 1978 one of the curators, Valerie Vowles, brought back two sets of costume, one worn by the Kadazan for harvest festival and another from the Rungus. Very recently Susan Conway gave us a Kadazan headcloth which complements the costume perfectly.

Serious students of Borneo textiles are welcome to contact me if they would like to see any of the material.

Fiona Kerlogue

Curator of Asian Collections, Horniman Museum

Fkerlogue@horniman.ac.uk

MUSEUMS ROUND-UP

After so many upheavals in recent years, you would not expect the Pitt Rivers Museum to be looking forward to another, but it is. Plans are afoot to make a new research centre in a three storey building to be erected on the "green shed site" behind the existing Museum, with improved access from South Parks Road, for which a certain amount of funding has been provided by the Higher Education Funding Council and Oxford University

Although primarily intended to house teaching and research, the building has been designed by architects Pringle, Richards, Sharratt to include improved facilities for the general visiting public, such as extra exhibition space, education space, a lecture theatre for out-of-hours events, and a large lift which will give access not only to the upper floors of the new building but also to the Museum's existing galleries. The result of the planning application is expected shortly, and if permission is granted work will presumably be put in hand as soon as possible. One of the beauties of the scheme is that it can be carried out without disturbing the permanent displays, so perhaps not quite so much of an upheaval after all –

– which is a good thing, as it would not be very satisfactory to have it closed at the same time as the Ashmolean. You may remember that in last October's newsletter (no. 26) I mentioned that the Museum had a grandiose scheme costing an expected £46 million which, if it came about, would involve its complete closure for at least two years. I now learn that the Museum has been awarded a £15 million grant from the Heritage Lottery Fund, which means there is still more than two-thirds of the sum to find. As the plans involve demolishing everything behind Cockerell's original building of 1845, which must mean quite half the existing Museum including galleries funded by generous donors in recent years, I suspect such donors may be reluctant to come forward again. If they do so, however, the display space will be doubled, education facilities considerably expanded, conservation areas also expanded and improved, and, presumably, the lost storage and office space replaced. But still no mention of textiles.

No doubt both museums will soon be launching appeals to our pockets.

The name of Deborah Swallow will be familiar to you all. Since 1983 she has held various positions in the Indian Department of the Victoria and Albert Museum, specialising in the history of relationships between British, Indian and South-east Asian textiles and dress. Since 2001 she has reigned over a much wider sphere as Director of Collections and Keeper of the Asian Department. This month she leaves the V.& A. to take up the post of Director of the Courtauld Institute.

Another person to be moving on is Ursula McCracken, who has left the post of Director of the Textile Museum in Washington, D.C., after nearly eighteen years in the job. During this period, the Museum has gone from strength to strength. When she took over, the number of objects in the collections amounted to about 13,000; now there are 17,000, and the library holdings have increased in proportion to 20,000. Thanks to grants from the Andrew W. Mellon Foundation and the Charles H. Stout Foundation, the latter are now being catalogued electronically and will be available online next year. Under her expert guidance, there have been improvements in the conservation and storage of the textiles, the Lloyd Cotsen Textile Documentation Project has been launched, there has been a considerable expansion of the education programme as of other activities, and, as readers of this newsletter will know, a very tempting series of exhibitions has been laid on.

Editor

BOOKS

Award Winning Book by Gillian Green

It has just been announced that Gillian Green has won the R.L. Shep Book Award for 2003 with the book reviewed below. The Award is presented annually by the Textile Society of America to the author of the book published in the previous year in the English language adjudged to be the best in the field of ethnic textile studies. You may remember that the 2002 award went to Monisha Ahmed for her book on weaving among Ladakh nomads.

Editor

Gillian Green, *Traditional Textiles of Cambodia: Cultural Threads and Material Heritage*, River Books, Bangkok, 2004, 25 x 22 cm, 320 pp, >300 col. illus. ISBN 974 8225 39 9, US\$50.

This scholarly book is written with great authority. It is a handsome volume, immaculately presented, organized into eight chapters and illustrated beautifully with full colour photographs. The first two chapters provide background about Cambodia and its people, and the history of costume and textiles in the country. The next three describe the processes of textile production, from raw materials, through weaving and design. The last three chapters discuss different types of uses: modern costumes and textiles, Buddhist textiles, and Cambodian ship cloths.

The author provides a serious, thoroughly researched, factual account of the development of Cambodian textiles. It is an inspirational book which links Cambodian textiles with other S.E. Asian techniques and with the historical and cultural alignments between them. Some questions are answered and connexions made and clarified throughout the book, particularly related to design roots and natural dyeing practices.

The opening chapter about the country and its people and their ethnic mixture gives the reader a sense of orientation, before going on to the great complexities of the textiles. The costume and textile history describes how much is derived from sculptures and *bas reliefs* from 12th century Angkor. The hipwrapper and skirt cloth appear throughout history as the enduring unstitched garment with various methods of draping for men and women.

Green offers a technical and scientific explanation of why natural dyes are so appealing to the eye and go so well together. It is good to have one's instinctive feeling given a scientific basis.

The intricately pictorial Buddhist temple hangings are particular to Cambodian textiles and a credit to the weavers' skills. Photographs of some antique Cambodian ship cloths, very special woven pieces incorporating ship images, are published for the first time in this volume. The complex uneven twill weave appears to be a process that sets Cambodian weaving apart.

For some cloths the yarn is dyed before it is woven, so the pattern emerges as the weaving proceeds. In Cambodia this process is called *hoi* – in Indonesia *ikat*, and in Thailand and Laos *matmii*. As well as looms, special implements and loom accessories are required for the weaving and preparation of yarns. Carved attachments such as loom pulleys, heddle horses and warp board guides are beautiful objects in their own right. *Hoi* tying frames and stands and many others are photographed in the weaving process section.

Green provides a comprehensive study of Cambodian textiles. It requires patience to delve into the text, but is intriguing to do so. The language and the use of Cambodian names makes difficult reading, especially as the technical and cultural details are important. The book can be considered as a manual for weavers and designers, and describes that fascinating variety within seemingly similar cloths – the endless combinations and dimensions of design schemes comprising central fields, borders and end panels. The rich colour hits hard – and there is an obvious similarity in the use of orange, red and brown. The small scale patterns can seem similar at first glance, but are very exciting as the detail is studied.

Although this is a challenging book, the comprehensive insight into the textiles of Cambodia it provides is worth the time it takes.

Dorothy Reglar

Ruth Barnes' Latest Book

Ruth Barnes, *Ostindonesien im 20. Jahrhundert: Auf den Spuren der Sammlung Ernst Vatter (Eastern Indonesia in the Twentieth Century: Tracing the Ernst Vatter Collection* – text in German), Frankfurt Museum der Weltkulturen, Frankfurt am Main, 2004, 32.5 x 24 cm, 288 pp, 572 colour illustrations of the collection, 40 colour and 41 b/w field photographs ISBN 3 88270 411X, hb., €120

In the last newsletter (No.28) and in a well-attended talk in November (newsletter No. 27), Ruth gave us a personal view of her 35 years of involvement with the textile traditions of Eastern Indonesia. Ernst Vatter's work was part of that journey from the beginning. This beautifully illustrated book is the result of this long association. The core chapter is on Vatter's expedition in 1928-29 to Eastern Flores and the islands of Solor, Adonara, Lembata, Pantar and Alor in order to build a collection for the Museum für Völkerkunde, Frankfurt. In 1995-96, Ruth and her husband retraced this journey, armed with Hanna Vatter's diary and unpublished photographs. The result is a vivid and often very personal account. Although the German text makes this book inaccessible to many newsletter readers, it is a must for anyone interested in the material culture of that region. The Frankfurt collection of over 1100 items remains the most comprehensive one ever made. Here illustrated in full, it ranges from textiles, architectural components, ritual objects, jewellery, basketry, musical instruments, and weapons, to tools and household items. The textiles (101 entries) are a highpoint, especially the prestigious bridewealth cloths of which there are many fine examples. The colour reproductions are of high quality, showing the rich tones of these cloths.

Traude Gavin

South-East Asian Textiles: A Symposium

Jane Puranananda (ed.), *Through the Thread of Time: Southeast Asian Textiles* (The James H.W. Thompson Foundation Symposium Papers), River Books, Bangkok, 2004, 27.5 x 21 cm, 181 pp, 220 col. illus., ISBN 974 8225 76 3, pb., US\$35

This nicely produced paperback is clearly laid out and is well illustrated with many coloured and black and white images. It reflects the great technical progress achieved by the Bangkok art publishing industry in recent years.

The title of the book is from the very first textile symposium organised by the James H W Thompson Foundation, held in Bangkok in 1999. It contains thirteen papers presented at that symposium, the delay in publication being due to “unforeseen circumstances”. Whilst covering the majority of the Southeast Asian countries with the exception of Malaysia and the Philippines, the papers lack any particular focus or theme and one wonders whether this is because the conference was organised for the sake of a conference rather than for any specific purpose. A second symposium promised for 2001 failed to materialise.

Without wishing to criticise the few interesting and well-written papers within the book, the general content is rather disappointing. Ironically the shortest papers seem to cover the most ambitious subjects. The devotion of a couple of pages to the status of weaving in Cambodia in the late 1960’s, prior to its destruction by the Khmer Rouge, is a real lost opportunity. A few more on the iconography of Indonesian textiles falls well short of covering such an enormous subject and does little more than identify the easily observed similarities between modern motifs and those found on Bronze Age and other ancient artefacts. What is really needed is the difficult analysis to establish a true historical link across such a huge expanse of time. A less demanding subject like the textiles of the Hmong hill tribes of Vietnam could have been adequately covered in such a publication, but is dismissed in no more than two pages of general chat.

At the other extreme there are several papers that focus on very specific textiles such as *lau pahudu* sarongs from Sumba, *pha tuum* baby wrappers from Laos, and *chuan-tani* weaving in southern Thailand. These cover their subjects but of course are very specialised.

However all is not lost. The best articles seem to be those that set out to cover a manageable subject suitable for a conference paper. Mattiebelle Gittinger gives a straightforward no-nonsense review of the various textiles used by the Black, Red and White Tai groups living in northern Laos and explains their use and possible origin. Susan Conway shows how Lan Na (northern Thai) male costume, especially court costume, developed under the influence of colonial Europe. Finally John Guy presents a scholarly appraisal of the extent to which many sumptuous Indian textiles played a part in the Thai royal court in the 19th and early 20th centuries.

Clearly this is not a publication for the general textile enthusiast. But serious Asian textile scholars will suffer the shortcomings in order to access the few gems.

David Richardson

Tribal Rugs

Peter F. Stone, *Tribal and Village Rugs: The Definitive Guide to Design, Pattern and Motif*, Thames and Hudson, 2004, 28 x 22 cm, 350 pp, more than 1600 col. illus., ISBN 0 500 51184 5, £29.95

Anybody remotely interested in the weaving traditions of the Orient, Middle East and Central Asia will find this book an endlessly fascinating and definitive study of the subject. It covers the tribal groupings of the Anatolian, Baluchi, Caucasian, Kurdish, Persian and Turkmen peoples and the patterns, motifs and designs of their rugs. The author, Peter Stone, is an expert on oriental carpets and has written several other books on the subject, including *The Oriental Rug Lexicon*.

The history of the weaving of each of the six countries is examined in detail with lavish and beautiful full-page coloured examples of typical rugs of the region. This is broken down into the many subdivisions of motifs, designs and patterns, which are systematised by computer, used in this instance for the first time. The evolution of design is not only influenced by cultural differences and changes, but also by the subsequent population movements and invasions of the Near East and Central Asia in the eighteenth and nineteenth centuries, which exposed the area to different stylistic influences.

Pattern recognition has long been used to determine the origin and age of rugs and therefore the detailed analysis of designs provides the reader with vital clues to accurate attribution. Detailed diagrams illustrate the way in which individual motifs are adapted and reinterpreted over time, their evolution crossing historical, cultural and geographical boundaries.

Of particular interest is the explanation of the different warp and weft arrangements to achieve a particular style, be it tufting, kilims, ikat or soumak. However, it is difficult to find an explanation for which weaving techniques were used in the examples of the rugs and motifs illustrated.

Tribal and Village Rugs is a definitive account of the rich weaving traditions of the Near East and Central Asia. It is an indispensable resource for all scholars, collectors and lovers of oriental rugs and carpets, but it is also a treasure house of creative inspiration for designers and a joy to possess for its wonderful guide to textiles of extraordinary beauty.

Anne Brau

New Books (not seen)

Josiane Bertin-Guest, *Chinese Embroidery: Traditional Techniques*, Krause Publications, 2003, 21 x 27.5 cm, 128pp, >100 col. photos, >150 line drawings, ISBN 0 873497 18X, \$24.99

Young Y. Chung, *Painting with a Needle: Learning the Art of Silk Embroidery*, Abrams, N.Y., 2003, 26 x 26 cm, 176 pp, 125 col. and 64 b/w illus, ISBN 0 810945 70 3, \$32.50

Inger McCabe Elliott, *Batik: Fabled Cloth of Java*, Periplus, 2004, hb, 240 pp, 260 col. & b/w illus., ISBN 0 7946 0243 6, \$40.00.

The most comprehensive study yet published on the subject.

Jennifer Harris (ed.), *5000 Years of Textiles*, British Museum Press, 2004, pb, 21 x 16 cm, 320 pp, 327 col. and 98 b/w illus., ISBN 0 7141 2570 9, £16.99

A reissue in "pocket-sized" format of an indispensable reference book to textiles world-wide. For those of you who do not already know it, it opens with a clearly explained and illustrated guide to nine fundamental textile techniques, and goes on to show how people from many different periods and traditions have made and decorated cloth. The illustrations are drawn from major collections across the globe and cover a huge variety of fabrics and their uses.

Honolulu Academy of Arts & Museum of Korean Embroidery, *Wrappings of Happiness: A Traditional Korean Art Form*, Honolulu Academy of Arts, 2003, 23 x 30.5 cm, 112 pp, 61 col. illus.

Robyn Maxwell, *Sari to Sarong: 500 Years of Indian and Indonesian Textile Exchange*, National Gallery of Australia, 2003, 14 x 29.5 cm, 216 pp, fully illus., ISBN 0 642541 13 2, \$45.00

Catalogue of the exhibition of the same name shown at the N.G.A. last year and more recently in Singapore. See Debbie Ward's conservation article in the last newsletter (no.28, p. 14).

Robyn Maxwell, *Textiles of Southeast Asia: Tradition, Trade and Transformation (Revised Edition)*, Periplus, Singapore, 2003, 22.5 x 28.5 cm, 432 pp, >400 col. illus, ISBN 0 794601 04 9.

Reyum Institute of Arts and Culture, *Seams of Change: Clothing and the Care of the Self in Late 19th and 20th Century Cambodia*, Reyum Institute, Phnom Penh, 2004, 20 x 26.5 cm, 320 pp, fully illus., pb, ISBN 1 588860 46 9, \$50.00

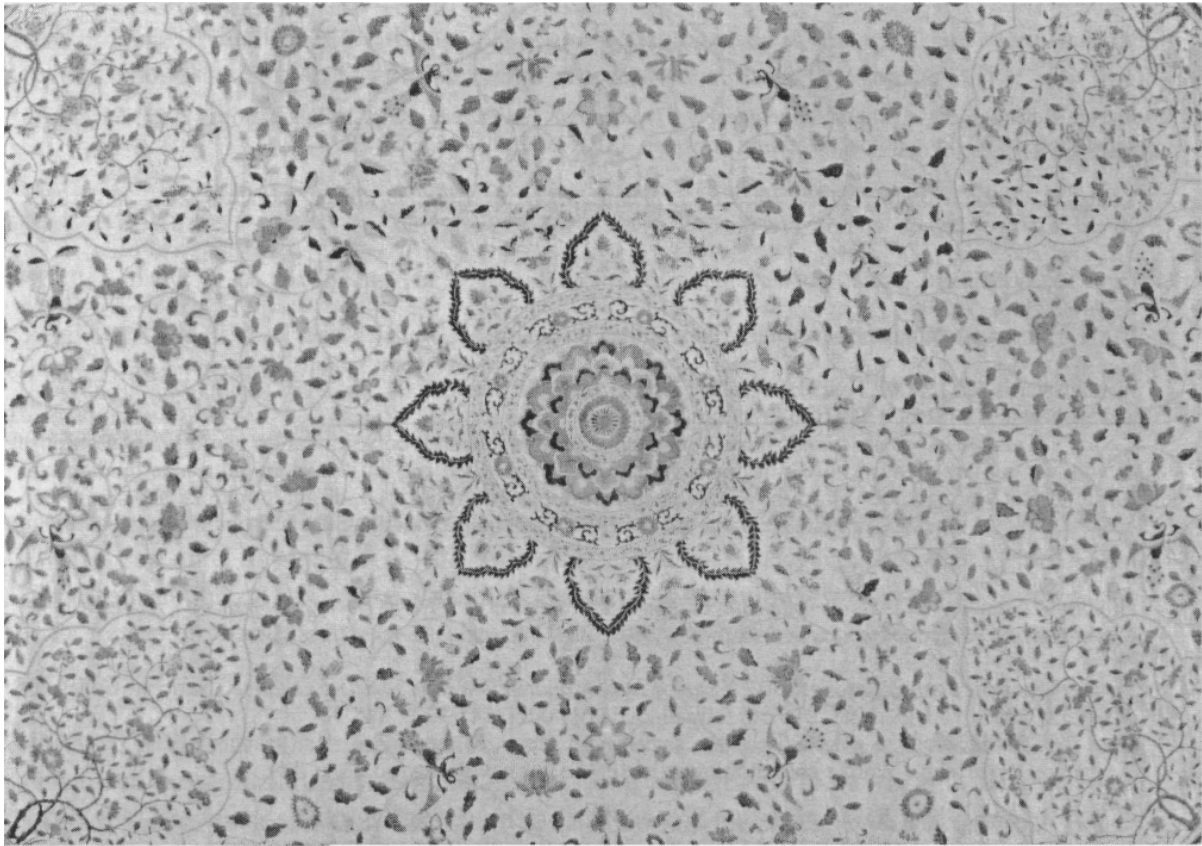
Claire and Steve Wilbur, *Southeast Asian Textiles: Indonesia's Exquisite Diversity*, Schiffer, Atglen, 2003, 22 x 28 cm, 176 pp, >200 col. illus., hb, ISBN 0 764318 10 1, \$39.95

Shaorong Yang, *Chinese Clothing: Costumes, Adornments and Culture*, Long River Press, San Francisco, 2004, 14 x 19 cm, 78 pp, ISBN 1 592650 19 8, \$12.95

EXHIBITIONS

Encounters: the Meeting of Asia and Europe, 1500-1800

This, the V&A's major autumn exhibition, explores 300 years of cultural, commercial and technological exchange between Europe and Asia following the Portuguese discovery of a sea route to India in 1498. The exhibition shows how Asians and Europeans perceived and represented one another, how they interpreted the other's art and manufactures and how such goods came in turn to influence their own taste and material culture.



Detail of bedcover, China 1760-70. silk, embroidered with coloured silk threads.
(Victoria and Albert Museum, FE. 12-2004, supported by the Friends of the V. & A.)

Textiles were a crucial commodity of the trade between Europe and Asia. The Portuguese, and later the Dutch and English, brought European fabrics to Asia, but more importantly, came to dominate the textile trade within Asia. Cloth was also an important article of diplomatic exchange in Asia. Europeans arriving there, quick to realise that they would need to offer local rulers appropriate gifts if they were to secure favour, often presented textiles from Europe and other parts of Asia.

Asian textiles were immediately admired in the West, where a substantial market developed for Asian cottons and silks. By the late 17th century textiles accounted for nearly 75 per cent of the export trade from India. Most were plain cottons that provided underwear and other garments for the poorer members of European society. But India also exported cottons painted with fast dyes. Such textiles were known as *chintz*, from the Indian *chint* meaning spotted or coloured. As the trade developed the English and Dutch East India Companies began to supply detailed instructions specifying the colours and designs that were most sought after at home. The bold, colourful patterns on these textiles were highly prized in eighteenth-century Europe for both dress and furnishings. Chinese embroidered and hand-painted silks were also much sought after as bed hangings or to be fashioned into the latest dress styles.

Encounters is sponsored by Nomura and runs at the V.& A. until 5 December. For details of events related to the exhibition, see below p. 27.

Anna Jackson

Other Exhibitions in the U.K.

Through the Surface: The exhibition of work by fourteen British and Japanese textile artists has moved to Nottingham, where it is on display at the Castle Museum until 14 November. Also showing there are two installations by two pairs of fine art students at Nottingham Trent University created especially for the exhibition. In association with it, at the Yard Gallery, Wollaton Park, there is an installation, *The Surface of the Lake*, by Teruyoshi Yoshida. Shimmering just above the gallery floor, it is reminiscent of the play of light on water, capturing the idea of the transient moment. It was also the starting point for a new commission by Clare Barber in the room next door. For associated events, see below p. 28. Tel. 0115 915 3700 (Nottingham Castle) and 915 3900 (Wollaton Hall).

Spinning Yarns and Weaving Stories and Magic Carpets - two exhibitions inspired by objects in the museum's collections at the Oriental Museum, Durham, until 22 December. *Magic Carpets* features art work by Comprehensive School, and *Spinning Yarns and Weaving Stories* shows work made by members of the Durham Guild of Spinners, Weavers and Dyers. A descriptive piece about each item tells why a particular exhibit was chosen and how it led to the design of the handmade textile. Tel. 0191 3345694

Korean Textiles - A small display of contemporary models of Korean ceremonial robes lent by the Korean Ministry of Culture and Tourism can be seen in room 479 at the Victoria and Albert Museum until the end of December. Tel. 020-7942 2000

Woven Blossoms: Textiles from Savu, Indonesia - an exhibition of textiles and weaving traditions highlighting the rich cultural heritage of the island, accompanied by related artefacts and relevant photographs, continues at the Horniman Museum until 20 February 2005. Tel. 020 8699 1872

Turks: A Journey of a Thousand Years, 600-1600 A.D. - at the Royal Academy of Arts 22 January to 12 April 2005. This blockbuster will examine the artistic achievement of regions controlled by the Turkic peoples from the borders of modern China to the Balkans. Principally loaned from the Topkapi Palace Museum and the Museum of Turkish and Islamic Art in Istanbul, there will be nearly 300 objects on view including paintings, arts of the book, textiles, carpets, and other decorative arts, many of which have not been seen outside Turkey before. Tel. 020 7300 8000

Seven Weddings and a Groom (provisional title) - from early January to July 2005. The University of Leeds International Textiles Archive (ULITA) will feature an exhibition of Pakistani wedding textiles (mainly in garment form). The exhibition will feature seven display cases of bridal wear and one of groom's wear, on loan from members of the West Yorkshire Asian community. Each display case will feature items which are characteristic of a particular region or tradition. Relevant photographic records and other mementos will also be included. Each display case will be refreshed on a monthly basis. A short booklet explaining techniques of manufacture as well as commentary on the social context of production and use will accompany the exhibition. The University of Leeds International Textiles Archive (ULITA), St. Wilfred's Chapel, Maurice Keyworth Building, Moorland Road, Leeds, LS2 9JT. Tel: 0113 343 3919; Fax: 0113 343 3704. More and more up-to-date information in the next newsletter.

Overseas Exhibitions

The Werner Abegg Collection: The Early Years – at the Abegg-Stiftung, Riggisberg, near Bern until 16 November. As a very young man Werner Abegg started collecting a range of objects, but after a few years came to concentrate on textiles from antiquity through to the eighteenth century, both oriental and western, this exhibition shows a number of these early acquired works.

The Textile Society of Hong Kong is holding an exhibition in association with its annual bazaar to be held on Saturday 6 November. The exhibition runs from 1-9 November, and will comprise photographs and complementary textile pieces on the theme of *Colour*. All the photographs and some of the textiles will be for sale. Both exhibition and bazaar will be held at the Fringe Club, Hong Kong. Further information may be obtained from Sarah Parnell, e-mail: info@textilesocietyofhk.org

Cobalt and Indigo – An exhibition of Chinese blue and white carpets dating from 1880-1925 and porcelain from the 17th to 19th centuries gives visitors an opportunity to examine the influence of porcelain on carpet production and design in terms of colour and theme, at Sandra Whitman's Gallery, San Francisco until 4 November.

Noble Riders from Pines and Deserts: the Artistic Legacy of the Qidan – an exhibition of over 170 groups of objects in precious metals, semi-precious stones and textiles from private collections in Hong Kong explore the distinctive artistic and cultural characteristics of the nomadic Qidan, founders of the Liao dynasty (916-1125) at the Art Museum of the Chinese University of Hong Kong, 25 October to 20 February 2005. Tel. 00 852 2609 7416.

Last Chance to See -

Recent Acquisitions 1992-2002 at the V. & A. ends 3 January. Tel. 020 7942 2000

Different by Design: Clothes Across Continents at the V. & A. ends 9 January. Tel. 020 7942 2000

Postponement

The exhibition *The Forbidden City* at the British Museum, announced in the last newsletter, has been postponed to a date as yet unknown.

COURSE

Weaving the Patterns of Life – How do textiles reflect the cultures of the people who make and use them? What links are there between techniques or motifs and religious beliefs, family structures, status and power? Look at these questions in relation to the textiles of Indonesia, Thailand and other countries of the Southeast Asian region with Fiona Kerlogue at the Horniman Museum (in collaboration with Birkbeck College). Tuesdays from 11 January, 6.30 - 8.30 p.m., 12 sessions, £96 (concessions £48) Tel. 020 7631 6651

LECTURES AND EVENTS

Meetings of the Oriental Rug and Textile Group in Scotland:

13 October, *Treasures of the Black Tent*, Brian MacDonald (Samarkand Carpets)

10 November, *East Meets West: Early Modern Venetian Textiles and Furnishings*,

Dr Patricia Allerston, History, University of Edinburgh

12 January, *Braids and Braiding*,

Ann Dyer, Educator and co-founder of Westhope Adult Craft College, Shropshire

9 February, *Middle Eastern Dance: Performance and Costume*,

Vicky Anderson, University of Edinburgh

All meetings in the lecture theatre at Daniel Stewart's College, Queensferry Road, Edinburgh, at 7 p.m. Further information and details of membership from Margaret Campbell, tel. 0131 443 3687.

Encounters - events in connexion with the exhibition at the V. & A.:

Saturday 30 October, *Fashion Fusion Day*, demonstration and workshop for all ages: try on a kimono, a sari, a Chinese costume, 2-5 p.m.

Sunday 7 November, *Dyes East and West*, gallery talk, 1 p.m.

Friday & Saturday 12 & 13 November, International Conference, for details see last newsletter p. 32 or visit www.vam.ac.uk/encounters

Saturday 20 November, tours of the exhibition for people with learning difficulties, 11.30 a.m. to 1 p.m.

Tuesday 23 November, tours of the exhibition for visually impaired people, 11.30 a.m. to 12.30 p.m.

Tuesday 23 November, *Exchange in Indian and British Textiles*, gallery talk, 1 p.m.

Saturday 27 & Sunday 28 November, *Traditional Chinese Embroidery*, demonstration in room 40 2-5 p.m.

Thursday 2 December at 1 p.m., Introductory talk in the lecture theatre with the exhibition curators, Anna Jackson and Amin Jaffer Also other non-textile events no room to list.

Leaflet available. Tel. 020-7942 2000.

Gallery talks at the V.& A.:

Friday 22 October - Chinese Silk

Friday 26 November - Japanese Silk and Kimonos

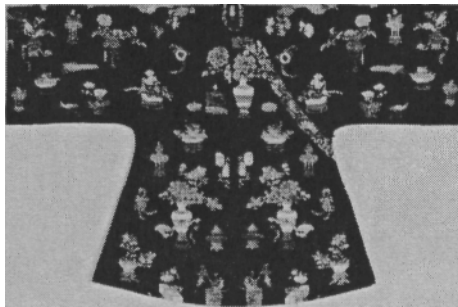
Thursday 9 December - A Closer Look: Indian Embroidery (including articles brought out of store)

Wednesday 29 December - Chinese Emperor's Robes and Chairs

All talks take place at 1 p.m.. Tel. 020-7942 2000

27th Annual Rug Convention - 15-17 October at the Textile Museum, Washington, D.C., including talks on Mughal design and motifs, Indo-Persian carpets, the impact of Kashmir shawl design on C19 carpets, and more. Tel. 001 202 667 0441. www.textilemuseum.org/rugconvention.htm

Asian Art in London - 4-12 November. The 7th annual event will open with a champagne reception at the V.& A., tickets £50, tel. 020 7499 2215. 42 dealers are participating including the following textile specialists: Brandt Oriental Art, 29 New Bond Street, tel. 020 7499 8835; John Eskenazi, 15 Old Bond Street, tel. 020 7409 3001; *Francesca Galloway, 91b Jermyn Street, exhibition, *Asian Textiles - Persian and Indian Miniatures*, tel. 020 7930 8717; *Joss Graham, 10 Eccleston Street, Exhibition, *Asian Textiles for Interiors*, tel. 020 7730 4370; Rossi & Rossi, 13 Old Bond Street, exhibition, *Colour, Pattern and Shine: Tibetan Paintings on Silk*, tel. 020 7355 1804; Samina Inc, 174 New Bond Street, tel. 020 74957482; *Jacqueline Simcox, 54 Linton Street, Islington, exhibition (at the Air Gallery, 32 Dover Street, *Chinese, Tibetan and Central Asian Textiles*, tel. 020 7359 8939; Linda Wrigglesworth, 34 Brook Street, exhibition, *Wild, Wacky & Wonderful*, Chinese, Tibetan and Korean costume and textiles with a "difference" with a lecture in the exhibition at 10.30 a.m. on Saturday 6 November, tel. 020 7486 8990. Other lectures include *Chinese Silk* by Shelagh Vainker at the British Museum at 6.30 p.m., Thursday 11 November, tel. 020 7079 0942. For information about *Asian Art in London* generally, tel. 020 7499 2215. (* member of O.A.T.G.)



Garments to be displayed in Linda Wrigglesworth's *Asian Art in London* exhibition.

Britain and India: an Exchange in Design Ideas – Imogen Stewart explores the cross-fertilization of ideas and dazzling designs for textiles created by the lively trade between Britain and India. Victoria and Albert Museum, 7.15 p.m., £8.50 (Concessions available). Tel. 020 7 942 2000

Through the Surface – There will be a tour of the exhibition at Nottingham Castle on Wednesday 3 November at 2 p.m. with Lesley Millar and some of the artists involved; admission free.

A workshop, *Go Through the Surface of Textiles*, led by textile artist Anna Gluszkowski, will be held on Saturday 6 November, 11 a.m. to 4 p.m., in which, drawing inspiration from the exhibition, students will create a piece of fabric, exploring the techniques used by some of the artists in works on display. £25 (£20 concessions), including materials.

To book for either event, tel. 0115 915 3648.

Festive Batik – learn the skills of batik with Diana Okene and make your own seasonal gift at the Horniman Museum. Two sessions, Saturdays 27 November and 4 December, 2 - 4.30 p.m., £30 including materials. Tel. 020 8699 1872.

Creative Intuitive Weaving – have a go at weaving on a small frame loom with Joan Eytle Kendall at the Horniman Museum. Experiment with basic weaving techniques and be inspired by the colours and textures of the yarn to create a hanging that expresses your creativity. No experience necessary. Two sessions, Saturday 11 and Sunday 12 December. 10/30 a.m.-4.30 p.m., £60 (£40 concessions) including materials and loom. Tel. 020 8 699 1872.

STOP PRESS: Sheila Paine will be talking to the Friends of the Pitt Rivers Museum on ‘Amulets: A World of Secret Powers, Charms and Magic’ on Thursday 4 November, 6:30 - 7:30 p.m. in the Inorganic Chemistry Lecture Theatre, followed by a reception, 7:30 - 9p.m. in the Pitt Rivers Museum. All welcome on payment of a donation to the Pitt Rivers Museum Development Fund of £2 for Friends and £3 for others.

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DEADLINE FOR THE NEXT ISSUE – MONDAY 7 FEBRUARY 2005

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