

OXFORD ASIAN TEXTILE GROUP

Newsletter No 10

June 1998



The hare in the moon pounding the elixir of life, one of the 12 imperial symbols found on an official robe worn by the Emperor, slit tapestry, 19th century (N.M.S. No. 1982.775). See p. 2

COSTUME AND TEXTILES FROM EAST ASIA AT THE NATIONAL MUSEUMS OF SCOTLAND

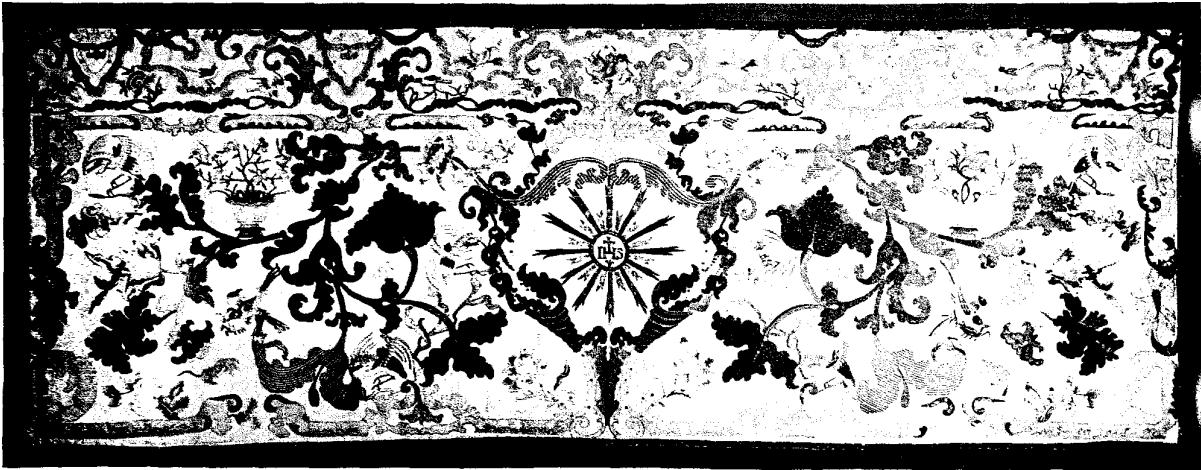
The National Museums of Scotland hold several important collections of costume and textiles from Asia, including several with historical as well as technological and design interest. These include significant material from India; South-east Asia, with a large Burmese collection; West Asia, particularly Turkey, Iran and Kuwait; Central Asia, notably Uzbek and Turkmen; a very important set of dance costumes from Tibet and some interesting textiles from Bhutan. However, in this short article I will concentrate on the material from East Asia, that is our Chinese, Japanese and Korean collections, leaving the other areas to be described in a later newsletter.

It is now possible to view some of the most interesting East Asian costume and textiles in the Ivy Wu gallery, which opened in October 1996, and it is intended to rotate the displays every two or three years. The gallery contains three separate areas for China, Japan and Korea, the largest devoted to China and a small corner to Korea reflecting the different sizes of the collections. The exhibition is arranged thematically, so costume and textiles are shown within the context of subjects such as the Chinese Court, Japanese art and design, and the Korean family. An interactive multi-media programme allows visitors to examine some of the costume in more detail. All twelve imperial symbols on a Chinese imperial robe, for example, are located and can be examined close up on the screen. There is also a small video clip of a Japanese woman being helped to tie her *obi*.

A large collection of Chinese costume which came into the Museum in 1886, previously belonging to King Edward VII, is now on permanent loan to the National Museums of Scotland from the Royal Collections (L 104 1-17). These seventeen costumes include two brides' outfits, several pieces of official dress and many accessories. A collection of imperial costume originally on loan from the MacRobert Trusts, Balmuir, Tarland, Aberdeenshire, was bought by the Museum in 1982. Two of the official robes, *chao-fu*, have all twelve imperial symbols incorporated into the design indicating their use for the Emperor or the Dowager Empress Cixi. The symbols are sun, moon (see illustration on p. 1), constellation, mountain, dragon, pheasant, symbol of discretion, axe, sacrificial cups, waterweed, fire and grain. One of these robes in slit tapestry has not been made up and is therefore useful for examining construction.

In 1961 Miss MacEwan gave the Museum an important informal robe that could have belonged to the Empress Dowager Cixi. Brig.Gen. D.L. MacEwen gave the Museum two lacquer thrones said to have come from the Summer Palace outside Beijing. The robe, which previously belonged to his daughter, has a design of bold realistic flowers and stylised *Wanshou* ("live for a thousand years") characters in a style favoured by the Empress Dowager, popular around the time of her sixtieth birthday in 1894. The Royal Ontario Museum has several similar examples associated with Cixi. She was an accomplished painter of birds and flowers and may have provided the designs for this type of robe.

In 1869 and 1903 the Museum acquired two separate military official costumes, the later acquisition including a splendid helmet and plumes. Amongst other notable donors to the Chinese costume collection is Dougald Christie, who was a medical missionary in China in the early 20th



Altar frontal with central Jesuit monogram, made in Canton for the Catholic market, c.1740. (N.M.S. No. A.1893.542). See below.

century, whose amity gave us his official robes that he wore at the Chinese court. Sixty-six album leaves from the *Huangchao liqi* bought by the Museum in 1968 complement the Imperial costume. The *Huangchao liqi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court) was commissioned by the Emperor Qianlong in 1759, and consisted of twenty volumes each containing thirty folios. It lists and illustrates 18th century imperial costume and accessories, recording the court and ceremonial dress of the emperor and the imperial family, including instructions about the correct seasonal changes, the official dress of civil and military officials and the ritual paraphernalia for ceremonial occasions.

Altogether there are about 500 Chinese costumes and textiles. Notable among them are three throne covers bought in the early 1980s. These range in date from the late 18th to the early 20th century. Several important historical textiles have been collected by the Museum. A triangular banner was acquired in 1858 after it was taken from Chinese troops during an attack on the European settlement in Shanghai in 1854. A banner and hanging, possible for a palanquin, said to be associated with the annual sacrifices made by the Emperor at the Temple of Heaven and dated to the late 19th century, were given by a Reverend E.A. Pratt in 1992. An altar frontal made in Canton in about 1740, and previously in the Sir Thomas Dick-Lauder Collection, was bought by the Museum in 1893 (see above). It is possible that this elaborately embroidered piece, which has a central Jesuit monogram was commissioned for the European market, although it could have been made for the Jesuits operating in China or Japan..

The Japanese collection of costume and textiles is smaller, numbering about 250 items. A small collection of 24 kimono ranging in date from 1840-1940 represent several techniques and designs such as *shibori* or tie-dye, *yuzen* or hand painting using wax resist, stencilling, again using wax resist, embroidery, brocade and *kasuri* or Japanese ikat.

One of the earliest groups of Japanese textiles acquired by the Museum was a gift from Queen Victoria in 1866, including seven silk embroideries and brocades and two cotton velvets. There is also a large variety of brocade designs for reference mounted on cards and in a book.

The variety of Japanese textile design and technique is best illustrated in a collection of twenty *fukusa* or gift covers, many of which were given to the Museum by Mr Clark Thornhill in 1927. The V. & A. has a similar though larger collection which is useful for comparative research. Soft deerskin with stencilled ornament was used in the neck guards and neck and shoulder areas of Japanese armour, and two particularly interesting unmade-up pieces of deerskin with stencilled designs were collected in 1878 and 1881.

Examples of folk textiles range from a *furoshiki* or carrying cloth, 1860-80, which was bought recently, to some small pieces of a *kasuri* or Japanese ikat, and *bingata*, colourful stencilled design from Okinawa.

The Ainu collection includes three *attush* or barkcloth coats, two of which arrived in the 1860s, one given to the Museum by the indefatigable Victorian traveller Isabella Bird. A Scottish doctor, Gordon Munro, gave the Museum a very interesting collection of Ainu material between 1909 and 1914, which includes several Ainu coats with striking appliqué and embroidery designs.

The extremely small collection of Korean costume includes some interesting hats and examples of both men's and women's traditional dress, but this is an area of the collection which needs developing.

The collections are published in:

Wilkinson, J. and Pearce, N., *Harmony and Contrast: A Journey Through East Asian Art*, National Museums of Scotland, Edinburgh, 1996, ISBN 0 7007 04612.

Akihiko Takemura, *Fukusa: Japanese Gift Covers*, Twasaki Bijutsu-sha, Tokyo, 1991

Wilkinson, J., *A Scottish Doctor's Vocation: Gordon Munro and the Ainu Collections at the National Museums of Scotland* in Josef Kreiner (ed.), *European Studies on Ainu Language and Culture*, Iudicuk-Verlag, Munich, 1993, pp 153-67.

Jane Wilkinson
Curator of the East Asian Collections
National Museums of Scotland

O.A.T.G. SUBSCRIPTIONS

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. Send to the Membership Secretary, Dymphna Hermann, The Warden's Lodgings, All Souls College, Oxford, OX1 4AL; tel. 01865.289104; fax. 01865 279337; e-mail: dgh@mukh.assc.ox.ac.uk. She will be pleased to send members a Direct Debiting Mandate form, as well as further information and application form to potential members.

Thursday 23 July, 10.30 a.m. to 4.30 p.m.

**ASIAN TEXTILES, ARTEFACTS AND ACCESSORIES
from the
WORLDWIDE COLLECTION OF ANGELA THOMPSON**

A private view in the studio rooms of her house at Abberley, Worcestershire
and visit to the Textile Art Web-Site Suzani Exhibition via her computers.

An entrance fee of £20 includes coffee, tea & biscuits, also a glass of wine or fruit juice at lunch. Please bring your own sandwiches. Booking form, map and further information from Angela Thompson, Windover, Wynnatts Way, Abberley, Worcester, WR6 6BZ, tel. 01299.896252, e-mail: athompson@clara.net. Numbers limited to 22.

Saturday 12 September, 10 a.m. to 4 p.m.

BACKSTRAP WEAVING WORKSHOP

taught by Janet Phillips
in the Education Barn, Warburg Nature Reserve, Bix Bottom, Henley-on-Thames

This workshop is intended for beginners and will concentrate on basic weave techniques and mastering the tricks of the loom. By the end of the day students will have woven their own backstraps, a necessary accoutrement for the loom, and then go on to try some pick-up patterns using a separate warp. A fee of £25 will include tuition, all materials including the actual loom, tea and coffee throughout the day (bring your own sandwiches). Numbers limited to 7. Book with O.A.T.G. Programme Secretary, Felicity Wood, 2 Frenchay Road, Oxford, OX2 6TG, phone/fax 01865.554281, e-mail felicity.wood@dial.pipex.com.

(It may be possible to arrange a follow-up workshop, which would be slightly cheaper as participants would have their own looms.)

ADVANCE NOTICE - Tuesday 13 October 1998

**A.G.M. and Lecture by Patricia Baker on
TRAVELLERS IN IRAN: OIL PAINTINGS OF 17TH CENTURY EUROPEANS**

No booking required. Please note this in your diaries now. Details in next newsletter.

THE CONSERVATION OF AN EIGHTEENTH CENTURY JAPANESE *NO* ROBE

The robe was treated in preparation for display in the new Japanese Gallery which opened at the Ashmolean Museum on 30 September 1997. The conservation treatment included documentation of the construction and condition of the robe, the stitched support treatment to stabilize and strengthen the damaged lining, and the preparation of a display support for mounting the robe.

Condition before treatment

The outer fabric of the robe is in fair condition, although it has faded from bright yellow to a dull gold colour, and there are areas of wear on the seams, the embroidery, and the gold and silver decoration. The collar and shoulder areas were quite severely damaged, the fabric being split and abraded, with old darned repairs to the lining and included numerous patches as well as rough sewing together of the long splits in the side seams.

Treatment carried out

Documentation

Details of the construction and condition of the robe before and during treatment were recorded using photographs, diagrams and written descriptions. This is important because a conservation treatment may unavoidably obscure or destroy some of this information; for example, the reverse of fabrics maybe hidden under support fabrics or parts of original seams may have to be unpicked to allow the insertion of a patch.

Stitched support treatment

The treatment was concentrated on the lining, which was too weak and damaged to withstand handling and display. It was decided that most of the previous patch repairs should be removed. Although they form a part of the history of the object, they did not provide sufficient support to the damaged lining fabric. The location of the patches was recorded and the removed patches kept with the object record. New patches of appropriately dyed silk were positioned behind the lining fabric and stitched in place with lines of laid thread couching, using a fine silk thread. When the new patches were in place an overlay of semi-transparent silk crepeline, dyed the appropriate colour, was stitched to the lining. This protects the vulnerable lining during handling and because it is semi-transparent the construction details can still be viewed.

Display

The display form consists of a T-bar with tripod base. The bar is padded with polyester wadding covered with cotton fabric to provide a smooth rounded support along the whole of the shoulder seam.

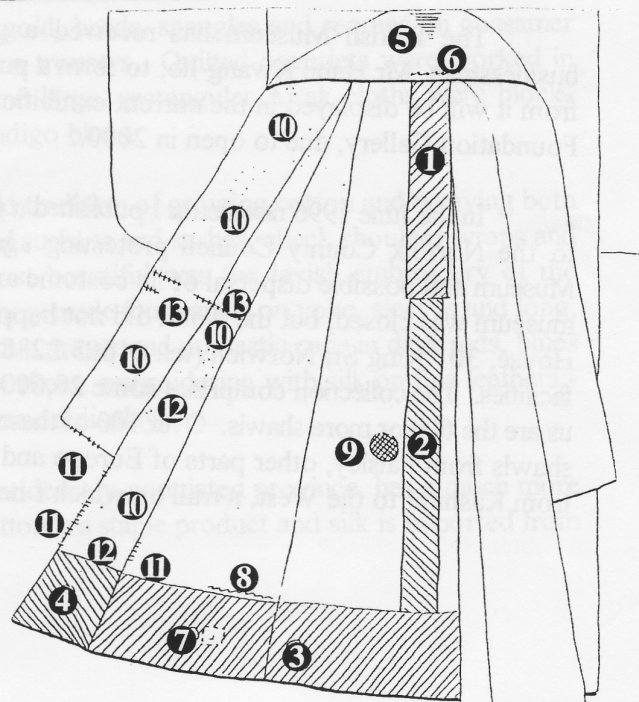
Future care

The case in the Japanese Gallery is environmentally controlled to maintain relative humidity levels of 55% +/-5, and the case lights are switched off to keep light levels low. The robe will not be on display for longer than six months in any year so that the cumulative damage

from long-term display is kept to a minimum. It is not on display at the moment, but will probably be returned to view towards the end of the year.



Susan Stanton
Textile Conservator
Department of Eastern Art
Ashmolean Museum



- ① silk patch (red)
- ② ③ ④ cotton (?) patch (dark red)
- ⑤ worn and darned area
- ⑥ worn edge
- ⑦ repaired tear
- ⑧ lining torn
- ⑨ dark stain
- ⑩ small holes in lining
- ⑪ fabric on seam/crease worn away
- ⑫ white cotton (?) knot on surface
- ⑬ lining torn and roughly repaired

MUSEUMS ROUND-UP

A new Director for the Ashmolean has at last been appointed, and took up his post at the beginning of this month. He is Dr Christopher Brown, an Oxford graduate, who has for the last 26 years worked at the National Gallery, finishing in the position of Chief Curator. Like his predecessor, Dr Christopher White, his special field is 17th century Dutch and Flemish painting.

Members are probably aware that the Ashmolean has been in a perpetual state of upheaval over the last few years with a succession of building projects. Indeed, the rearrangements necessitated by the building of a new Japanese decorative arts gallery and Eastern Art print room had only just been completed when the last newsletter went to press. Within days it was announced that the upheaval will soon begin all over again with another new gallery for Eastern Art - the first purpose-built Chinese painting gallery in the country. The cost has been met by the Christensen Foundation in the United States and an anonymous donor. The Ashmolean possesses the finest collection of modern Chinese paintings in Europe, and it is these that will mainly be displayed in the new gallery, which is not likely to be completed before the end of the millennium.

The Department of Eastern Art has been successful in acquiring the 11th century embroidered tunic from Egypt mentioned in the last issue.

I was in the Museum of Mankind on 31 December last, the day it closed, and there was an understandably sad air about the place. I have since discovered that some people think it is lost and gone forever, so let me reassure you: it was, of course, the Ethnography Department of the British Museum, and it is going to reappear eventually in Bloomsbury in changed form. There will be new galleries of Pacific, African, Asian and European ethnography in areas vacated by the British Library on the Museum's main site. The first will be the North American gallery, which is expected to open before the end of this year. The Ethnography collections will also figure large in the Museum's new Study Centre to be opened just 200 metres away in New Oxford Street next year, and especially in the World Textile Centre, which will occupy some 2,000 square metres on the first floor of the new building.

The British Museum has received a gift of half a million pounds from a Korean businessman, Mr Hahn Kwang-ho, to form a purchase fund for Korean art. Objects purchased from it will be displayed in the current exhibition in room 91, and later in the permanent Korea Foundation Gallery, due to open in 2000..

In the June 1996 newsletter I published a plea from Freda Chapman for members to write to the Norfolk County Council protesting against the threatened closure of Strangers Hall Museum and possible dispersal of its costume and textile collections. I am sorry to say that the museum was closed, but the worst did not happen, and the collection is now housed at Carrotty House, 301 King St, Norwich (tel. 01603.223870), which provides spacious storage and study facilities. The collection comprises some 20,000 items, of which perhaps the most interesting to us are the 600 or more shawls. Over 100 of these are of Norwich manufacture, but there are also shawls from Paisley, other parts of Europe and India, from which it is possible to trace the line from Kashmir to the West, a trail on which I hope to publish an article in a later issue.

Two exciting items of news have come from across the Atlantic. First, the Textile Museum in Washington, D.C. (tel. 202-667.0441, fax. 202-483.0994) has opened a Textile Learning Center to help answer visitors' questions and enhance their appreciation of textiles as an art form. Comprising two rooms, an Activities Gallery, made possible by an anonymous donor, and a Collections Gallery, sponsored by the Morris and Gwendolyn Cafritz Foundation, the project has been enthusiastically received.

On the other side of the continent, in Los Angeles, the U.C.L.A. Fowler Museum of Cultural History has recently received a \$130,000 grant from the Getty Grant Program to support the Museum's proposed publications of non-Western textile scholarship. The first publications to benefit is *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*, coinciding with the current exhibition under the same title (see below p.14), and *Walk in Splendour: Ceremonial Dress of the Minangkabau* (Sumatra) due out in the autumn. Other works planned will cover Ghanaian Kente cloths, Chinese embroidery, Madagascar textiles, and bast and leaf fibre textiles from around the world.

Editor

REPORTS OF O.A.T.G. MEETINGS

Colours of the Indus Visit to the Exhibition at the V.& A., 21 February 1998

Nineteen of us met at the V.& A. and were welcomed by Rosemary Crill, Deputy Curator of the India and South-East Asia Department and co-organizer with Nazeem Askari of the *Colours of the Indus* exhibition, who gave us a gallery talk and tour of the exhibition.

A first impression was of the dominance of reds, with the dark blue-black of indigo and some strong whites - variations within the richly-embroidered textiles of rural Sindh. They made a striking contrast with the work of professional urban workshop embroiderers using fine silk, gold and silver threads in traditional Mughal floral motifs and scrolls worked on delicate muslins, silks and velvets.

Modern designer ensembles revelled in gold, beads, spangles and sequins on gossamer chiffon veils, rich striped tunics and voluminous trousers. Quilted coverlets were worked in embroidered squares as communal projects, and large, rectangular Ajrak cloths were block-printed and resist-dyed in traditional reds and indigo blues.

Like Sindh, Baluchistan has a centuries-old tradition of growing cotton and weaving both coarse fabrics and "Khes" cloths. We saw striped turbans and sashes, check shoulder wraps and long gathered and pleated garments. But most beautiful was the lavish embroidery of the women's scarlet dresses. Complex bands of stitchery made four panels on yoke, sleeves and long, front pocket. The Baluchi also make fine flat-weave prayer and domestic rugs in dark reds, blues and natural browns. They are skilled leather workers, embroidering with silk on fine leathers -an elaborate gun-belt with many attachments was on display.

Punjab, the most fertile, richest and most densely-populated province, has a much more organized and urbanized textile manufacture. Cotton is a staple product and silk is imported from

Bokhara and Iran. On show were high-quality striped waistcoats, brocade trousers, skirts and wraps in blues, greens, pink and gold, elaborate draw-strings in delicate silk and gold threads, and coarse cotton dhurries. The finest Punjabi cloths are the "Phulkari" embroideries stitched by women for family use or as gifts. The half-satin stitch, in counted thread blocks worked from the underside, covers the whole surface of the fabric.

The woollen clothing of the North-West Frontier Province provided a surprising contrast. High altitude and freezing winters make warm clothing essential. We looked at shawls and blankets of undyed or walnut-dyed wool, and at the Kalash tribe's felted coats embroidered with branching tree and ram's-horn designs, their sleeves extra long to wrap around the shoulders like scarves. Male trousers had an apron-like overlap at the waist, heavily fringed. Much-gathered dresses from urban areas were indigo blue-black silk or cotton worn with voluminous trousers and a "burqa" - the all-over garment of Pathan women. The one on display, unusually decorative, was gold-wire-embroidered magenta silk. The best embroidery was from the remote valleys of Indus-Kohistan. Blue-black dresses, decorated with pearl buttons, cowrie shells and fine cross stitching, had unusual skirts with multiple godets - up to 600 insertions fanning out from waist and hem.

A final look at hats, turbans and shoes intensified the impression of fine craftsmanship, inventive use of traditional design and exciting variations in colour, cloth and embellishment - the colours of the Indus.

Marjorie Holt

Pursuit of Indigo: Arabia Eastwards
Talk by Jenny Balfour-Paul, Tuesday 5 May 1998

There was a buzz of excitement as we gathered in the lecture room at the Pauling Centre for Human Sciences. The large assembly of members and visitors bore testimony to both the popularity of our lecturer and her subject, indigo dyeing.

Jenny Balfour-Paul, who is the author of *Indigo in the Arab World*, told us how she had accompanied her husband when he went to the Yemen. This provided her with an unique opportunity to observe the practice of indigo dyeing in some of the outlying villages. To-day there are only two indigo workshops left.

Jenny had already studied indigo dyeing under her mentor, Susan Bosence. We learned that the substance named *indigofera tinctoria* by Linnaeus, can be found in a variety of plants or shrubs which grow in countries as far apart as Guatemala, Africa, India, Indonesia and China. Some areas are particularly favourable and large quantities were exported from north west India.

Indigo is a substantive dye, being produced from the vegetable matter in a fermentation bath. It only attains the lovely blue colour on coming into contact with oxygen, the more often the cloth is dipped, the deeper the dye. Indigo is the only substance that will effectively dye both animal and vegetable fibres.

The speaker was not only interested in the dyeing process. Her studies covered the ways in which people living in different parts of the world approached similar problems inherent in the

production of indigo dye. She also looked at the historical aspects of world trade in relation to the printing and exporting of indigo-dyed cloth, as well as its place in society as prestigious wearing apparel. To-day blue-jeans are as popular as ever, dyed with a synthetic version of indigo. As to the future - genetically engineered cotton will be designed to grow blue!

As well as illustrating her talk with an excellent collection of slides, Jenny brought with her a display of indigo-dyed textiles from many different parts of the world. She kindly allowed us to handle them, but warned that the deepest blue-black might stain our hands or our clothes. The Tuareg tribes of sub-Saharan Africa consider their blue-dyed skin to be highly desirable. Like people in the Yemen, the minorities peoples of south-western China value a really good shine on their indigo-dyed cloth. The fabric is beaten with sticks and painted with a variety of substances, including egg-white, buffalo blood or persimmon juice to give a purple-black colour.

Our thanks are due to Jenny Balfour-Paul for such a lively and informative lecture.

Angela Thompson

HANDMADE IN INDIA: CRAFTS IN TRANSITION **A Crafts Council Exhibition**

Information about this exhibition unfortunately came too late for inclusion in the last newsletter, and it now has less than one of its three months left to run at the Crafts Council. However, it is to be shown at a number of other venues until May 1999, and I do urge members to see it if they can.

Like many recent exhibitions, this one was conceived in response to the 50th anniversary of India's independence, but unlike most of the others, it is not intended to celebrate a single historical event so much as to survey the state of crafts in India on the edge of the next millennium. Nevertheless, all the articles in the exhibition (which have been specially commissioned by the Crafts Council) were made in the jubilee year of 1997.

Bunny Page, co-curator of the exhibition, and a team of a dozen or so selectors spent most of 1997 in India, visiting designers and community workshops covering a wide range of all crafts in a parts of the country. All the items selected were chosen because they were intended for the Indian, not the export, market. 127 of the 316 exhibits are textiles; others include pottery, metalwork, baskets and mats, reed and bamboo furniture, turned granite bowls, wood carving, and items made of recycled materials.

For one who knows the historical collection at the Pitt Rivers, one of the most interesting groups of exhibits comprised 30 contemporary Naga textiles. Apparently nearly 90% of Nagas are Christian, and gone are the days when the decoration of their garments and shawls indicated the number of heads they had taken. Predominantly red, black and white, vegetable dyes are still used, though difficulties in obtaining cotton mean that most of the textiles are now made of acrylic. Although the decorative designs are traditional, they no longer have the rigid meanings that confined them to specific uses or tribes, and many are made into cushions and runners for sale in urban areas.

Indeed, this is true of the craftsmen working in rural India to-day as a whole. There are 24 million of them, still working in the traditional structure of family and community, but their livelihood has been threatened by the increased invasion of factory products into their way of life. Most designers do not operate in the context of studio-workshops as they do in other parts of the world, but come into the family workshops, working jointly with the craftsmen and guiding them towards producing goods that will sell well in the new - mainly urban - markets.

One area where most change is to be seen is in embroidery, where women have for centuries embroidered at home for domestic purposes and now embroider to earn their living. The techniques and motifs of the embroidery are traditional but the uses to which they are put are new. The gipsies of the Lambana tribe, for example, embroider jackets, a garment they would never have thought of before, which are popular in the cities. Again tussore (wild silk) is a fabric not traditionally used, but there are some very attractively embroidered examples on show, some of them with self embroidery (see below).

Another interesting group is the Madhubani painting from Bihar, one of the poorest parts of India. Originally votive paintings were made to decorate walls, but it was felt that the motifs provided a rich reservoir of design that could be drawn on for saris and soft furnishings, and there are several delightful examples in the exhibition.

Phyllis Nye



Madhubani sari (detail), tussore silk by Greta Dei and Ormolu Dei, with the assistance of Cecile Dei, Jitwarpur Village, Madhubani District, Bihar, 1997.

Handmade in India -

- is on view at the Crafts Council, 44a Pentonville Road, London, until 28 June, Tuesdays to Saturdays, 11 a.m. to 6 p.m., Sundays 2-4 p.m., admission free. The following events are being held in conjunction with it:

Thursday 11 June - Katab Appliqué workshop led by Mary Spyrou (for G.C.S.E., A level and G.N.V.Q. students), £30 (concessions £10) including lunch.

Friday 12 June at 10 am and 2.30 p.m. for pre-booked groups and from 3 p.m. for individuals - gallery talks using the Indian Crafts Handling Collection. Sessions will last 45 minutes and will be conducted by Bunny Page. Admission free.

Friday 12 and Saturday 13 June - Bandhani (tie-dye) week-end led by Mary Spyrou (for teachers, youth and community workshops leaders), £60 (£30 concessions) including lunch.

Friday 19 June - Indian embroidery workshop led by Anne Morrell (for makers, teachers and students), £30 (concessions £10) including lunch.

Saturday 20 June - Indian embroidery workshop (repeat of above).

Further information may be obtained from the Crafts Council, 44a Pentonville Road, Islington, London, N1 9BY, tel. 0171-278.7700.

Handmade in India then continues at the following venues:

11 July to 8 August 1998 - Angel Row Gallery, 3 Angel Row, Nottingham (tel. 0115-947.6334)

Here the exhibition is part of a larger event, *Indian Summer*, including paintings by Shanti Panchal, exhibitions of Indian architecture and of South Asian Senior Citizens in Nottingham, and a film on an Anglo-Indian living in Calcutta. The *Schools Treat* week (13-17 July) includes workshops from 10 a.m. - 12 noon: Monday, mirror embroidery; Tuesday, a look at cooking, dressing and sewing; Wednesday, block-printing. There is a guided tour of *Handmade in India* by Mohan Khera on Wednesday 22 July at 1 p.m. in English and 2 p.m. in Hindi; a talk on *Perspectives on Handmade in India: Crafts in Transition* by Deidre Figuredo on Wednesday 29 July at 1 p.m., and a talk on the exhibition by Bunny Page, co-curator, on Wednesday 5 August at 1 p.m.. All events are free, and the gallery is open from Monday to Saturday 11 a.m. to 6 p.m. (7 p.m. on Wednesday), closed on Sunday. For further information on all events, contact the number above.

5 September to 31 October - Leicester, simultaneously at the City Gallery, 90 Granby Street (tel. 0116-254.0595) and Leicester Museum and Art Gallery, 53 New Walk (tel. 0116- 2 5 5.4 100), from whom information about opening times and associated events may be obtained.

The exhibition continues at Hawick, Exeter and Halifax. Details in the next newsletter.

OTHER EXHIBITIONS

Overseas

U.C.L.A. Fowler Museum of Cultural History, Los Angeles, California

From the Rainbow's Varied Hue: Textiles of the Southern Philippines until 23 August. The 50 exhibits from Mindanao and the Sulu archipelago include ceremonial dress, tapestry cloths, silk flags and canopies, and beaded, embroidered and shell-sequined garments.

The exhibition is part of the 1998 Philippine Festival, for which the Museum is also mounting two other exhibitions: photographs illustrating the historical relationship between the Philippines and the U.S.A. from August 19 to 3 January 1999, and basketry of the Luzon Cordillera from 23 August to 1 November.

A number of events is being held in conjunction with all three exhibitions. Further information can be obtained from the Museum at James West –Center, Box 951549, Los Angeles, California 90095-1549; tel. 310-825.2585 or 310-825.4288; fax 310-206.3455; e-mail: cselling@frmch.ucla.edu or irosen@frmch.ucla.edu

Last Chance to See -

Palms, Pearls and Pinnacles finishes its tour of Hampshire at the Alton Gallery, Alton, 5 June to 28 July (Tel. 01420.82802)

The Colours of the Indus closes at the Royal Museum, Edinburgh, at the end of June and is not continuing anywhere else. Gallery talks on Mondays to Fridays at 11.30 am. (Tel. 0131 225.7534)

LECTURES AND EVENTS

Art in Action

The 22nd Art in Action will take place at Waterperry House, Oxfordshire on Thursday 16 to Sunday 19 July, 10.30 a.m. to 5.30 p.m. The event gives visitors the opportunity to see artists in a wide range of media - including textiles - creating their own works of art. This year they will include artists from India, China, Japan and Turkey. For further information phone 0171-381.3192 or send S.A.E. to Art in Action, 96 Sedlescombe Road, London, SW6 1RB, from whom the programme (£2.50 + 50p postage) maybe obtained two weeks before the event.

Ashmolean Museum Gallery Talks

Most of you will know that lunch-hour gallery talks are held in the Museum on Tuesdays and Fridays at 1.15 p.m. Starting this month they will include a series under the heading *East*

Meets West on the first Friday of each month. The talk on 3 July will be on *Textiles and Trade*. Although no other specifically textile titles are yet planned, there will be some on decorative motifs and ornament that have relevance to textiles. Copies of the monthly programme of talks can be picked up from the Friends' desk in the Museum, or you may have your name placed on the mailing list to receive them regularly. Apply to the Ashmolean Education Service (tel. 01865.278015), from whom more information about the series and other events may also be obtained.

Friends of the Pitt Rivers

Wednesday 14 October at 6 p.m. - *Threads of Continuity and Change: Field Research and Collecting Textiles in Thailand and Burma*, Sandra Dudley (D.Phil student P.R.M.) at the Pauling Centre for Human Sciences, 58 Banbury Road. Non-members welcome but are asked to make a contribution to the Friends' Purchasing Fund.

Oxford Guild of Weavers, Spinners and Dyers

Saturday 19 September at 2 p.m - *Marco Polo and the Silk Route* by Priscilla Lowry at the Village Hall, Stanton St. John. Non-members £2. Further information may be obtained from the Secretary, Monika Brown, tel. 01865.248869

The Textile Society

Saturday 4 July - visit to Brighton Pavilion, textiles, lecture. (Contact Freda Chapman, tel. 01428.683703)

24-26 July - Residential Weekend: feltmaking at Westhorpe College. (Contact Audrey Dick, Tel. 0181-891.5746)

Saturday 10 October - Manluk embroideries from the Newberry Collection, Marianne Ellis at the Ashmolean Museum. (Contact Freda Chapman as above)

Sunday 11 October - visit to Joss Graham's shop + talk; also Turkman Gallery, Victoria London. (Contact Audrey Dick as above).

For further information about the Textile Society, contact Freda Chapman as above.

Asia Week at Sotheby's

A week of events focussing on Chinese and Japanese art, Asian textiles and contemporary Indian paintings, 10-18 June. Lectures and handling sessions during the first part of the week; sales on 16, 17 and 18 June. (Tel. 0171-293.4444)

PUBLICATIONS

Chinese and Central Asian Textiles is a compilation of thirty articles previously published in *Orientalia* between 1983 and 1997. The thirty articles investigate new data and evaluate the state of Chinese textile studies. Particular emphasis is given to the issues of dating, provenance and the placement of garments in a cultural context. 260 pp, 290 colour and 500 black and white illustrations. £40 + £10 p.& p. from *Orientalia*, 17th Floor, 200 Lockhard Road, Hong Kong, and can be paid for by credit card.

Sheila Landi, *The Textile Conservator's Manual*, 2nd edition, Butterworth-Heinemann, ISBN 7506 3897, 360pp, highly illustrated. This standard work has recently been published in paperback, £29.99.

Roberts, Claire, ed, *Evolution and Revolution: Chinese Dress 1700s to 1900s*, Powerhouse Publishing, Sydney, 1997, ISBN 1 86317 067 7, 112 pp, over 100 colour illus., pb. £20. Published in conjunction with an exhibition under the same title at the Powerhouse Museum, June 1997 to May 1998, this book explores social, economic and political changes which have occurred in mainland China, Hong Kong and Taiwan, through the medium of dress. Despite the title, it deals mainly with the twentieth century.

Tamár-Balázoy Agnes, and Fastop, Dinah, *Chemical Principles of Textile Conservation*, Butterworth-Heinemann, ISBN 0 7506 2620 8, 432 pp, 27 colour and 57 b/w photographs, 123 line drawings, hardback £75.

The authors are conservation scientist at the Hungarian National Museum and a Conservator at the Textile Conservation Centre at Hampton Court, who together, give comprehensive coverage of the subject and provide "must-have" information for conservators who might not have a scientific background. It covers the material science of textiles, including their deterioration, condition and investigation, and aids understanding of the chemical processes during various treatments, such as cleaning, humidification, drying and disinfection.

The O.A.T.G. Newsletter is published three times a year
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DEADLINE FOR THE NEXT ISSUE - MONDAY 5 OCTOBER 1998

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