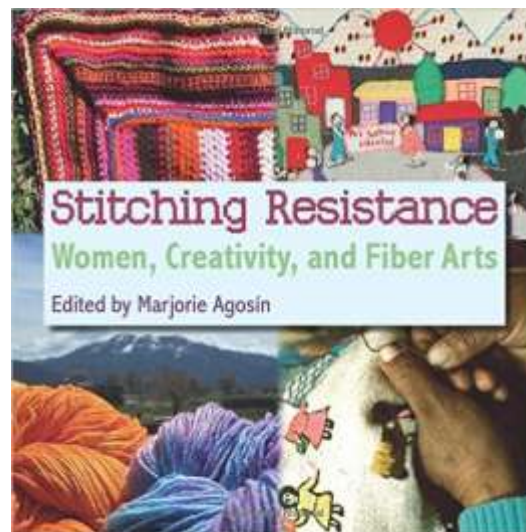


## Annotated list of selected new acquisitions for the TRC Library, 2015

AGOSÍN, Marjorie (ed., 2014). *Stitching Resistance: Women, Creativity, and Fibre Arts*, Solis Press: Tunbridge Wells. Soft back, b/w and colour photographs, pp. 244. Price US\$ 37.48.

This book is a collection of 22 essays written by scholars, visual artists, writers and literary critics. The textiles and techniques included in this social history include arpilleras (a traditional South American folk art that became a means of protesting dictatorship), weaving, crochet, lace, knitting, cross stitch and quilts. The book argues convincingly that, while women's roles in textile production may have reinforced traditional, often subservient gender roles, this has also empowered many women to speak out about important political and personal issues. Anne Ashbaugh's "Fated Webs" looks at how Helen of Troy wove her own account of the Trojan War; Bernice Steinhardt's "Tapestries of Survival" and L. Dunreith Kelly Lowenstein tell the stories of Jewish women using needlepoint to keep alive memories of World War II. There are essays on memorial quilts from Srebrenica and Northern Ireland.



**Recommendation:** This book will appeal to academics and anyone interested in social history, especially women's history.

Shelley Anderson

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ANON (2013), *Buried Past in Desert: Textiles from the Small River Cemetery*, China National Silk Museum and the Xinjiang Institute of Archaeology, in Chinese and English. Softback, 57 pp., full colour, no bibliography, glossary or index.

A small exhibition catalogue to various items on display from the excavations at the Small River Cemetery, Tarim Basin, China. The exhibition was held between the 10th April and 30th June 2013 in Hangzhou. The objects were excavated during three seasons between 2002 and 2005. During the excavations, 167 graves were recorded with 30 mummies and thousands of objects. These items date from the Chinese Bronze Age (c. 2000-700 BC). The items in the catalogue include woollen textiles, leather items, a range of grass baskets and sieves, as well as combs and pins and a wooden arrow with leather cover. The textiles illustrated in the catalogue include woollen cloaks, loincloths, felt caps and cords with beads and amulets that were probably used as necklaces. The relevant leather items include boots and leather coffin covers. The tall felt caps were decorated with feathers and other objects.

**Recommendation:** A useful booklet for anyone working on the early history of Central Asian/Western Chinese textiles and garments. The felt caps are of interest for anyone working on the early history of felt. The drawback is that there is not enough information on each item or the site in general.

Gillian Vogelsang-Eastwood

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ATKINS, Jacqueline Marx (2015). *The Textile Artistry of Itchiku Kubata: Kimono from the Kubota Collection*, Moscow: The International Chodiev Foundation. Softback, 80 pp., full colour, bibliography. A Dutch translation accompanies the main book (if purchased at the Sieboldhuis, Leiden). Price: €29.50.

This is a book that accompanies an exhibition about the work of the Japanese master dyer, Itchiku Kubata (1917-2003). The booklet contains a biography of Kubata, as well as a history, the philosophy and working techniques used to create some of the most visually amazing and technically complex kimonos created in the 20th century and possibly any time prior to that. These garments were and are regarded as extremely ambitious art forms, which are calming at the same time. They encourage meditation. The author of the book explains the ideas behind the various series of kimonos and shows how Kubata envisaged them both as individual items and at the same time as a series of garments that depict how the passage of time (year, seasons, events) can be expressed using various dyeing techniques, aided by gilding and embroidery.



**Recommendation:** The book is intended for the general public, rather than an academic audience. It provides answers to many questions, while raising even more. It is worth while going through, just for the images of the kimonos. This book is recommended for anyone interested in Japanese textiles and dress, as well as dyers, textile artists, and in fact those who simply enjoy beautiful items. The book is currently available from the Sieboldhuis, Rapenburg 19, 2311 GE, Leiden, The Netherlands.

Gillian Vogelsang-Eastwood

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AL-BASSAM, Laila bint Salih (2013), *Die nationalen Trachten Saudi-Arabien*, Bildungsministerium and Königreich Saudi Arabien; Die Internationale Buchmesse, Vienna, in German. Softback, 25 pp., full colour, no bibliography, glossary or index.

A small catalogue for an exhibition that took place in Vienna in 2013. The booklet includes images and details about clothing and outfits for both men and women from many parts of Saudi Arabia. The images in the booklet are useful as they show the correct headgear for the type of garment being worn (the combinations are not always presented accurately, as in Heather Ross's, *The Art of Arabian Costume*(1981), which is often used as a standard study outside of Saudi Arabia) Prof. Al-Bassam works at the Princess Nora bint Abdulrahman University (Riyadh) and is a specialist in Saudi Arabian clothing and textiles. She is currently working on translating a series of books about Saudi regional dress.

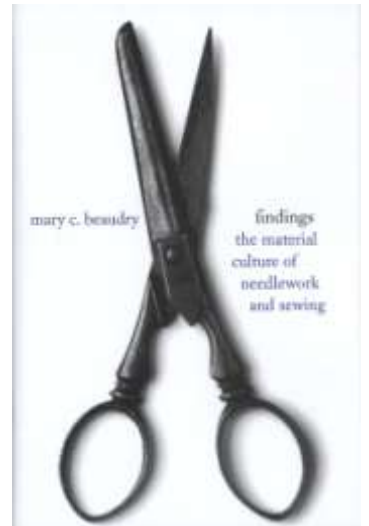
**Recommendation:** This is one of the few sources of information about Saudi Arabian clothing available (in any language) and so should be in the library of anyone working on the subject. The booklet is also frustrating, however, because it leaves the reader wanting more information as the writer is so knowledgeable about the subject.

Gillian Vogelsang-Eastwood

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BEAUDRY, Mary C. (2006). *Findings: The Material Culture of Needlework and Sewing*, New Haven and London: Yale University Press, ISBN 978-0-300-11093-7. Hardback, pp. 237, some b/w illustrations and line drawings, notes, bibliography, index. Price: US\$ 85.

A well written and intriguing book about pins, needles, thimbles, shears and scissors, notions and accessories, and so forth. The author is a professor of archaeology and anthropology and has written the history of these ‘small finds’ from the point of view of the archaeological evidence. The emphasis is on European and North American finds, but relevant information from excavations elsewhere is also included. This is not to say it is a list of finds, instead there are lots of tidbits of information about these objects. There are many useful details concerning the identification and classification of, for example, pins, needles and thimbles, but all set within an informative story. Numerous little ‘myths’ about the origins of these objects are discussed and in some cases dismissed, such as the so-called thimbles from Pompeii and Herculaneum.



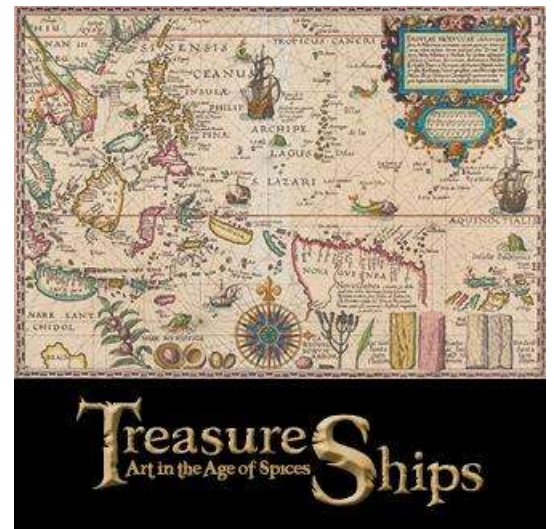
**Recommendation:** This is a book that can be read chapter by chapter or simply just dipped into. It has fascinating and well researched information that can be relied upon. It will be of interest to archaeologists, anthropologists and museum curators working with this category of objects, as well as to general collectors of sewing tools.

Gillian Vogelsang-Eastwood

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BENNETT, James and Russell KELLY (2015). *Treasure Ships: Art in the Age of Spices*, Adelaide: Art Gallery of South Australia. ISBN: 978-921668-22-7. Hardback, pp. 352. Numerous illustrations most in full colour, endnotes, bibliography. Price: c. €35.

A large, heavy and lavish catalogue published for an Australian exhibition of the same name which opened in the Art Gallery of South Australia, Adelaide in the summer of 2015. The catalogue covers many aspects of the trade between Europe (especially Britain, the Netherlands and Portugal) and Southeast Asia (mainly India) and Asia (China, Japan, Indonesia). The range of subjects covered is wide and includes map making, Christianity in Asia, Islam and the West, treasure ships, medicine, Chinoiserie, as well as information about individual forms of art work, boats, boxes, furniture, pottery, spices, weapons, and of course, textiles and carpets.



There are several chapters that include images and details of many textiles, notably the study by James Bennett, “Indian textiles for Southeast Asia and other markets,” (pp. 225-238). In addition there is a special section in the catalogue which is about textiles and costume (pp. 313-319). It is noticeable that the textiles illustrated are printed or woven forms; embroideries are missing, which raises various questions around why are they missing. Is this omission deliberate? Many of the textiles and garments illustrated come from Australian collections and include many Indian and Indonesian examples that may not be familiar to some of the readers. One particular, intriguing item is an Australian convict shirt from the early 19th century, which was made from Indian textiles (p. 237).



**Recommendation:** this is one of those enjoyable books, both visually and with respect to the information presented. Anyone interested in Asian/European trade links, relevant objects, and most of all Asian printed and woven textiles, should see this book.

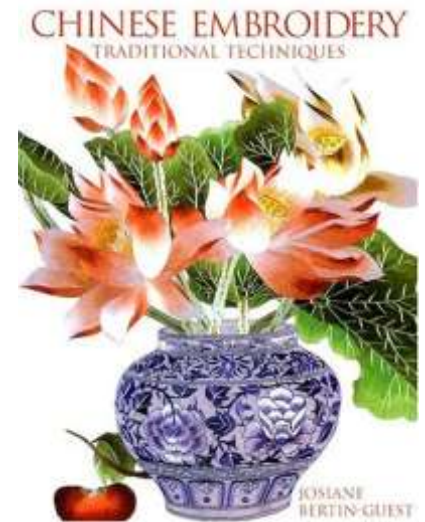
Gillian Vogelsang-Eastwood

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BERTAIN-GUEST, Josiane (2003), *Chinese Embroidery: Traditional Techniques*, London: B.T. Batsford. ISBN 0713487798. Hardback, 128 pp., bibliography, useful addresses, index, numerous colour illustrations and line drawings. Price: GB£ 17.99.

A practical introduction to the various forms of Han Chinese embroidery. It includes a brief history of Chinese embroidery, of the range of materials used, the basic techniques (including an extensive section on various embroidery stitches and how to work them), as well as of main symbols and motifs associated with Han Chinese embroidery.

**Recommendation:** This book presents a clear, practical introduction to the subject of Han Chinese embroidery and is useful to have for anyone starting to look into this subject or wanting to try this form of embroidery for the first time. It should be noted that the author does not discuss other forms of ethnic Chinese embroidery, such as Miao or Qiang embroidery, so the impression may be gained that this is the only form of Chinese embroidery, which is simply not the case.

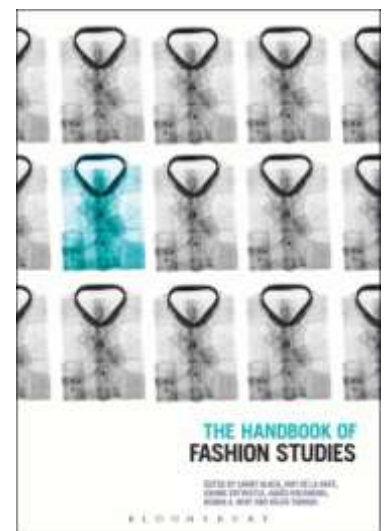


Gillian Vogelsang-Eastwood

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BLACK, Sandy, Amy DE LA HAYE, Joanne ENTWISTLE, Agnès ROCAMORA, Regina A. ROOT and Helen THOMAS (eds; 2013). *The Handbook of Fashion Studies*, London: Bloomsbury. Hardback, 626 pp., black/white photographs, short bibliography, price: £89.99 (US\$ 140).

This is a collection of 27 articles, which range from historical overviews to fashion studies methodologies and to case studies. The articles are written by an international group of scholars, who take an interdisciplinary approach to their studies. A mix of topics is covered. Some of these will be familiar to students, such as fashion and dress history, or gender and eighteenth-century fashion. Other articles cover less explored territory, like the connections among fashion, tourism, and global culture or how global fashion influences the secondhand clothing industry in Africa. In keeping with the editors' attempt to push the boundaries of fashion studies, some of the most interesting articles in the book deal with science, technology and future fashion. The possibilities are staggering: spray-on dresses from aerosol cans; digitally printed textiles; wearable technologies embedding with sensors and cameras; dresses that can respond instantly to tweets. The last section of the book looks at sustainable fashion in a globalized world and has articles on sustainability and fashion, and on corporate responsibility and human rights in the apparel industry.



**Recommendation:** The theoretical nature of this handbook means it will appeal mostly to academics and fashion studies students. But there are also more historical articles that will appeal to a general reader interested in the past—and the possible future—of textiles.

Shelley Anderson

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BOERSMA, Foekje (ed.; 2007). *Unravelling Textiles: A Handbook for the Preservation of Textile Collections*. London: Archetype Publications Ltd. ISBN 1-873132-64-6. Harback, pp. 174. Many illustrations in b/w and colour, line drawings, tables, glossary, bibliography and index. Price: c. €53.

This book was originally published in 2000 as *Op de keper beschouwd: Handboek voor het behoud van textielcollecties*, by the Stichting Textielcommissie Nederland. A practical and useful book about the identification of textiles (fibres to textile finishes), degradation of textiles, the museum environment including light, as well as insect and fungi in textile collections (how to identify and deal with such problems). The author then goes on to discuss transportation, display and conservation of textiles, especially fragile examples. The last section of the book is concerned with documentation and collection management (including textile calamities and first aid, and water damage due to, perhaps, a fire in the place where the textiles are stored.



**Recommendation:** There are already various books on conservation, preservation and storage of textiles in museum collections, but this book offers new information and is particularly well written. The section on fungus and insects is particularly useful for those in Northern Europe, but it may not be relevant outside of this region. This book is of use because it can also be applied to small, private collections as well as those in research institutes, and so forth. It presumes a degree of knowledge of textiles and manual dexterity.

Gillian Vogelsang-Eastwood

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BOERTIEN, Jeannette H. (2013). *Unravelling the Fabric: Textile Production Iron Age Transjordan*, PhD Thesis, Groningen University; ISBN 978-90-367-6517-6. Soft back, pp. 365, b/w illustrations, many line drawings and tables, bibliography. [To be downloaded here.](#)

This book is a PhD thesis from Groningen University and includes detailed information and discussions concerning archaeological finds of textiles and related tools in the Transjordan region from about 845 BC to the mid-fourth century BC (known as Iron Age II and III). Although the book looks at actual finds of textiles and basketry, as well as indirect evidence such as impressions of textiles, etc., most of it is concerned with surviving tools, notably, spinning and weaving equipment. The latter generally comes in the form of weights for various, archaeological examples of warp-weighted looms. The book is divided into three sections, firstly five chapters about identifying textiles and textile production evidence in the southern Levant. Secondly, four chapters that look at the archaeological finds from specific excavations, namely Tell Deir Alla, Tell Mazar, Khirbet al-Mudayna and Tell er-Rumeith, so placing these items into their archaeological context. The third section of the book looks at finds from other excavations in the Eastern Mediterranean, the role of textiles and weaving in the Near East during the Iron Age and, in particular, the role that temples played in the production and use of textiles.

**Recommendation:** The information is presented in a clear and concise manner and will be of use and interest to historians and textile archaeologists working in the region, rather than the general public. It should be in any library dealing with the early history of the Middle East.

Gillian Vogelsang-Eastwood

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CHURCH, Pamela Gibson (2012), *Fashion and Celebrity Culture*, London: Bloomsbury. ISBN 9781847883865. Softback, 288 pp., colour and b/w illustrations, extensive bibliography, index. Price: GB£ 17.99

An academic study that looks into the relationship between fashion (with a capital F) and celebrities from various areas of the artistic world including arts (painting, still photography), film, magazines, music, tv, as well as the fashion world itself, including designers and supermodels. The emphasis is on 20th century and current fashions. The author looks closely at the relationship between designers, producers, wearers, events and those who want to copy the perceived glamour and lifestyle associated with various garments. She also looks at how the press and media have used fashion to separate those who are glamorous, fashionable, eccentric, or simply 'badly dressed.' The role of the media in creating global celebrity fashions is also considered. There is a chapter concerned with Fashion and Society – classic versus fashionable. Her concluding thoughts are concerned with the folklore, fallibility and the future (but what form?) of Fashion. Unlike many Berg/Bloomsbury books this one includes various colour plates that make it much more readable.



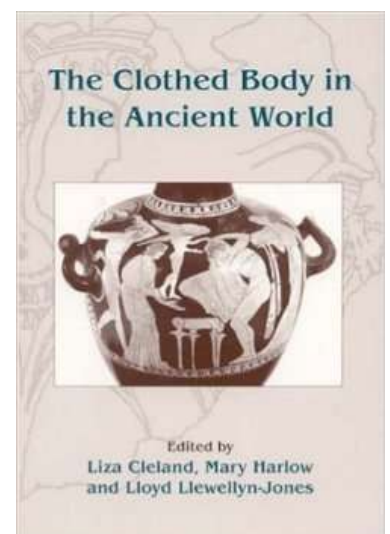
**Recommendation:** An interesting read for anyone working in the fields of celebrities and/or fashion. The author's thoughts on how diverse celebrities such as George Clooney, Joan Collins, Angeline Jolie, Lady Gaga and Sting use clothing to send various fantasy messages are intriguing.

Gillian Vogelsang-Eastwood

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CLELAND, Liza, Mary HARLOW and Lloyd LLEWELLYN-JONES (eds; 2005, reprinted in 2010), *The Clothed Body in the Ancient World*, Oxford and Oakville: Oxbow Books, ISBN 978-1-84217-165-3. Softback, 192 pp., b/w illustrations, bibliography. Price: GB£34.

A collection of fifteen essays about different aspects of men and women's clothing in the ancient world and how these garments are now perceived and interpreted (especially by the film industry). The range of subjects covered include Egyptian and Aegean, Classical Greek, Roman and late Antiquity textiles and dress. Some of the essays deal with make-up, cosmetics, concepts of nudity (ancient bras in particular), theatre costumes in the Classical world, Roman children's garments, as well as relevant archaeological finds. In fact quite a mixture, which makes it more interesting than a strictly thematic collection. There is a lot to think about, especially as there is so much we do not know about clothing in the ancient world.





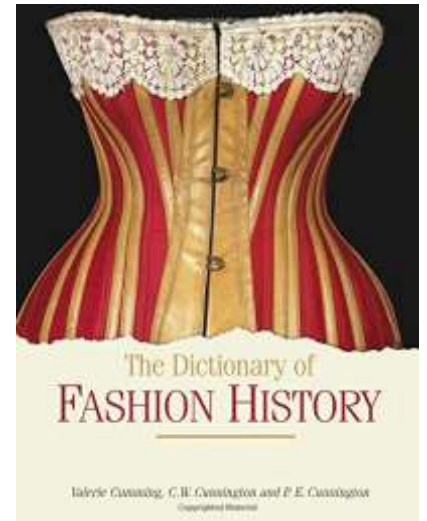
**Recommendation:** This book will be of interest to academics and the general public who are interested in dress and social life in the ancient world, as well as those involved in film/theatres and museums and who are seriously interested in being accurate.

Gillian Vogelsang-Eastwood

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CUMMING, Valerie, Cecil W. CUNNINGTON and Phillis E. CUNNINGTON (2010, revised version of a book first published in 1960), *The Dictionary of Fashion History*, Oxford: Berg, ISBN: 978-1-84788-533-3. Softback, pp. 286, glossary, bibliography.

A basic reference book in the form of a dictionary of accessories, clothing, fashion as well as textile terms, based on North European and North American terminology and usage. The book was originally published in 1960 by Cecil Cunnington, his wife Phillis Cunnington and Charles Beard. It has been brought up-to-date by Valerie Cumming, former Deputy Director of the Museum of London, who included more entries relating to terms from 1900 to the beginning of the 21st century. The range of entries include many aspects of clothing, including men and women's clothing, footwear, headwear, and accessories such as fans. In addition, there are special glossaries for textiles and for lace. At the beginning of the dictionary there is a short guide to using the dictionary; here is the comment that the dictionary is simple to use, which is true. In addition, it is stated that the cross-referencing is deliberately kept to a minimal, as too many would make the dictionary unworkable.



It is a pity that the individual entries do not have bibliographical sources for the information. The extended bibliography helps in finding many terms and themes, but not with some of the more obscure entries, etc. Another negative element, as with many Berg fashion books, is the fact that there are very few illustrations in the text and all of them are in black/white.

**Recommendation:** a very useful reference book that is an essential item in any costume and/or dress library, but bearing in mind that it is a dictionary not an encyclopaedia.

Gillian Vogelsang-Eastwood

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DIJK, Sara van (2015). *'Beauty adorns virtue': Dress in Portraits of Women by Leonardo da Vinci*, PhD. Thesis, Leiden University.

This is a well written and researched book with an impressive scope: 15th century women's dress of Florence, Italy, and in particular women's dress as portrayed in the paintings of Leonardo da Vinci. The work begins with a concise review of previous research into this issue, and raises along the way some very intriguing questions about the relationship between dress, identity and portraiture. What message or messages was the sitter giving by wearing her specific clothes and jewelry? Were these really hers, or were they borrowed from others, invented by



the artist or even loaned by the artist's workshop? Was the artist's agenda the same as the sitter's? An examination of the thirteen known portraits of women from Florence painted before 1475 (the date of Da Vinci's Portrait of Ginevra de' Benci) gives the reader an overview of Florentine women's dress and insights into the social context. It was an age when the elite dressed to impress others (in this respect the full colour reproductions of paintings are very helpful). It also shows how original and powerful Da Vinci was: in sharp contrast to the customary rich brocades, silks, gold and pearls of previous painters, Da Vinci dresses his subjects in simple, almost drab clothes, with no jewelry. How did he get away with this? The author does postulate some very well-reasoned answers.

**Recommendation:** This is a book that both academics and any reader interested in art and dress will enjoy.

Shelley Anderson

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FLECKER, Lara (2007). *A Practical Guide to Costume Mounting*, Oxford: Butterworth-Heinemann. ISBN 13 978-0-7506-6830-9. Hard cover, pp. 259, numerous colour, technical drawings, as well as a bibliography, suppliers list and index. Price: c. €90.

This book was produced in conjunction with the Victoria and Albert Museum, London, and many of the items illustrated come from their collection. The information, suggestions and practical tips are presented in a very clear manner, which makes it fun to dip into the book as well as look for specific solutions for display problems that may be encountered. There are sections on handling garments, dirt and creases, as well as storing garments. When looking at how to make a display there are chapters, consecutively, on pattern making, selecting and modifying mannequins and dress stands, how to pad up a torso, the underpinning, and trouble shooting. Of equal importance is the chapter on alternative methods. The book was published in 2007, so some of these methods and techniques need to be updated based on new materials, but the basic information remains sound and usable.



**Recommendation:** this is an essential book for anyone working with the display and storage of clothing and costumes (it does not matter which country or culture the items come from) in a museum or research centre setting; anywhere, in fact, where high quality displays of garments are required. It is easy to read, full of practical examples that can be achieved on various budget levels.

Gillian Vogelsang-Eastwood

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GOODMAN, Lizzy (2010). *Lady Gaga: Extreme Style*, London: HarperCollins Publishers. ISBN 9780007379019; soft back, 144 pp, 120+ colour photographs, bibliography, index. Price: GBP 15.99.



Anyone who wears a red Victorian-era latex dress for a performance for Queen Elizabeth II has a certain style. Or who struts on to a stage with two foot-high needlepoint frames, dripping with lace, on her head. Add to this a singer whose first five singles all reached number one in the USA charts and you have the phenomenon that is Lady Gaga. This book is not for academics, though questions about identity and fashion are raised. Nor will die-hard fans of the pop singer learn much that is new about her life, though the basics are covered: Lady Gaga was born Stefani Joanne Angelina Germanotta in 1986, was playing piano at age four and worked as an aspiring performance artist in New York burlesque clubs, etc.



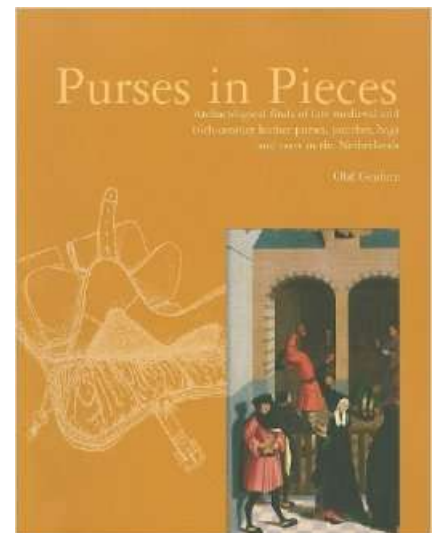
This lavishly illustrated book is for anyone with an interest in how far the boundaries of fashion can be pushed. The photographs of the singer and her clothes may provoke laughter, puzzlement or disgust. Lady Gaga has worn dresses made almost entirely of yellow flowers and another of raw meat. Jean Paul Gaultier has designed a padded body suit for her; Thierry Mugler a crystal dress; Philip Treacy a jewel encrusted lobster headdress; Dolce & Gabbana a metal corset. Gaga has worked with Damien Hirst, Alexander McQueen, Viktor & Rolf, and Frank Gehry, who all appreciate her daring. “I want people to walk around delusional about how great they can be, and then fight so hard for it every day that the lie becomes the truth,” she is quoted as saying. A list of couture and lingerie shops that can supply Lady Gaga-like clothing is included in the book.

**Recommendation:** a surprisingly intriguing book that throws light on how an internationally recognised figure can deliberately use clothing to enhance her image. It is not a book for the general public, but worth browsing through if you get the chance.

Shelley Anderson

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GOUBITZ, Olaf (2007). *Purses in Pieces: Archaeological finds of late medieval and 16th-century leather purses, pouches, bags and cases in the Netherlands*, Zwolle: SPA Uitgevers. ISBN 9789089320148. Softback, 118 pp., fully illustrated in black and white, short bibliography. Price: €17.50.



This is an interesting and very well-illustrated book. Its main focus is the description and use of some 55 leather purses discovered between 1969 and 1985 during archaeological excavations in the town of Dordrecht, the Netherlands. In addition, there are references and illustrations to other purses from throughout Europe. Most of the Dordrecht purses were in fragments, though a handful were complete, and date to the late Middle Ages. They had a surprising variety of uses: to carry currency, writing tablets, combs, herbs, tools, amulets and spectacles, to name but a few. Its intended use determined a purse’s or pouch’s design, while the decoration reflected the owner’s social status and identity. It is in categorizing the purses, in developing a usable typology, that this book excels. Each chapter of the book is devoted to a specific design. Some of these designs, such as the purse with two girdle loops, worn by men on a belt, have not changed since Roman times. The drawings of the leather fragments are supplemented with medieval paintings and wood cuts which show how the object was worn, used, or produced (monks seemed particularly involved). The human stories that these artifacts

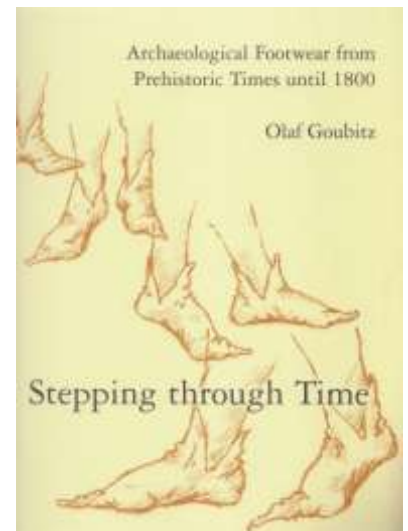
represent are also told: there is the confession of a 15th century cut-purse, or thief, who (sadly) is hanged for his crimes.

**Recommendation:** the attention to detail in this book makes it useful to academics. The book will be of interest to archaeologists, museum conservationists, leather workers and anyone intrigued by the history of purses. It is worth while having in a library that deals with the history of textiles and clothing.

Shelley Anderson

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GOUBITZ, Olaf (2011), *Stepping through Time: Archaeological Footwear from Prehistoric Times until 1800*, first published in 2001 by the Stichting Promotie Archeologie ('Foundation for Promoting Archaeology'), reprinted in 2011 by SPA Uitgevers (Zwolle). ISBN 9789089320049. Softback, 396 pp., a few b/w illustrations with hundreds of line drawings, catalogue, glossary, references, no index. Price: €37.50



Most of the book was written by Olaf Goubitz, with two extra chapters by Carol van Driel-Murray ('Footwear in the North-Western Provinces of the Roman Empire') and Willy Groenman-van Waateringe ('Prehistoric footwear'). The author of the book is a professional leather conservator working for the National Service for Archaeological Research (ROB). During her career the author handled over 10,-0 relevant items. The book constitutes a very detailed account of the various types of footwear produced and worn in the Netherlands and especially from the Dordrecht region, during the medieval period in particular (in this respect the book's title is somewhat misleading, as it implies a considerably wider range of reference material). The first few chapters cover subjects such as what is footwear, a terminology, pictorial representations and dating, followed by a more technical section that considers materials, cutting patterns, stitches, decoration, fastenings, uppers, soles and so forth. There then follows an exhaustive catalogue based on a chronological order. Next there is information about some footwear found in the Dutch settlement on Nova Zembla dating from the late 16th century; the use of replicas for re-enactment purposes and a chapter on the conservation of archaeological leather.

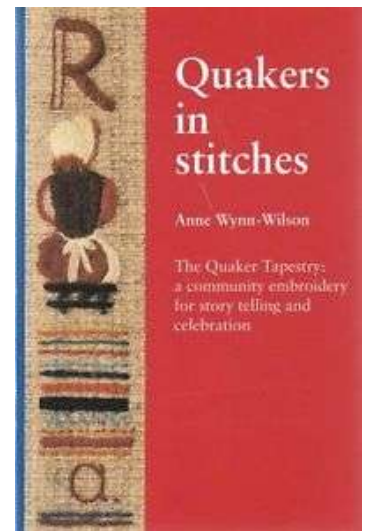
As noted above the title of this book promises more than it actually delivers. On the other hand the wealth of details presented in the catalogue about Dutch medieval and later footwear is well worth reading and will be vital for anyone studying medieval dress, footwear, and accessories. But the excellent chapters on Roman footwear from the North-Western provinces of the Roman Empire (Van Driel) and Prehistoric footwear from Europe and Scandinavia (Groenman-van Waateringe) appear to be tagged on at the end in order to fill out the book (and justify the title). The fact that these chapters are at the end of the book (rather than in the chronological order), with the Roman chapter preceding the Prehistoric one only strengthens this feeling.

**Recommendation:** This is certainly a book to have in any library concerned with medieval archaeology, dress and accessories, or indeed footwear in general and North European forms in particular. It contains a wealth of historical and technical information that makes it an invaluable reference source.

Gillian Vogelsang-Eastwood

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GUEST, Bridget (2010). *Quakers in Stitches. The Quaker Tapestry: a community embroidery for story telling and celebration*, Kendal: The Quaker Tapestry at Kendal Ltd. ISBN 0952543303. Softback, 31 pp., b/w illustrations and line drawings.



A booklet made to accompany the Quaker Tapestry (based in Kendal, England), a large-scale commemorative embroidery that was started in the early 1980s. It celebrates the role of Quakers throughout the world. The booklet includes information about the history of the Quaker Tapestry, who was involved in the designing and making of it, as well as details of the stitches used and how to make them. One of the stitches, the Quaker stitch, was specially designed for this embroidery. This book is accompanied by a CD disc with further details about the stitches and how to work them. Other books in this series include: ANON (2009). *The Quaker Tapestry, An Introductory Guide*, Kendal: Quaker Tapestry at Kendal, UK; Jennie LEVIN (1999). *Living Threads: The Making of the Quaker Tapestry*, Kendal: Quaker Tapestry at Kendal, UK; Edward H. MILLIGAN (1996). *Pictorial Guide to the Quaker Tapestry*, Kendal: Quaker Tapestry at Kendal, UK.

**Recommendation:** This booklet is deliberately intended for a limited audience, notably those working within the Quaker tradition of embroidery and historians of (commemorative) embroidery. Nevertheless it is an interesting addition to any library that wishes to have a comprehensive collection of books and related items about the history of decorative needlework.

Gillian Vogelsang-Eastwood

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THE IZUMO MUSEUM OF QUILT ART (2014). *Catalogue of the Izumo Kirito Museum*. Own publication. Softback, 104 pp., in full colour, in Japanese.

A catalogue of some of the many quilts in The Izumo Museum of Quilt Art, Izumo. Although I am unable to read this book, the images of these modern, Japanese quilts are totally fascinating. They have taken a Western technique of appliqué and quilting, added many Japanese sewing techniques and moved this form of textile art into a totally different world. The finished results are simply stunning. The museum was opened in 2006 as a private museum for Mutsuko Yawatagaki's appliqué, patchwork and quilting panels. The panels are made using silk textiles from old kimonos (a form of silk called *kofu*). Her daughter runs the museum.

Mutsuko Yawatagaki is a clothing designer and started teaching quilting classes in 1990 in Kamo town. Since then she has displayed her work in many exhibitions around the world and won numerous awards. The catalogue includes many of Mutsuko Yawatagaki's works, as well as examples by other Japanese artists, many of whom have been her students in the past.

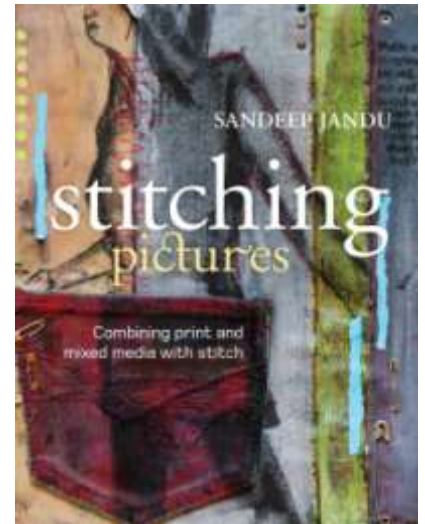
**Recommendation:** even if you do not read Japanese, just looking through this catalogue will inspire, intrigue and in some case perhaps even intimidate textile artists and lovers. There are some exquisite pieces illustrated.

Gillian Vogelsang-Eastwood

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JANDU, Sandeep (2012). *Stitching Pictures: Combing Print and Mixed Media with Stitches*, London: A&C Black, ISBN: 9781408131343. Soft cover, pp. 127, numerous colour illustrations, stockist list, index.



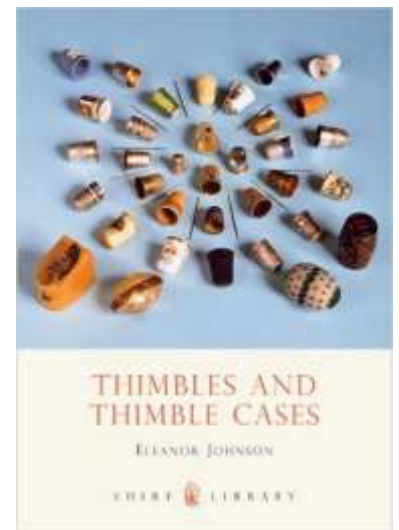
A how-to book presenting a series of 'modern' multi-media projects that include stencils, paper, paints, applied materials of various types, as well as hand and machine stitching. The author states that the book is intended "to shift the emphasis away from precise craft techniques and on to imaginative ways to combine materials and techniques, often using practices that are centuries old. For example, I use delicate needlework, machine stitch and chunky hand stitch to create illustrations, rather than the traditional lines drawn with pen and ink" (p. 11). Later she notes that "The projects ..... also break some of the boundaries surrounding contemporary approaches to these conventional methods [embroidery] of 'drawing' and new ways to apply lines to create artwork and dramatic visual effects (p. 12)." The author is of Indian origin and credits this cultural heritage as having influenced her work. She has worked for various fashion houses (directly and indirectly).

**Recommendation:** The author uses stitching and other techniques to create collages of various forms. Many of the end products are not 'new' and there is a tendency in the text sections for the author to be a little patronising. The book is suitable for people who are looking for 'art' inspiration that includes some decorative stitching, rather than for people who are primarily embroiderers looking for technical and artistic inspiration.

Gillian Vogelsang-Eastwood

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JOHNSON, Eleanor (2012). *Thimbles and Thimble Cases*, Botley: Shire Publications Ltd., ISBN soft back, 978-0-7478-0403-6. Colour and bl/w illustrations, pp. 40, short bibliography. Price: £4.99.



This booklet was originally published in 1982 and then republished on various occasions. The present edition is based on the 1999 edition, but this time with colour illustrations. A popular history of the main types of European and North American thimbles, especially from the 19th century onwards. This book illustrates the main types of thimbles that collectors are interested in, such as working thimbles, advertising thimbles, collectors thimbles (usually ceramic forms), as well as thimble cases.

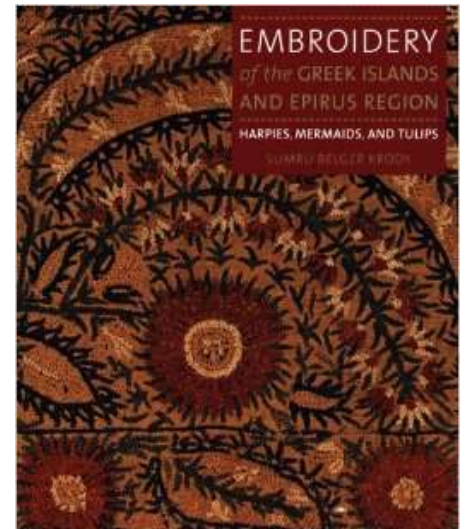
**Recommendation:** this booklet is a good introduction to the subject of thimbles and the main types found from the 19th to the beginning of the 21st century. If it is used in conjunction with the chapter on thimbles in Mary C. BEAUDRY (2006). *Findings: The Material Culture of Needlework and Sewing*, New Haven and London: Yale University Press (see above), then anyone interested in thimbles should be able to gain a good insight into the history, use and social context of this small, but significant sewing tool.

Gillian Vogelsang-Eastwood

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KRODY, Sumru Belger (2006), *Embroidery of the Greek Islands and Epirus Region: Harpies, Mermaids, and Tulips*, London: Scala Publishers for The Textile Museum, Washington DC. ISBN 1857594266. Softback, 160 pp., numerous colour illustrations, bibliography, index.

The book includes various introductory chapters and a catalogue of items that relate to an exhibition called 'Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region,' held at the Textile Museum, Washington DC, March – September 2006. The exhibition was based on the extensive collection of Greek Island embroideries collected by George Hewitt Myers in the early 1900s and the acquisition in 1925 of many items from the Alan Wace's collection (who was based in Cambridge, England). By the end of the 20th century the collection included over 120 items, many of which are used as illustrations in this book. As with all The Textile Museum publications, this particular volume by Sumru Krody presents a wide range of information – technical, functional, artistic – in an accessible manner. The items date from the early 17th century to the mid-19th century. The subject covered is particularly complicated because of the number of islands involved, their relationship with Ottoman and North African styles of embroidery, as well as economics, political and social considerations.



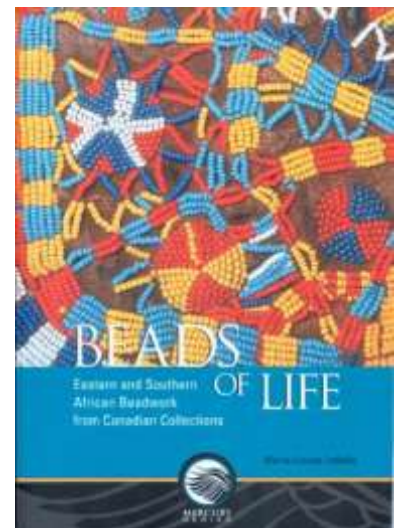
**Recommendation:** A useful book for anyone interested in the history, development and the various types of embroidery styles associated with the Greek Islands.

Gillian Vogelsang-Eastwood

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LABELLE, Marie-Louise (2005). *Beads of Life: Eastern and Southern African Beadwork from Canadian Collections*, Quebec: Mercury Series, Canadian Museum of Civilization, ISBN 0-660-19402-3, pp. 195, colour and b/w images, bibliography. Price: US\$45.

Until comparatively recently traditional studies in African art have focussed on sculptures in various materials, notably bronze, ivory and wood. The textile and related crafts, including beadwork, were often ignored or mentioned in passing. In contrast Labelle's book is based on fieldwork among the Maasai and Samburu (Kenya) in the 1980s. The book is based on an exhibition with the same name that was held at Canadian Museum of Civilization (April 2005–February 2006). The book is divided into six chapters that look at various aspects of beads and beadwork in Eastern and Southern African, and, as the name suggests, from Canadian collections. The chapters include details about colour uses, aesthetic principles, the use of beads on clothing and other ornaments, as well as how beads are used during different 'life' rituals within various ethnic groups living in Eastern and Southern Africa. The author emphasises how internal and external influences can radically change the appearance and use of beads (such as the availability of European glass beads from the 18th century onwards).



**Recommendation:** This book will be of importance to anyone interested and/or working in the field of beads and how beads can and do permeate many aspects of a group's cultural life. The profusion of illustrations, especially of the objects themselves, means that this study will be of great use to anyone

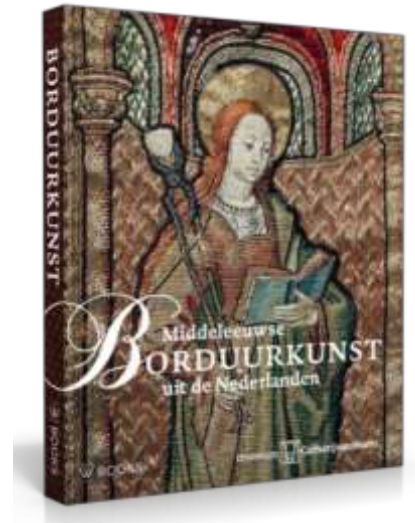
working with African collections, either privately or in institutions, as well as to people looking for inspiration in how they can use beads in 'new' manners.

Gillian Vogelsang-Eastwood

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LEEFLANG Micha and Kees van SCHOOTEN (2015). *Middeleeuwse Borduurkunst uit de Nederlanden* (exhibition catalogue), Zwolle: WBooks and the Museum Catharijneconvent, ISBN 978-94-625-8080-0; soft back, pp. 271, numerous colour and black/white illustrations, glossary, bibliography, index. Price: €34.95.

Catalogue from a medieval (Roman Catholic) religious embroidery exhibition held at the Catharijneconvent Museum, Utrecht (the Netherlands) between 10th April – 16th August 2015. The book is divided into three main sections, firstly a series of articles by specialists in various fields and a catalogue of the objects on display in the exhibition. This section is divided into three: art historical research, techniques and restoration, and collection forming. The two articles by Ulrike Müllners (embroidery techniques) and Micha Leeftang (the drawings used to create the embroidery) are of particular interest for the study of the techniques of European medieval embroidery. The articles of the first section are followed by the catalogue of the 84 items on display. Each item is described in detail with a short description of the origins of the item, a (very short) technical description of how it was made and/or decorated and an art historical discussion. The last section contains a bibliography, index etc.



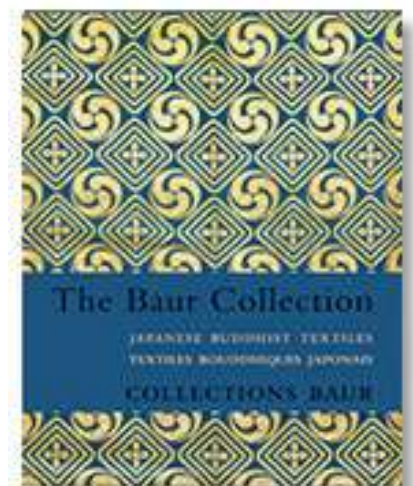
**Recommendation:** the format of this book is of a traditional, art historical catalogue. It is full of interesting details and information, while the range of (colour) images takes the book up to a high standard. It is likely that this study will become a classic study of the subject that will be used for the dating and provenancing of relevant items in collections, paintings and so forth. It will provide information and inspiration for anyone interested in embroidery and medieval embroidery in particular, and especially Catholic religious vestments.

Gillian Vogelsang-Eastwood

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LOVEDAY, Helen (2014), *The Baur Collection Geneva: Japanese Buddhist Textiles*; Milan: 5 Continents Editions, ISBN 2-88031-022-9. In English and French. Hard back, pp. 332, full colour, numerous colour images (both distance and close-up forms), chronology, bibliography. Price: €173 (Swiss francs: 180).

A beautiful book to hold and to delve into. The volume is divided into four main sections. The first is concerned with background information and includes chapters concerning the Baur Collection of Japanese altar cloths (*uchishiki*) itself, which date to the Edo period (1603-1868), what is a *uchishiki* (a small, square cloth for covering a table), and how this form was and is used. The second section looks at Japanese weaving techniques and the general history of silk weaving in this country. The third section is concerned with the patterns and designs associated





with *uchishiki*. The fourth and last section is a catalogue of the 121 examples of *uchishiki* in the Baur Collection. Each textile is described in detail with data about the techniques used, designs, related items in other collections and bibliographic information. The only ‘problem’ with this book is that fact that it is in English and French, which means that what appears to be a long description and discussion is in fact only half the length.

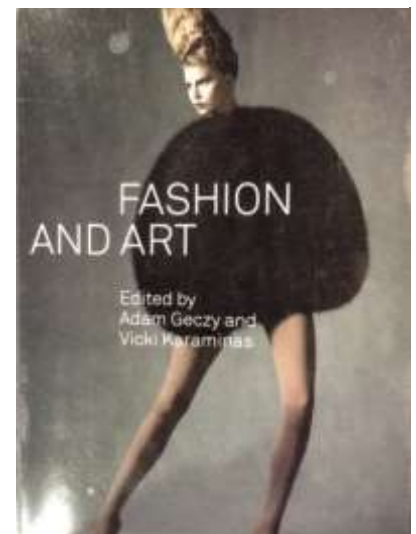
**Recommendation:** the colour images make this book worth while having for anyone interested in silk textiles, Asian textiles, and in particular Japanese forms. Well worth having for any serious textile library, especially those focussing on Asian textiles.

Gillian Vogelsang-Eastwood

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GECZY, Adam and Vicki KARAMINAS (eds; 2012). *Fashion and Art*. London: Berg. ISBN 9781847887849. Softback, 224 pp., colour illustrations, pp. 224. Price: GB£19.99 (US\$ 34.95).

In 1965, fashion designer Yves Saint Laurent created a wool jersey dress based on Mondriaan’s famous abstract paintings. Decades earlier (in the 1930s), the surrealist artist Savador Dali designed the Organza Dress with Painted Lobster and the Tear Dress for the collection of fashion icon Elsa Schiaparelli. These are only two of the many examples of collaboration and cross fertilization between art and fashion examined in this book. Art and fashion, the editors argue, have been linked for centuries. Both are creative endeavors. Both are vitally concerned about exploring identity. And, since the 20th century, fashion has been making art more accessible to the majority of people.



This book is a collection of 18 essays by 17 different writers. Their purpose is to build some conceptual frameworks through which to look at the intersection between art and fashion.

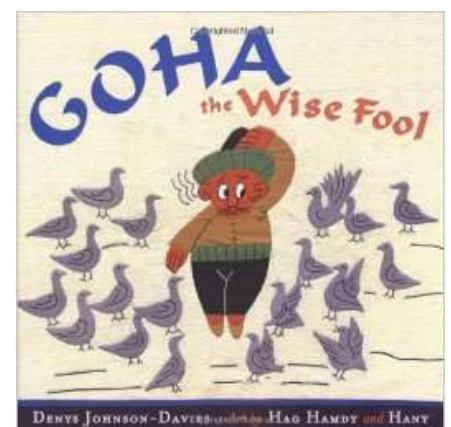
**Recommendation:** the book will appeal mostly to students and researchers in fashion theory and/or art history. Amidst the theorizing, however, the general reader can catch some interesting glimpses into eighteenth-century French women’s use of makeup, or the challenges facing modern Japanese fashion designers. A good book to have in a fashion library.

Shelley Anderson

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JOHNSON-DAVIES ,Denys (2005). *Goha the Wise Fool*, New York; Philomel Books (part of Penguin Young Readers Group), Art by Hag Hamdy Mohamed Fattouch and Hany el Saed Ahmed. English text. ISBN 9780399242229. Hardcover, 40 pp., numerous full colour images. Price. c. US\$14.00.

The book contains a series of short, folkloristic stories about the Goha, an Egyptian man who sees the world in his own special manner. The Arabic



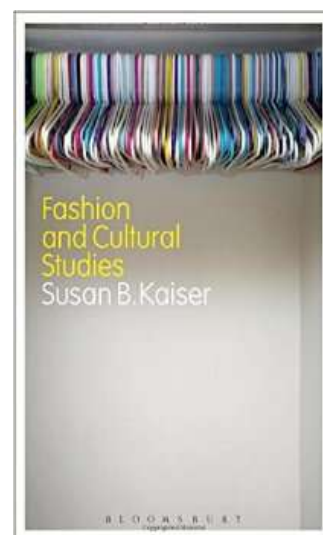
stories are translated by Denys Johnson-Davies, a famous translator of Arabic fiction into English. At first glance it may seem a little strange to include a book about Goha in a textile library. However, the illustrations in the book were made by Hag Hamdy Mohamed Fattouch and his nephew, Hany el Saed Ahmed. Both of them worked in the Street of the Tentmakers, Cairo, which has been famous for hundreds of years for the appliqué work (namely cloth on cloth pictures of various types and styles). The technique used to make the illustrations in the book is also appliqué. The two craftsmen who made the illustrations were both very skilled appliqué makers and the use of this medium to illustrate the Goha stories is perfect. Since making the illustrations, various people in the Street have gone onto making Goha panels for the general public.

**Recommendation:** a joy for anyone interested in Egyptian folklore and especially in the appliqué makers in the Street of the Tentmakers, Cairo.

Gillian Vogelsang-Eastwood

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KAISER, Susan B. (2012). *Fashion and Cultural Studies*, London: Berg. ISBN 9781847885647. Hardback, 228 pp., black and white illustrations. Price: GB £17.99 (US\$ 34.95).



At the heart of this book is the idea that dress reflects identity. Dress has always been a marker of identity, a sign of belonging (or not) to a group. In choosing what we wear, we send a highly visible message about our class, sexuality and/or nationality (for example, the Scottish kilt, or the western American cowboy hat). Kaiser, a university professor of Women and Gender Studies, explores these intersections. She argues persuasively that fashion is now transnational and that globalization has resulted in a rethinking of how nationalism through dress is represented. While much has been written about the expressions of femininity through dress, Kaiser takes a refreshing look too at masculinity and fashion. She also has some very interesting reflections on race, ethnicity and fashion. There is a short section on Afro hair styles and on *sapeurs* (a movement or trend in the Congo of economically disadvantaged men dressing elegantly and expensively). The black/white photographs scattered throughout the book illustrate the text well; colour photographs would have made the book more of a visual treat.

**Recommendation:** this book will appeal to anyone with a theoretical interest in fashion studies or cultural studies in general.

Shelley Anderson

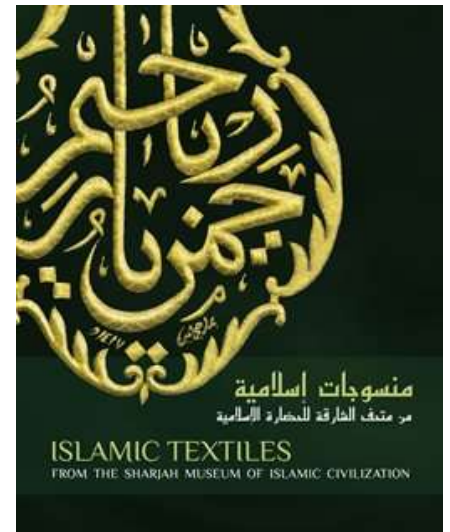
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AL-KHAMIS, Ulrike (2013). *Islamic Textiles from the Sharjah Museum of Islamic Civilization*, Sharjah (UAE). ISBN 9789948205050. Hardback, 76 pp., glossary, bibliography.

The book is the second in a series highlighting specific aspects of the Sharjah Museum of Islamic Civilization's collection. This volume concentrates on the woven and embroidered textiles relating to Mecca and Medinah. The textiles were collected by HH Shaikh Sultan bin Mohammed Al Qasimi over a 20 year period. The textiles featured in the book date from the 17th century to the present day. This study by Ulrike Al-Khamis discusses woven and embroidered textiles relating to the Ka'aba, the *kiswah* and the burial place

of the Prophet Mohammed. With respect to kiswah textiles, there are examples from the band (hazim) that goes around the top of the cloths that are draped over the Ka'aba itself, as well as side panels, and cloth from the room inside the building. In addition there are smaller items, notably the key bag. Many of these pieces are embroidered using gold thread embroidery. The texts relating to each textile is short as they are in Arabic and English.

In general, the emphasis in the book is on the inscriptions rather than, for example, art historical contexts or of interest to the reviewer, namely how the textiles were woven or embroidered. The range of textiles associated with the above functions is much wider than generally anticipated and the beauty of these textiles, which are often replaced on an annual basis, is truly impressive. Some of the items in the Sharhah Museum collection date back to the 17th century and many are Ottoman in origin. Each of the textiles is well illustrated and in this respect it should be noted that a number of the pages can be folded out to display a Quranic text in Arabic and an English translation. But it is a shame that the book layout and design was regarded as more important than readability (black ground with yellow letters; pages that do not open easily). In addition, the method of binding chosen means that it is difficult to open the book properly and examine the images in detail without breaking the book's spine and damaging some of the pages.



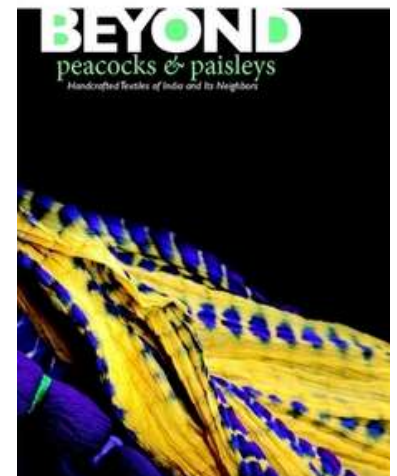
**Recommendation:** An intriguing book with some fascinating, beautiful and historic textiles. This illustrated book is essential for anyone or any library with an interest in Middle Eastern and/or Islamic world textiles.

Gillian Vogelsang-Eastwood

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LUTZ, Hazel and Anna CARLSON (2011), *Beyond Peacocks & Paisleys: Handcrafted Textiles of India and its Neighbors*, Minneapolis: University of Minnesota, no ISBN number, soft back, full colour, 80 pp., short bibliography, no glossary or index. Price: c. US\$30.

Exhibition catalogue for a display of Indian textiles, which was presented at the Goldstein Museum of Design from June 10th to September 18th 2011. There were eighty items in the exhibition, including a small number of complete outfits. The exhibition looked at various techniques used for handmade textiles in India, including embroidered, printed, tie-and-dye and woven forms. The items on display come from the collection of Dr. Donald Clay Johnson. He began collecting Indian textiles and garments in the 1960s and has created a comprehensive textile collection with respect to techniques and regional designs. The items on display include curtains, cushions, saris, shawls, as well as wall-hangings. They include historical and traditional items, as well as pieces from modern Indian textile designers.



**Recommendation:** a useful, general book to have for anyone interested in Indian textiles. It provides a wide variety of details concerning different regional types. There are details about tie-and-dye and block printing techniques, but little about the embroidered and woven forms.

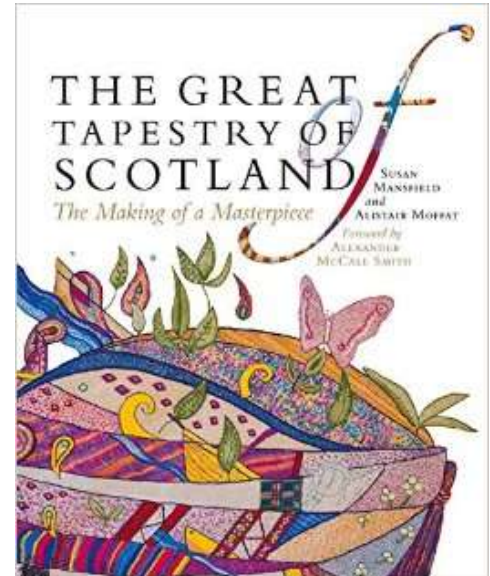
Gillian Vogelsang-Eastwood



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MANSFIELD, Susan and Alistair MOFFAT (2013), *The Great Tapestry of Scotland: The Making of a Masterpiece*, Edinburgh: Birlinn Ltd. ISBN 9781780271330. Softback, 112 pp., fully illustrated in colour, about GB£8.

The Great Tapestry of Scotland is a commemorative embroidery depicting 12,000 years of Scottish history, from prehistoric times to the present day. The Tapestry was commissioned by the fiction writer, Alexander McCall Smith, after seeing the Prestonpans tapestry. The design of the Great Tapestry of Scotland is by Alistair Moffat and the artist, Andrew Crummy. There are 160 embroidered panels, each of which is one metre square. Each panel took about 500 hours to work and involved hundreds of people in sewing groups across Scotland. The work took place between the spring of 2012 and September 2013. The panels include a wide range of themes, such as the Ice Age, Viking invasions, the Battle of Bannockburn, the founding of St. Andrews University, the King James Bible, Act of Union, North Sea oil, Dolly the Sheep, the Scottish Parliament and Andy Murray's victory at the Wimbledon tennis match of 2013. It was unveiled at the Scottish Parliament on September 3rd 2013.



At 143 m long it is the longest commemorative embroidery in the world (2014). As its title suggests this book is a record for Scotland and the Scots, and anyone interested, of the history, designing, making and significance of this monumental piece of work. It is not intended to be an in-depth academic study of one particular embroidery and its social context, instead it is a good and readable record of the history of this embroidery and what it meant to be involved in its production.

**Recommendation:** this is a book that will appeal to readers who are interested in Scottish history on a general level; those intrigued with the Bayeux Tapestry and its modern spin-offs (which are many!), as well as those interested in the development of contemporary embroidery forms in general.

Gillian Vogelsang-Eastwood

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MENDSAIKHAN, Otgonbilet (ed., 2013). *Masterpieces of Bogd Khaan Palace Museum* (in Mongolian, Russian and English), Ulaanbaatar: Bogd Khaan Palace. Soft back, pp. 116, fully illustrated in colour. Price: unknown.

A catalogue of the main items on display in the Bogd Khaan Palace Museum, Ulaanbaatar, Mongolia. The first chapter is called Throne, Robe and Apparel (pp. 12-33) and is literally about clothing and accessories, notably headgear for both men and women from the royal Mongolian family and its court in the late 19th and early 20th centuries. The headgear includes fur caps, gold hats, straw hats, as well as various forms of head jewellery worn by royal women. There are also several jewelled tiara-like items used during Buddhist exorcisms. In addition there are a series of Mongolian and Chinese garments (Han and Manchu) associated with members of the royal family. There are also two examples of footwear, namely two pairs of leather

boots, one of which is covered in gold and the other in silk embroidery. Other chapters are dedicated to religious statues and statuettes, as well as religious paintings of various subjects.

**Recommendation:** A specialist publication useful for people/institutions interested in and cataloguing Central Asian and Chinese items.

Gillian Vogelsang-Eastwood

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MILHAUPT, Terry Satsuki (2014), *Kimono: A Modern History*, London: Reaktion Books. ISBN 97817780232782. Softback, 312 pp., bibliography, index, colour images with some b/w photographs. Price: c. €27.

Recently there have been a number of books published on the theme of the iconic Japanese garment, the kimono. This volume is different in that it examines the ever changing role, appearance and use of the kimono from the 19th century to the present day. This intriguing book was the inspiration for a major exhibition at the Metropolitan Museum of Art, New York (September 2014-January 2015). The author looks at how Western materials, concepts and fashions have changed the kimono, as well as how this garment has had a profound effect on Western art and fashion. Most importantly the book emphasises how kimonos and kimono wearers are constantly adapting, not least through the use of modern media, notably the internet, whereby there is now an international following of men and women who wear the kimono in different ways with no regard to the wearer's cultural and ethnic origins; the kimono is 'simply' another form of dress. The book is divided into six main chapters that explore themes such as the kimono designers, kimono fashion industry, how the kimono has changed Western fashion ideals, shopping for kimonos, as well as seeing them as everyday items and as more elaborate forms.



**Recommendation:** This is a book that will intrigue anyone who is seriously interested in world dress and its history and modern developments, as well as anyone specifically interested in Japanese culture and clothing traditions. This book will help the reader think in a much broader manner than often occurs with 'traditional' costume books. Well worth having in any library.

Gillian Vogelsang-Eastwood

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DE MOOR, Antoine, Chris Verhecken-Lammens and André Verhecken (2008). *3500 Years of Textile Art: The Collection in HeadquARTers*, Tiel: Lannoo Publishers (available in Dutch and English). ISBN 978-90-209-8103-2. Hardback, pp. 255, full colour, select bibliography. Price: €40.

The title of this book is a little misleading, as the vast majority of the items discussed in the book are woven textiles from Egypt, rather than representing the textile arts in the widest sense of the word throughout the world for the last 3500 years. The items illustrated come from the collection of *Katoen Natie Museum*, Antwerp (Belgium) and include a wide range of mainly woven textiles. The museum houses one of the best collections of Greco-Roman garments in the world. Many of these garments are illustrated in the book. The book is divided into three main sections. Firstly there is a series of chapters about historical textiles and garments. Each chapter starts with an introduction with timelines, etc, and then a detailed description and colour photograph of each of the items.

There are four chapters dedicated to Egyptian textiles (Pharaonic, Roman, Coptic, and early Islamic forms). These are followed by a chapter on textiles from the Silk Road (8th century BC to the 14th century AD). The subject theme then changes to a technical analysis, including a chapter on the structural forms (mainly weaves), one on the analysis and identification of natural dyes; another on the dating of ancient textiles (radiocarbon dating, etc) and finally a short, but intriguing chapter entitled “Real or not?” This looks at fake, Middle Eastern textiles (mainly Coptic) that have been available on the market during the 20th century. The final section of the book is a detailed catalogue of the textiles and related objects from the *Katoen Natie Museum* collection. All of the items are illustrated with large scale, colour images.



**Recommendation:** At first glance this is a large scale book with beautiful, colour illustrations, with the implication that it is a coffee table book, but it is more than that. The quality of the text, catalogue descriptions and images mean that this is a very useful book for anyone interested in the general history of Egypt, and by extension Near Eastern textiles and garments.

Available from: <http://www.headquarters-katoennatie.com/nl/shop/>

Gillian Vogelsang-Eastwood

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### *Textiles from the Nile Valley Conference Papers*

*Since 1991 there has been a biennial meeting of specialists held at the Katoen Natie Museum, Antwerp (Belgium). The first three conference papers were published by Brill, Leiden. Since then they have been published by Katoen Natie and Lannoo, Belgium.*

*The majority of articles in these books are about woven textiles, especially tapestry weave forms. There are some papers about weft-faced compound weave forms (taqueté) and plain weave items. It would be worthwhile in the future to increase the number of articles about non-woven forms, notably felt, sprang, painted and printed forms, as well as applied and embroidered examples. In addition more background details about the contexts, the social and economic history of the textiles, the relevant techniques and uses, as well as the local and international trade would be appreciated. Some details are given in *Clothing the House: Furnishing Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries* (see below).*

**Recommendation:** *All of the Katoen Natie books are to be recommended for public and private libraries, with respect to their contents, illustrations and for the sheer pleasure of holding such ‘proper and real’ books. A feeling that is becoming rarer in this digital age. These books cost €40 each if you order them from Katoen Natie (<http://www.headquarters-katoennatie.com/nl/shop/>) and considerably more if you go elsewhere.*

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DE MOOR, Antoine and Cécilia FLUCK (eds., 2007). *Methods of Dating Ancient Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tiel: Lannoo Publishers. ISBN 978-90-209-



70982. Hardback, pp. 255, fully illustrated with numerous colour images, diagrams, tables, line drawings, etc., bibliography and index. Price: €40.

A series of conference papers from the 4th meeting of the study group, in April 2005 at Katoen Natie Museum, Antwerp. The papers are divided into five main sections, namely (i) On methods, (ii) Textiles dated by the archaeological context, (iii) Radiocarbon dated textiles, (iv) Dating of textiles by techniques and dyes, (v) Dating of textiles by historical sources.

**Comments:** This book will be of great interest for anyone interested in the range of analyses, dating techniques, and so forth, which can be used in order to date Egyptian textiles and those from neighbouring countries, notably Turkey. This is a book that takes time to read properly, but with all the illustrations, it is also a pleasure.

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DE MOOR, Antoine and Cäcilia FLUCK (eds., 2009). *Clothing the House: Furnishing Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tielt: Lannoo Publishers. ISBN 978-90-209-8590-0. Hardback, pp. 205, fully illustrated with numerous colour images, maps, line drawings, etc. Bibliography and index. Price: €40.

A series of conference papers from the 5th meeting of the study group, on 6-7 October 2007 at the *Katoen Natie Museum*, Antwerp. The papers have been divided into six groups, namely, (i) Late Antique architecture in Egypt, (ii) Furnishing textiles in written sources, (iii) Furnishing textiles from excavations, (iv) Furnishing textiles in museums and collections, (v) Depictions of furnishing textiles and architecture on works of art, and (vi) Individual research beyond the main theme.

**Comments:** This book should be in any library dealing with the archaeology and architecture of buildings (public and private) in Egypt and the Near East, as well as those working with such textiles in modern collections.

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DE MOOR, Antoine and Cäcilia FLUCK (eds., 2012). *Dress Accessories of the 1st Millennium AD from Egypt*, Tielt: Lannoo Publishers. ISBN 978-90-209-9936-5. Hardback, pp. 317, fully illustrated with numerous colour images, maps, line drawings, etc. Bibliography and index. Price: €40.

A series of conference papers from the 6th meeting of the study group, in October 2009 at the *Katoen Natie Museum*, Antwerp. The subjects covered in this conference included a wide range of subjects, including

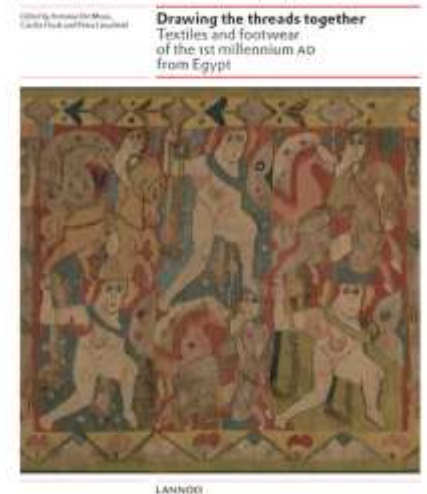


headgear (especially sprang items), footwear (both sandals and socks), complete garments (especially tunics), as well as items of jewellery, bags and pouches, as well as fringed aprons.

**Comments:** As with some of the other volumes in this series there are numerous articles that are related to the so-called Coptic textiles, and far fewer about accessories. But this is a starting point and gives an indication of potential work in the future. The nålbinding socks in particular are a fascinating area of research.

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DE MOOR, Antoine and Cäcilia FLUCK (eds., 2014). *Drawing the Threads Together. Textiles and Footwear of the 1st Millennium AD from Egypt*, Tielt: Lannoo Publishers. ISBN 978-94-014-1083-0. Hardback, pp. 304, fully illustrated with numerous colour images, maps, line drawings, etc. Bibliography and index. Price: €40.



A series of conference papers from the 7th meeting of the study group, in October 2011, at the *Katoen Natie Museum*, Antwerp. The papers cover a wide range of subjects, from carpet fragments, embroideries, to various forms of garments including tunics and trousers, as well as footwear in various collections and written sources describing footwear (“a man must not go out with nail-studded sandals”) in Jewish sources. As with other conference papers in this series, there are also papers about iconography and the technical analysis of first millennium AD textiles from Egypt and neighbouring countries.

**Comments:** The range of subjects covered is wide and presented by various well-known specialists in the field. Again perhaps the range of subjects is too wide and to have a volume on footwear (a vast subject in itself) in the 1st millennium AD would perhaps have been more appropriate. Nevertheless this is an essential book to have in any library that concentrates on textiles and dress in the ancient world.

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DE MOOR, Antoine, Cäcilia FLUCK and Petra LINSCHIED (eds., 2015). *Textiles, Tools and Techniques of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tielt: Lannoo Publishers. ISBN 978-94-014-3240-5. Hardback, pp. 197, fully illustrated with numerous colour images, maps, line drawings, etc. Bibliography and index. Price: €40.

A series of conference papers from the 8th meeting of the study group in October 2013 at *Katoen Natie Museum*, Antwerp. The contents of the book are divided into five main sections, namely, (i) Textiles from excavations, (ii) Textiles in public collections, (iii) Textile techniques and radiocarbon dating, (iv) Textile tools, and finally (v) Items of clothing.

**Comments:** The range of subjects covered in this book is more extensive than indicated by its title. Most of the articles fall into the first section (the analysis of textiles from various excavations), and many aspects have already been covered in other books in this series. It would have been worthwhile to have included more about the raw materials and tools used to make the textiles, as this would help in

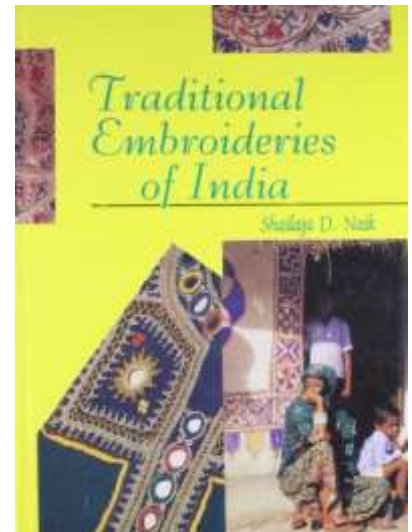


identifying relevant items within various archaeological contexts and at the same time increasing our knowledge of equipment and how these relate to the techniques used and, of course, the final products.

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NAIK, Shailaja D. (2014, reprint of a book originally from 1995). *Traditional Embroideries of India* (. New Delhi: A.P.H. Publishing Corporation. Hardback, 157 pp., b/w line drawings, no colour (c. £8 via Abebooks.uk, plus postage).

This book is an introduction to the main types of traditional Indian embroidery forms. The author includes details about the cloth, stitches, designs, etc., associated with various regional styles such as *kanthas* from Bengal, *chamba rumal* of Himachal, *kashida* of Kashmir, appliqués from Orissa and so forth. The book was originally written for students of Home Sciences, textiles and clothing, textile designing and so forth in Indian colleges and universities. It was intended to be a guide to those who wanted to go into the Indian textile world, which remains one of the largest commercial activities in the Indian sub-continent. As a result the book provides straight forward information, rather than more general comments that are often found in art historical accounts of Indian textiles that are geared towards collectors and museums.



**Recommendation:** this is a useful little book that provides a good introduction to the many types of embroideries to be found in India.

Gillian Vogelsang-Eastwood

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NEDERVEEN MEERKERK, Elise van (2007). *De Draad in Eigen Handen: Vrouwen en loonarbeid in de Nederlandse textielnijverheid, 1581-1810*, Amsterdam: Aksant, ISBN 978-90-5260-252-3, hardback, pp. 368, numerous tables, black/white illustrations, appendices, bibliography, index. Price: €6.90.

An economic history looking at women and work in the Dutch textile industry between 1581-1810. Particular attention is being paid to spinning and weaving in the regions of Leiden, 's-Hertogenbosch, Tilburg and Zwolle. The book is based on the author's PhD thesis from Utrecht University (2006). The book looks at various aspects of textile production in the Netherlands including raw materials (flax and wool), the role of the textile industry in the 16th century and developments in the four cities named above. The book also looks at the differing apprenticeship systems, roles, wages, and so forth of male and female spinners and weavers. There is also a chapter on how unmarried women/married women/widows, coped with spinning, weaving and the workplace (either at home and/or in a workshop).

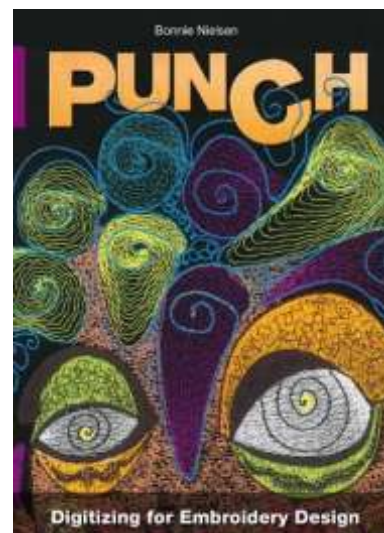


**Recommendation:** this is a very specialist book that will only appeal to a relatively small market. It remains, however, an essential and intriguing study for anyone interested in the history of the Dutch textile industry and the role of women within a given period in Dutch economic and social history.

Gillian Vogelsang-Eastwood



NIELSEN, Bonnie (2010). *Punch: Digitizing for Embroidery Design*, Eppertshausen: Verlagshaus Gruber. ISBN 978-3-00-03007-4. Hardback, pp. 296, full colour, numerous photographs, line drawings and diagrams, no bibliography, glossary or index. Price: €52.



Bonnie Nielsen is an embroiderer and designer with more than 25 years of experience of machine embroidery. This handbook is based on her wide ranging knowledge and experience working with the needs and possibilities of industrial machines and conditions. Many of the tips she gives can be used at home or by small-scale producers. The book takes the reader through techniques and tricks that need to be acquired and understood in order to produce high quality machine embroidery. Little is taken for granted by the author and the reader is taken from which needles to choose, how various machines work through colour combinations to the finished product. The suggestions are illustrated using very clear diagrams to produce flat, dimensional (padded), corded and looped forms, and very much more. A German edition of this book appeared in 2012.

**Recommendation:** This book is not for everyone. It is designed for practical people who are working on a regular basis with machine embroidery, especially within the industrial world. The book, however, is a must, for anyone who is seriously interested in improving their machine embroidery skills and techniques.

Available from: [http://shop.verlagshaus-gruber.de/int\\_de/featured/punch-digitizing-for-embroidery-design.html](http://shop.verlagshaus-gruber.de/int_de/featured/punch-digitizing-for-embroidery-design.html)

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PIRES, Ana, Aida RECHENA, Margarida FERNANDES and Teresa MAGALHÃES (2015). *Bordado de Castelo Branco* (“Embroidery from the Castelo Branco”), Castelo Branco: Câmara Municipal de Castelo Branco (in Portuguese and English), ISBN 978-972-9139-35-2. Soft back, pp. 221, many colour and b/w illustrations, footnotes, bibliography. Price: c. 45 euros.

A lavish exhibition catalogue for a display of embroideries housed in the Castelo Branco collection, Portugal. The embroideries take the form of a large number of embellished bedspreads (also used as piano coverings, wall coverings, etc), which were collected together in the late 19th century by various people, including Queen Amelia, wife of King Carlos. A number of these items were used in exhibitions in Portugal and elsewhere in the 19th and early 20th centuries. The bedspreads on display in the 2015 exhibition include items from the 18th century onwards. Most of the items come from the Castelo Branco collection, but there are items from the Victoria and Albert Museum, London, which has been collecting Portuguese embroideries since the mid-19th century. Some of the bedspreads on display are in whitework, but the majority are decorated with coloured floss silk, which has been stitched using a laidwork technique. The designs range from floral motifs, sometimes with people. The ‘Tree of life’ motif was especially popular and according to the authors, because of trade links between India and Portugal in the 17th and 18th centuries, there is an Indian influence on some of the designs. The catalogue is arranged in two main sections, firstly a series of articles about the history, use and technical forms associated with the bedspreads, and secondly the catalogue of the exhibition itself.

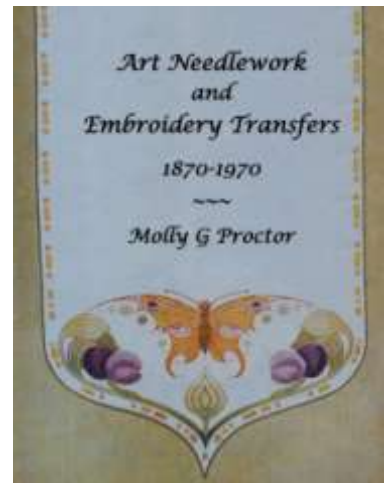
**Recommendation:** This book should be in the library of anyone who is seriously interested in Iberian Peninsular material culture and/or the history and styles of embroidery in Europe (and especially with its connections with India).

Gillian Vogelsang-Eastwood

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PROCTOR, Molly G. (2009). *Art Needlework and Embroidery Transfers 1870-1970*, Published by Richard and Molly Proctor via Lulu.com. ISBN 978-1-4452-0001-9. Soft back, pp. 98, illustrated in colour and b/w. Price: c. 30 euros.

The main theme is about iron-on transfers that were developed in the late 19th century and the role of the British company of William Briggs within their development and distribution. The book contains a wide range of information, much of which is not published elsewhere. In particular there is an interesting chapter on the development of particular forms of embroidery that were used as occupation therapy for wounded servicemen in the First World War (1914-1918). There are numerous line drawings and colour images in the book, although it should be noted that the colour photographs are not always in focus and most are not well printed. Proctor has written a series of books about needlework, including *Berlin Wool Work* (1972), *Needlework Tools and Accessories: A Collectors' Guide* (1990), *Victorian Canvas Work* (1986), as well as the history of several companies.

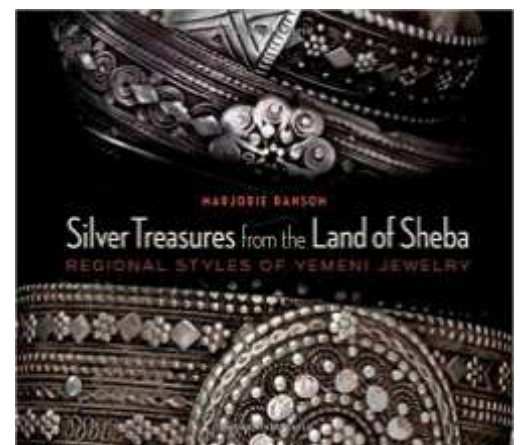


**Recommendation:** An intriguing book for people interested in the history of 20th century Western style embroidery. It will also be very useful to those identifying and cataloguing 20th century embroideries. It should be included in any textile library concerned with 20th century European embroidery.

Gillian Vogelsang-Eastwood

RANSOM, Marjorie (2014). *Silver Treasures from the Land of Sheba: Regional Yemeni Jewelry*, Cairo: American University in Cairo Press. ISBN 9789774166006, pp. 246, index, bibliography, fully illustrated with colour photographs. Price: US\$ 49.50.

An amazing book full of images that can be read chapter by chapter or dipped into. The book is divided into three main sections, firstly an introduction that looks at the history of silver jewellery in Yemen, with special attention being paid to the Maria Theresa Thaler (MTT) and the main regional styles of Yemeni jewellery and clothing. The second section looks at the regional styles of both jewellery and clothing from the north of the country, including the Northern Mountains, Marib and the Jawf, Al-Bayda, the mountains near the Red Sea, the Southern Mountains and the Tihama coastal plains. The third section concentrates on the south of Yemen, notably the Hadramaut, the Wadi Amid, Wadi Daw'an, Wadi Idim, Mahra, and finally, Shabwa and Dali', Yafi' and Lahij. Each chapter looks at the main jewellery types with suitable illustrations of the jewellery and regional styles of garments, people wearing the jewellery and outfits, as well as scenic views of the relevant part of the country. The text contains a wealth of details told, in many parts, as a personal narrative.

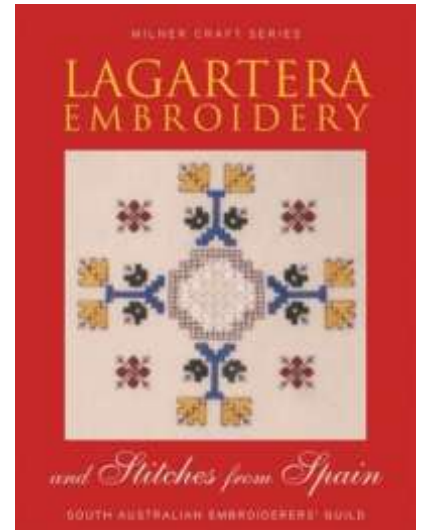


**Recommendation:** a must for anyone who is interested in Bedouin silver jewellery, as well as the regional garments and outfits of Yemen. It is much more than a book about jewellery.

Gillian Vogelsang-Eastwood

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SOUTH AUSTRALIAN EMBROIDERERS' GUILD (2003), *Lagartera Embroidery and Stitches from Spain*, Bowral: Sally Milner Publishing Pty Ltd., ISBN: 1-86351-308-6. Softback, pp. 87, numerous colour images, b/w line drawings and charts, bibliography.



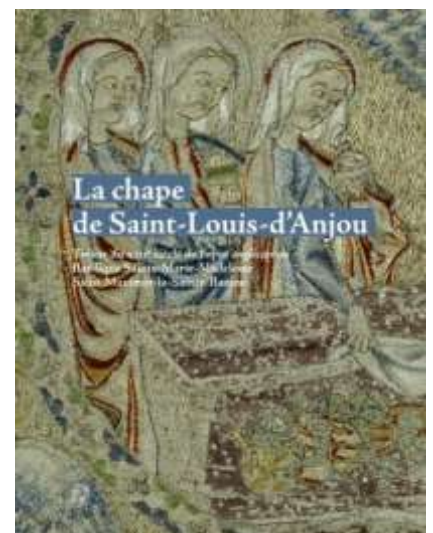
A how-to book that includes a series of small projects based on Lagartera embroidery from Spain. This type of embroidery dates to the medieval period and may have come from the Eastern Mediterranean. Basically Lagartera embroidery is a form of double running stitch (Holbein stitch) with satin stitch filling. This style of embroidery was used in medieval Egypt and Lebanon, 16th and 17th Northern Europe (Tudor period blackwork), as well as for modern Assisi work from Italy, Fes embroidery from Morocco, and embroidery in various parts of Romania. The various projects in this book are deliberately simple and are intended for embroiderers who have minimal experience with this type of work. Some projects are based on 'classic' geometric designs and mirror image patterns. Other projects are deliberately 'modern' and include stylised balloons, ice creams, teddy bears, trains, even elephants.

**Recommendation:** a good, beginners introduction to the technique of double running stitch (Holbein stitch).

Gillian Vogelsang-Eastwood

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SUR, Françoise (2013). *La Chape de Saint Louis d'Anjou: Trésor du XIIIe siècle de l'opus anglicanum, Basilique Sainte-Marie-Madeleine, Saint-Maximin-la-Sainte-Baume*, Paris: Somogy editions d'art. ISBN 9782757206898. Softback, 105 pp., bibliography, numerous colour illustrations, including a pull out colour image of the cope. Price: €25.



An art historical study of a 13th century cope now in the Basilica of Saint Marie Magdalena in the town of Saint-Maximin-la-Sainte-Baume in the Provence-Alpes-Côte d'Azur region of south-eastern France. Building the basilica started in the late 13th century, but it was never finished. The basilica was founded by Charles II of Anjou (King of Naples) and was run by members of the Dominican order. The cope is associated with St. Louis d'Anjou (1274-1297), the son of Charles II of Anjou. It is decorated with numerous images relating to the life of Christ. The garment is embroidered with gold and coloured silk threads, using underside couching and split stitches. It is a very good example of *Opus Anglicanum* (literally 'English Work'), a form of gold work embroidery practiced in England especially in the 13th to 14th centuries. During this period this form of embroidery was in great demand throughout Western Europe by many important religious bodies, including various popes. So it is not so surprising to find such an exceptional example in a once important church in this 'remote' part of France.



**Recommendation:** There are numerous works on Opus Anglicanum, but this particular example appears to have escaped the notice of many art and textile historians alike. The book will be of interest to anyone working within the field of medieval religious art and/or medieval European embroidery.

Gillian Vogelsang-Eastwood

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TREVISIOL, Robert (ed., 2015). *Koptisch textiel: Collectie Fill-Trevisiol*, Brussels: Koning Boudewijnstichting (Dutch and French versions available). ISBN 978-9-08237-720-0. Card cover, pp. 104, full colour with many colour images, short bibliography, no glossary or index. Price: €7.

In 2014/5 Maria Luise and Robert Fill-Trevisiol gave their collection of the over 200 Coptic garments and textiles to the Koning Boudewijnstichting (Belgium) who presented them to the Musee Royal de Mariemont, Belgium. The present publication is a catalogue of the Fill-Trevisiol collection, which was also made possible by the help of the Koning Boudewijnstichting. All of the 'Coptic' textiles (which includes early Islamic and Mamluk pieces) are briefly described and illustrated in the book. The book is divided into two sections, firstly there are four introductory chapters, the first by Robert Tevisiol entitled "...my playful Klees, my Picassos" (pp. 9-14), which describes the history of the collection and why these pieces were brought together. This is followed by background information to Coptic Egypt by Marie-Cécile Bruwier (pp. 25-32), a chapter about Coptic iconography by Florence Calament (pp. 33-50), and finally a chapter about the technical analysis of the textiles by Chris Verhecken-Lammens. The second section is a complete visual catalogue of the textiles with a colour photograph and short description (more of a caption). The textiles include a wide range of tapestry woven items, as well as a few more unusual items notably, a fragment of taqueté, a painted textile, a sprang item, as well as some later woven *tiraz* and a few embroideries.



**Recommendation:** This book should be in the library of anyone working on Greco-Roman to early Islamic textiles. Many of the pieces are of well-known types, but there are a significant number that may not be so familiar. It is noteworthy that all of the items have been published in colour.

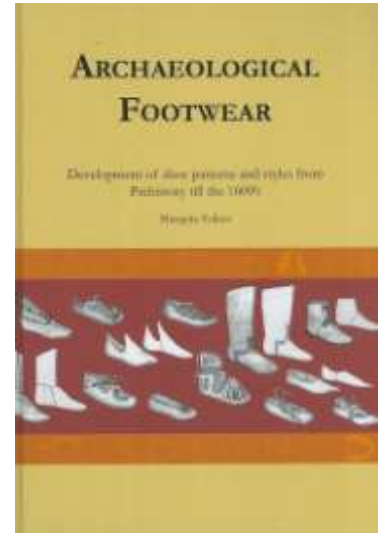
Available from: <http://www.erfgoed-kbs.be/nieuws/publicatie-koptisch-textiel-de-collectie-fill-trevisiol>

Gillian Vogelsang-Eastwood

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VOLKEN, Marquita (2014), *Archaeological Footwear: Development of Shoe Patterns and Styles from Prehistory till the 1600's*, Zwolle: SPA Uitgevers; ISBN 9789089321176. Hardback, 428 pp., glossary, catalogue, bibliography and index. Price: €59.50.

This book is based on a PhD thesis presented at the University of Lausanne, Switzerland in October 2012 and this is reflected in the layout and structure of the volume in question. Volken's study is divided into various sections, including an introduction to the study of footwear (called calceological research, for the few who did not know) and leather footwear in particular. This section includes a review of literature, sources, collections, and so forth. The methodology followed by Volken is discussed in detail. Next there is a discussion of the main types and chronology of leather footwear in Europe, Russia, Scandinavia, as well as North Africa from the Neolithic period to the end of the 16th century. In particular, attention is paid to the relation between an item of footwear and the animal hide from which it was cut (one piece, sole and uppers separate, and so forth). Hundreds of items of footwear were examined, drawn, and mulled over in order to create the various forms of topographies (side lace fastenings; back lace fastenings; buckle fastenings on the medial side; buckle and strap fastenings over an open instep, are just a few of the categories discussed on just TWO pages (206-207).

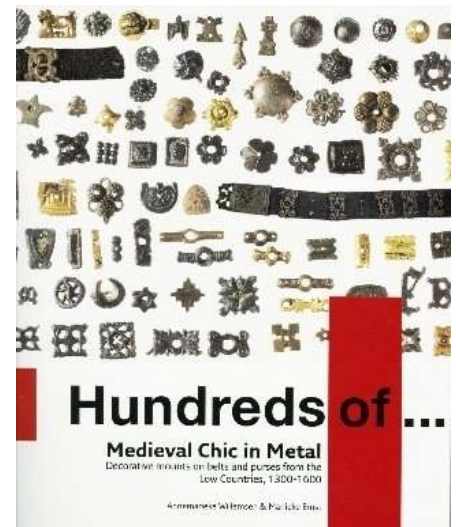


**Recommendation:** This book is for the seriously interested academic and footwear specialist who wants accurate, detailed information about the development of footwear.

Gillian Vogelsang-Eastwood

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WILLEMSEN, Annemarieke and Marlieke ERNST (2012), *Hundreds of .... Medieval Chic in Metal: Decorative Mounts on Belts and Purses from the Low Countries, 1300-1600*, Zwolle: Spa-Uitgevers, with the Foundation for Promoting Archaeology. ISBN 9789089321114. Softback, 152 pp., bibliography, index. Price: €19.50 (Dutch version) and €24.50 (English version).



Many of the items illustrated come from the collection of late Medieval belt mounts in the National Museum of Antiquities, Leiden, The Netherlands (RMO). The collection was made by Patrick Mackenbach and Marc Steenbergen. The collection was studied by the author and various students from Leiden University. The book covers a range of subjects, including what is a belt and a mount and the archaeological provenance of the items referred to. It then goes on to discuss techniques, manufacturing processes and how the items were actually distributed and sold. Another section discusses how these items were used (belts, purses, footwear), the decorative leatherwork for animals, symbolism and meaning as well as their international context (traded items). There is even a chapter on how the belts and mounts were reinforced and repaired. There then comes a side issue – metal buttons, which were a new fashion accessory in this medieval period. Finally, there is a nod to modern re-enactment groups: a final chapter on modern replicas, how they are made and used. The book is copiously illustrated with medieval manuscript illustrations and prints depicting the making, sale and use of belts and related items, side by side with actual examples.

**Recommendation:** This book includes a lot of new information about the range, function and indeed importance of this form of dress accessory in Medieval Europe. The main 'problem' is the price of the book,

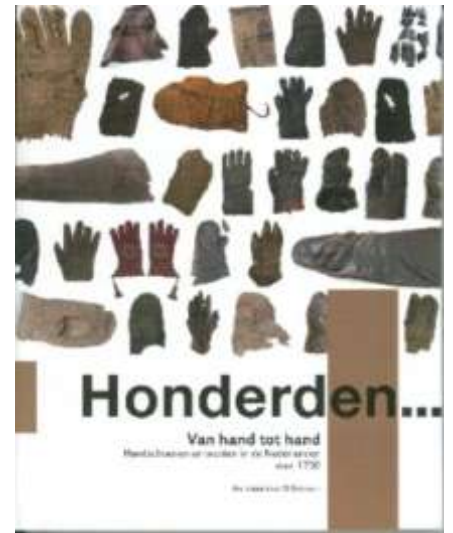
it is simply too expensive for the average archaeology student to purchase, but it would make a lovely birthday or Christmas present.

Gillian Vogelsang-Eastwood

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WILLEMSSEN, Annemarieke (2015). *Honderden... Van Hand tot Hand: Handschoenen en Wanten in de Nederlanden voor 1700*, Zwolle: SPA uitgevers, with Stichting Promotie Archeologie. ISBN 978-90-8932-127-5. Card cover, pp. 198, full colour, bibliography, index. Price: €19.50.

A detailed study of the history of gloves, gauntlets, mittens and related items from pre-history to 1700 in the Netherlands. The first chapter discusses the types, archaeology and history of handwear in general. It includes cloth, felt, knitted, as well as leather and metal forms. The following chapters look at specific forms, such as winter mittens, leather mittens (for work), luxury gloves, military gloves, handwear for sport and playing, and so forth. There are also chapters on the international nature of handwear and the symbolic use of gloves, especially as presents. Each chapter is copiously illustrated with historical examples from various collections, as well as etchings, manuscript illustrations, paintings, sculptures, etc, which illustrate the use of the various forms of handwear. The various chapters are followed by a catalogue of handwear found in various excavations from the Netherlands and Flanders (northern Belgium). These finds date from 1300 until 1700.



**Recommendation:** This book can be used as a source book for specific types of handwear, a straight through read, or as a dipping in book. There is a wealth of information and the wide range and sheer number of the illustrations make it a valuable addition to the history of handwear – a subject that has been sadly neglected by many archaeologist and dress historians. A small, but intriguing volume.

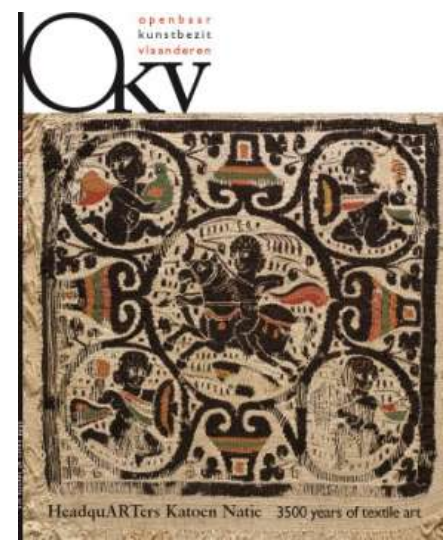
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Gillian Vogelsang-Eastwood

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WOUTERS, Peter and Mark VANVAECK (2012). *3500 jaar Textielkunst*, Gent: Openbaar Kunstbezit Vlaanderen. Paperback, pp. 48, full colour. Price: €10.

An introduction to the permanent exhibition held at the *Katoen Natie Museum*, Antwerp. The items on display represent 3500 years of textile history, based upon Egyptian garments and textiles, with some items from other parts of the Middle East, the Persian Empire and Mongolia. A range of highlights from the collection are illustrated in the booklet, including mummified cats, linen trousers, a range of Coptic tunics, as well as the remains of a Mongolian coat made from a fine silk, decorative cloth.





**Recommendation:** An interesting booklet depicting highlights of the collection. For those who want more information about the *Katoen Natie* Collection and/or who are seriously interested in specific objects then it would be better to have Antoine De Moor *et al*, *3500 Years of Textile Art* (2008; see below).

Available from: <http://www.headquarters-katoennatie.com/nl/shop/>

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