



TRC  
LEIDEN

# TEXTILE RESEARCH CENTRE LEIDEN

*Current status and future ambitions*



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Group of students at the TRC Intensive Textile Course,  
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## Colophon:

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## Executive summary:

The Textile Research Centre (TRC) promotes the teaching and study of textile techniques and the historical and cultural importance of dress. Established in 1991 as a non-profit Stichting (foundation), the TRC manages a textile-related library of c. 4,500 books and a collection of some 35,000 textiles, garments, and other objects. The catalogues of both the collection and the library are accessible online (open access).

While many museums specialise in a specific type or group of objects, the TRC has deliberately chosen to be inclusive and has developed the concept of a broad-based encyclopaedic collection to illustrate the vast subject of textiles and dress, and the techniques involved in their production, in all its many forms.

The TRC's main guideline is "Education through Research, Presentation, and Inspiration." Next to organising regular exhibitions and carrying out an international research programme, the TRC runs an extensive and unique, interactive teaching, lecture and internship programme under the heading of the TRC Artisan School for Textiles and Dress. Most of these educational activities are bilingual (Dutch and English), to facilitate an international audience, and they have a strong practical slant.

Housed in the city of Leiden with its rich textile history, the TRC cooperates with, is encouraged by, and contributes to Leiden-based institutes and initiatives, including Leiden University, national museums, local organisations, and local events. The TRC is run by volunteers and supported by a wide array of people from Leiden, the rest of the Netherlands and internationally, who are interested in textiles and dress and acknowledge the need for a dedicated institute for these vital subjects.

Despite the Corona pandemic, the TRC has expanded, both as regards its collection and library, and its public education programme. For the future, larger premises are needed with more storage space and facilities for teaching, and a more sustainable structure of management with salaried staff, along with the already existing wide network of volunteers and interns. This document describes the structure and work of the TRC, its resources and its plans for the future.

Concretely this document asks for support in acquiring extra financial donations and structural funds to promote a sustainable future for the TRC, which entails a) the appointment of salaried staff (until now all work of the TRC is carried out by volunteers) and b) moving into larger premises.

The plans as outlined in this document cover a period of three years (2022-2025) to achieve these objectives. For the years 2022-2024 we intend to gradually raise funds to the amount of €62k p.a. to attract salaried staff that can prepare the TRC to move to new and larger premises by 2025 when, following an increase in educational and other activities, the deficit will be reduced to €54k p.a.



Journeyman's exam piece of a tricorne hat made in Leiden in December 1796 (TRC 2010.0056a)

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# 1. Revealing the world of textiles and dress in Leiden and beyond

The Textile Research Centre (TRC) is a non-profit organisation (stichting), established in Leiden in 1991 to promote the teaching and study of textiles and dress from throughout the world and from pre-history to the present day. The TRC does this through the concept of education through research, presentation, and inspiration. The TRC covers the many stages and forms of textile production, from the identification and use of fibres, dyes and dyeing techniques, to spinning, weaving, knitting, crocheting, printing and painting, as well as applied decoration in general.

Through a detailed knowledge of textile techniques, the TRC reflects on the silent language of dress. Dress concerns what men, women and children do to their bodies, not only to protect themselves, but also to say who they are or would like to be seen as. Dress is integral to personal and group identity. It even reflects on temporary and permanent body modifications such as hair arrangement, perfume, scarification, piercings and tattoos. Basically the TRC is deeply involved in interpreting and translating the many dialects of this global language.

For the TRC, the subjects of textiles and dress are closely connected. Most of the dress forms are made of textiles, and without a proper understanding of textiles the concept of dress runs the risk of remaining superficial. And vice versa: since many textiles are developed and produced specifically for use as clothing, an understanding of dress is essential to understanding textiles.

## Why?

The study of textiles and dress is important for many reasons. First, interpreting the language of dress is essential for a proper understanding of 'the other'. Why do people wear what they wear, and which message(s) do they convey, or want to convey, or are forced to convey, with their clothing? Do they want to stress their marital status, their social position, their religion, their ethnic background, their education, their military rank, their profession, their age, or gender? And if so, how do they do this through dress? And from the other side, what a person wears is often

the first aspect of a person that is noticed and judged upon!

Secondly, in this era of rapid globalisation and huge, worldwide technological advances and long-distance supply chains, local, national, and international characteristics of textiles and dress, and thereby the dialects of the language of dress, are constantly changing. We risk losing a vital heritage. Many local and historical forms and techniques are vanishing or becoming obsolete before they can be properly recorded and possibly integrated into a more sustainable context. This context would value local knowledge, crafts, traditions and developments for their own intrinsic characteristics, avoiding what today is called fast fashion produced in often exploitive conditions with low labour costs. We are not only losing many dialects and thereby the means of identifying ourselves and others. We are also losing historical knowledge and the craft skills essential for producing textiles and clothing. Such knowledge is important for our own, and others' identity. It also challenges the environmental strains imposed by long production and transportation chains. Sustainability is not served by shipping T-shirts halfway around the world. In short, there is a need to understand basic textile techniques to stimulate production centres closer to the customer, and to collect and preserve information and knowledge about local textile and dress characteristics for future generations.

## Sustainability

Sustainability is a key issue and the TRC is regularly contacted about this subject with respect to textiles and clothing. A group, for example, from Leiden European City of Science will soon come to the TRC to discuss this particular subject. Reinvigorating older textile techniques promotes sustainability. This is one reason behind the TRC's push for a textile artisan school where a variety of textile skills can be adapted and taught to the public (see below). Such a knowledge centre would preserve and build up skills to produce good-quality textiles and related items without using environmentally damaging transport and production lines.

## The TRC character

The TRC is a knowledge centre rather than a museum. Its extensive collection is continuously in use for exhibitions, research and teaching activities. It actively encourages people to study the collection, rather than merely viewing objects in a showcase. Visitors, upon request and in the presence of TRC staff, can see and feel the textiles in order to obtain a proper understanding of the object in question, without cost. Furthermore, the TRC believes very strongly in being inclusive rather than exclusive. The TRC is putting as much information online as possible. Information about, and photographs of, the objects in the collection, for example, can be used through open access and are not subject to copyright charges.

The TRC is currently also developing the concept of citizen culture, by stimulating local people and groups to collect, study and discuss local forms of textiles and dress which they collected when travelling, inherited from family members, or acquired otherwise. Over the years the TRC has been approached innumerable times by people who want to know more about the textiles that they found in their attic. They often are enthusiastic about the story that emerges from these textiles, and about cooperating in organising an exhibition, writing a blog, or talking about them to a (small) audience.

## The TRC in Leiden

The TRC is fortunate in being located in Leiden, a city with an extensive textile industry. This rich heritage shows itself in the many industrial buildings and street names that recall Leiden's textile history. The Museum De Lakenhal, itself the historic centre of the Leiden laken (broad cloth) industry, contains an important collection of textiles and costumes relating to Leiden. The Wevershuis is a small museum that recalls the textile cottage industry in Leiden and thus actively preserves details of Leiden's textile past. The TRC is in regular contact with both organisations. The TRC fits into Leiden's historic context by focussing on textile techniques and dress in a wider context and linking the former Leiden textile industry to the broader, national, and international world of textiles and clothing traditions.

The TRC has direct contacts with Leiden University (in particular the section of museology and collection management) and various national museums based in Leiden, including the National Museum of Ethnology (RMV—where the TRC was housed until 2009) and the National Museum of Antiquities (RMO). The TRC was set up in 1991 with the (financial) support of these two museums. Leiden University and the two museums house important collections of books and periodicals of relevance to textile studies, while both museums also hold collections of archaeological and ethnographic textiles.

The TRC maintains links with other, diverse Leiden-based organisations, such as Erfgoed Leiden en Omstreken, LeidenGlobal, and the Historische Vereniging Oud Leiden. The TRC links with Leiden are emphasised by its active participation in the national TextielFestival, which since 2012 has been regularly organised in Leiden. The second festival took place in 2015 and a third was planned for 2020 but was cancelled because of the Corona pandemic. The TRC planned and executed specific exhibitions for these festivals; carried out extensive visitor programmes related to the TRC exhibitions, and lent out objects and equipment (e.g., mannequins) to other local events. In October of this year, an online festival will be organised, and the TRC will be involved in its programme. In fact, the festival organisers recently made a film about the TRC which will be shown during the digital festival.

The TRC is currently also discussing its participation in the planned Leiden City of Science programme, scheduled for 2022. The TRC will be involved in specific days, Stof and Mode, as well as a 5-day programme of workshops and lectures, in September 2022, during which different textile technique will be discussed and demonstrated at the TRC.

## ANBI status

The TRC is registered with the Dutch tax authorities as an ANBI (Algemeen Nut Beogende Instelling). Since April 2012 the TRC has also been officially recognised as a Cultural ANBI. This was an important step forward as it confirmed the TRC's cultural and non-profit making status, while facilitating tax reductions at a substantial rate for individuals and commercial groups.

### American donations (501(c)(3))

From May 2019, the TRC and the Tracing Patterns Foundation, Berkeley (TPF) have been working together to raise funds for textile studies and textile craftspeople worldwide. The Tracing Patterns Foundation is a 501(c)(3) non-profit cultural organisation based in California and headed by textile scholar and curator Dr. Sandra Sardjono. All financial and object donations made through the TPF to the TRC are tax deductible for US taxpayers. Various object and financial donations have already been made to the TRC through this channel.

## The TRC's management structure

The TRC management is made up of various elements, including the Board, the international advisory committee and the TRC staff. Together they manage the collection, the library, the TRC shop and exhibition gallery. But perhaps the most important element is the enthusiasm and enormous range of experience of over sixty volunteers, interns and others that give the TRC a unique atmosphere and determination to fulfil its self-set challenges and goals.

## The TRC Board

The Board of the TRC reflects the position and ambitions of the TRC. The Chairman, Prof. Bas ter Haar Romeny, Vrije Universiteit, Amsterdam, is a Middle Eastern historian. The Treasurer is Prof. Olaf Kaper, Leiden University (Ancient Egyptian history and culture), while the Secretary is Dr. Karel Innemée, Leiden University, an art historian and archaeologist

with many years of experience working in the Middle East. Other members are Dr. Gillian Vogelsang-Eastwood (director of the TRC), Prof. Lammert Leertouwer, the former rector magnificus (chancellor) of Leiden University; and Mrs Virginia Drabbe (a former banker).

## Permanent and temporary staff

The director of the TRC is Dr Gillian Vogelsang-Eastwood. She is a professionally trained design historian and textile archaeologist and a specialist in Middle Eastern textiles and dress and the history of embroidery. Other staff include Shelley Anderson, who works with social media (Instagram, Facebook and the TRC blog); Beverley Bennett and Susan Cave, who curate the quilt collection and manage the TRC shop; Marieke Roozeboom, who manages the library together with Karin Winkel, and assists with the IT; and Geesje van Reenen, who manages the depot with the textile and dress collection. Furthermore, Augusta de Gunzbourg, Francesco Montuori, Tchi Ridley, Alice Tsibulsky and Joshua Verkerk are general and active volunteers.

## The TRC International Advisory Committee

The activities of the TRC are supported by the advice of a number of international experts, namely Dr. R. Barnes, Oxford, UK; Dr. Amber Butchart, London, UK; Mrs. C. Bier, Los Angeles, USA; Prof. J. Eicher, University of Minnesota, USA; Prof. M. Hahn, Leeds University, UK; Mrs. W. Kavar, Amman, Jordan, and Dr. J. P. Wild, Manchester, UK.

## Expert advice

The work of the TRC is also supported by a number of people who regularly give specialist advice or who undertake specific tasks. They include Els de Baan on Western fashion; Dr Anna Beerens, for Japanese and Western fashion; Dr Amber Butchart for Western fashion; Nelleke Ganzevoort, for samples

and samplers; Dr Chrystel Brandenburg, on archaeological textiles, especially from northwestern Europe; Coen van der Geest, who helps with IT, especially the database and digital catalogues; Joost Kolkman, who maintains the TRC website; Olga Ieromina, who helps with lace identification; Deandra de Looft, who specialises on archaeological textiles; René Lugtigheid, who advises on conservation techniques; Dr Tineke Rooijakkers, who focuses on Middle Eastern textiles and dress; and Paul Spijker, who advises on African textiles. They not only help with their own expertise, but also contribute to the TRC through their own networks and professional contacts.

## Accountancy and legal affairs

The quarterly tax returns and the end-of-year financial reporting are the responsibility of the accountancy firm of Blacc (Katwijk). For legal matters, the TRC has long been associated with the law firm of Teenstra, Leiden.

## Decision making and reporting

The day-to-day decisions about the running of the TRC are made by the director, Dr. Vogelsang-Eastwood. In addition, meetings with the volunteers and interns are held on Monday and Wednesday mornings to discuss current issues, upcoming plans, and new projects and research.

The TRC Board meets a minimum of twice a year for official gatherings (usually in the spring and autumn) to discuss the general running of the TRC. The spring meeting is used to officially discuss the TRC Annual Report and the TRC financial report that is prepared by Blacc (Katwijk). In addition, the TRC Board comes together at intervals to discuss specific or urgent matters.

The Annual Report is produced and distributed via the TRC email address list and the TRC Facebook account (with almost 13,000 followers per 1 Sept. 2021), to inform the public about the activities of the TRC. Past and present Annual Reports are accessible in digital form on the TRC website.

## TRC's national and international position and networks

There are various institutes in the Netherlands dedicated to textiles in an industrial context, notably the Textielmuseum, Tilburg, or to specific aspects of textile production, such as the Museum de Kantfabriek, in Horst, for lace. But despite the fact that there is considerable interest in the subject of textiles and dress in the Netherlands, there is no other centre or institute in Leiden, or in the Netherlands for that matter for that matter, which is specifically dedicated to the study and teaching of textiles and dress. This makes the development of the TRC unique and at the same time essential.

The unique nature of the TRC is borne out by the fact that, although various museums in the Netherlands have dress collections (regional, fashion, ethnographic), the number of museums displaying dress is decreasing. The large collection of dress in De Lakenhal, Leiden, has not been on display for many years, due to a lack of space, while Kunst Museum, The Hague, can only display a small part of its costume collection. In addition, some museums in the Netherlands are deliberately moving towards being art galleries that display art objects and installations made out of textiles, the so-called Textile Art. This is, for example, happening at the TextielMuseum, Tilburg.

European centres outside of the Netherlands tend to emphasise European couture fashion (such as the Fashion Museum in Bath, UK; the Mode Museum, Antwerp; the Musée du Costume de la Ville de Paris, or textiles with some dress forms (the Musée Historique des Tissus, Lyons). There are various departments for textiles and dress incorporated within a much larger institute (for instance the Victoria and Albert Museum and the British Museum, London), but these are vulnerable to competition with other sections with different interests within the same institute.

## TRC networks

The TRC co-operates with several groups and institutes throughout the world. It works in close co-operation with the National Museum of Ethnology, Leiden; the National Museum of Antiquities, Leiden; Leiden University; the Royal Academy for the Visual Arts, The Hague, as well as institutes such as the Craft Council Netherlands; the Mode Museum, Belgium; the Ashmolean Museum, England; the Fowler Museum, Los Angeles; the National Museums of Scotland, Scotland; the Moesgaard Museum, Denmark; the Iranian Cultural Heritage and Tourism Organisation, Tehran, Iran, and the Sultan Qaboos University, Oman. The TRC has links with Merkwaardig, a Dutch association for the study of samplers; the Quiltersgilde, which focuses on the study of quilts; the Stichting Textiel Informatie en Documentatie Centrum (STIDOC); the World Makers, Amsterdam; ModeMuze, the online fashion museum; the textile department of the Hogeschool Saxion, Enchede; the Centre for Textile Research, University of Copenhagen, Denmark; the School of Design, Leeds University, England; the Manchester Fashion Institute; and the textile department of Osnabrück University (Germany).

The TRC also cooperates with the Nederlands Forensisch Instituut (NFI) based in The Hague. In the past the TRC has been involved in an exchange of information, such as the NFI's access to the TRC Collection for comparative purposes, as well as the participation of some of their staff in the five-day Intensive Textile Course. The NFI is currently proposing to donate to the TRC some NFI equipment that is being replaced (including a Leica DM2500 microscope with phase contrast microscopy) to help build up a textile laboratory at the TRC.

TRC Gallery exhibitions about techniques or dress from particular lands or cultures are often made in collaboration with members of specific groups in the Leiden region. The Turkish Oya exhibition (2010), for instance, was helped by a Turkish women's group (Stichting Guney) in Leiden, while the Afghan dress exhibition (2011) was designed with the aid of private individuals and the Stichting Afghaans Huis. The Cover Your Head! exhibition (2012) was produced with the support of the Ambassadors' Spouses Association, many members of which provided the

various draped, wrapped, and fastened the various forms of headgear. More recent exhibitions have been partially financed and supported by the American Embassy in The Hague (the Feedsack exhibition in 2018, the American Quilt exhibition in 2020).

In 2019 there was an exhibition on the history of hand knitted socks at the TRC that was supported by objects made by the Stichting Guney (Leiden) and by the knitting workshop Ose Ullvare in Setesdal, Norway. The presence of objects from these two institutions motivated many people to come and see the exhibition.

The TRC works with a hand embroidery group set up by the Palestinian craftswoman, Fatima Abbadi, for Syrian refugees in Capelle aan den IJssel. The TRC is also actively involved in preserving the textile and dress history of the Syriac Orthodox Christian Community based at the Saint Ephraim, Syriac Orthodox Monastery in Glane in the east of the Netherlands (currently headed by Bishop Polycarpus). The Syriac community has given a range of monastic and liturgical garments to the TRC to help promote and preserve their history.

## The TRC as a venue for national/international meetings

Outside groups are encouraged to hold their meetings at the TRC: one such group is PRAE (a sub-group of VAAE: Vereniging voor Archeologische Experimenten en Educatie). Another group are indigenous Atayal weavers from Taiwan (2013), indigo dyers and weavers from Flores, Indonesia (2017) and another group of indigo dyers from Taiwan (2019). On 2-3 November 2019, the TRC was the venue for the annual meeting of the British Knitting Forum, which was linked to an international symposium co-organised with the TRC. On 23 October 2021, the TRC will welcome a meeting of the national section of OI DFA (Organisation Internationale de la Dentelle au Fusseau et à l'Aiguille).

Public participation – People's science projects  
In 2017-2019, the TRC participated in a major people's

science event, namely the Texel Silk Stocking Project (set and run by Dr Chrystel Brandenburgh, Leiden Archaeological Centre), involving research into finds from a mid-seventeenth century shipwreck off the Dutch coast (Texel). Over one hundred garments and accessories were found in the wreck, including a pair of silk stockings. The Prins Bernhard Cultuur Fonds gave the TRC a grant to carry out this project. Over 130 knitters, mainly from the Netherlands, but also from Germany and other parts of Europe and as far away as Canada, took part in the project. Eventually a hard core of thirty knitters produced 27 silk stockings knitted in the 17th century manner. The project was also supported by Kaap Skil Museum (Texel) and Huis van Hilde (Castricum), the regional archaeological depot where the garments are stored. In addition, a documentary film was made by the Dutch broadcaster Omroep Max (aired on Dutch television in 2019).

Many of the samples and finished stockings were on display at the TRC Gallery in the autumn of 2019 as part of the hand-knitted socks exhibition. The project was the main theme of an international conference on the history of hand-knitted socks held in Leiden. The TRC staff and volunteers gained a considerable amount of information and experience by this work; additionally, more experience and knowledge were gained on approaches to future citizen science projects.

## Visitors, students and interns

Over the years, some 15,000 people have visited the Gallery and workrooms of the TRC.

The public can be divided in two main groups: I. women, usually 45 years old and above - and II: students with various backgrounds. The first group includes people who are interested in the exhibitions (the Textile Tales from the Second World War exhibition of 2020 attracted many people, despite the Corona pandemic, especially from the Leiden region), but also international visitors who come to see or study parts of the collection. International visitors have included the Vice-President of Iran, who was accompanied by members of the Iranian embassy in The Hague, and who came to see the TRC's large collection of Iranian garments. This latter group also includes visitors (mainly women) from ethnic

minority groups (e.g., Moroccan, Turkish, Iranian and Afghan).

The students that visit the TRC come mainly from Amsterdam and Leiden universities and polytechnics. They study anthropology, archaeology, art history, museology, or theology. Recent talks with representatives of Leiden University, especially with Pieter ter Keurs, Professor of Museums, Collections, and Society, will likely lead to further intensive collaboration. In addition, more and more students from various textile and fashion institutes and training programmes come to the TRC for information about textile techniques, regional characteristics, and dress forms from around the world. Recent discussions with representatives of the textile department of the Saxion Hogeschool in Enschede explored the possibilities for Saxion students to partake of the expertise and the collection of the TRC. There are also increasing group visits from various schools in the Leiden region, within the age group of 15-18.

## Media and online presence

Press releases about all the TRC events and activities are sent to local Leiden websites and newspapers (free, regional, district), street community websites and publications, as well as relevant specialist groups and publications, such as those produced by the Landelijke Quilters (<http://www.landelijkquilt.nl>), the Landelijke Spingroep ([www.landelijkspingroep.nl](http://www.landelijkspingroep.nl)), the Kostuumvereniging ([kostuumvereniging.nl](http://www.kostuumvereniging.nl)); the Weefnetwork ([www.weefnetwerk.nl](http://www.weefnetwerk.nl)), as well as journals such as *Handwerk Zonder Grenzen* ([www.handwerkenzondergrenzen.nl/nieuw/](http://www.handwerkenzondergrenzen.nl/nieuw/)); *Saudi Aramco World* ([www.saudiaramcoworld.com](http://www.saudiaramcoworld.com)); *Textile Forum* (English edition, published in Germany; [www.textileforum.com](http://www.textileforum.com)), *Selvedge* (London, <https://www.selvedge.org/>) and *Texiel Plus* ([www.textielplus.nl](http://www.textielplus.nl)). In addition, the local newspaper, the *Leidsche Dagblad*, recently (2019 and 2020) had several articles on the TRC, its activities and its requirements for the future. An important tool for reaching people and telling them about the work of the TRC is its bi-lingual website. The TRC website includes a wide range of information about current events and activities, such as an agenda of (teaching) activities, latest acquisitions,

short articles about specific garments and field study reports. As a result, the TRC is now in regular contact with people and institutions throughout the world and the website has become a major method of spreading current information about TRC events and activities.

The TRC sends out a Newsletter, also bilingual, at least four times a year. Occasionally a special newsletter is distributed about specific events or news that is of particular interest.

A very popular tool to disseminate information about the Centre are the TRC Blogs (“Textile Moments”) written by Centre staff and others. They focus on recent, and not so recent additions to the TRC Collection, on specific events or interesting textile or dress news, and provide a cultural and/or technical background to the objects being discussed. The blogs are published on the TRC website, sent directly per email to a small, local, national, and international group of TRC followers, and they are included in the TRC Facebook pages. Since the start of the Corona pandemic, in March 2020, some two hundred blogs have been published. Recently, the TRC has also opened a TRC YouTube channel, where short films are being published about the TRC, its current exhibition, and specific objects.

Another online tool to disseminate information is TRC Needles. This is an online encyclopaedia that covers the enormous field of needlework, focussing in particular on appliqué, beading, darned knotting, embroidery, needle lace making, passementerie, patchwork and quilting. The encyclopaedia includes data about different forms from all over the world, from the Americas to Asia. It looks at the earliest surviving examples from ancient Egypt to present-day forms, with an emphasis on handmade rather than industrially produced items. TRC Needles includes references to tools and materials, to iconography, influential people and makers, historical examples, relevant institutions, and paintings or similar imagery that depicts decorative needlework. The encyclopaedia also discusses relevant references in various forms of literature, as well as relevant details relating to economic and social history. By mid-2021, some 2000 entries were published.

## Films relating to the TRC

TRC exhibitions and garments have been used in a number of amateur and professional films, including *Secrets of the Boy King* (Tutankhamun; National Geographic, 2007); about magic in Ancient Egypt, for the National Museum of Antiquities, Leiden (2010) and *En op ‘n goede dag* (documentary film about veiling, by Heddy Honingmann, 2011). More recently there has been a documentary film about the Texel Stocking project (see above).



## 2. Hogewoerd 164, Leiden - A survey of activities



The TRC's premises at Hogewoerd 164, Leiden

Since September 2009 the TRC has been housed in the centre of Leiden at Hogewoerd 164. It is a mid-19th century building that is divided into the ground floor shop and storage area, and a first (upper) floor which is used for residential purposes. The TRC rents the ground floor premises, which are about 275 square metres in size. There is a dedicated exhibition gallery; a workroom and library; a lecture room/storage area; two large depots, as well as a shop and office space. There are also toilet facilities, including those for people with physical disabilities. The owner of the building has assured the TRC that there are no plans for ending the rent agreement at short notice, and that the TRC can remain at its present location for at least another three years.

### The TRC Gallery

The first thing a visitor to the TRC encounters is the TRC Gallery. This dedicated space is 75 square metres with special lighting facilities for textiles. The TRC produces on average two large exhibitions per year, which normally last four months per exhibition. In addition, there are a series of pop-up exhibitions (usually in conjunction with conferences), and mini exhibitions to showcase the wide variety of objects in the TRC Collection. These exhibitions and displays are currently made together with MA students from Leiden University, to providing them with practical experience in mounting and running an exhibition.

# The TRC Collection

A special depot at the Hogewoerd 164 houses the TRC Collection, which now stands at c. 35,000 catalogued textiles, garments, and accessories. The objects range from an elaborate headdress for a Turkmen bride, a traditional lace cap for a woman from the Leiden area (Rijnland), Japanese kimonos and Indonesian ikats, to pairs of shoes worn by Arab Bedouin, and a large group (some 6,000 registered printed samples) of 20th century design. The objects in the collection range in date from about 6,000 BC to yesterday. The objects are described in the digital catalogue and most of the entries are provided with photographs. All information and photographs are on open access.

While many museums specialise in a specific type or group of objects, the TRC has deliberately chosen to be inclusive and has developed the concept of a broad-based encyclopaedic collection to illustrate the vast subject of textiles, and the techniques involved in their production, in all its many forms. In this way it can facilitate the research and teaching objectives of the TRC.

The objects in the TRC Collection derive from various sources, including fieldwork purchases and gifts, specific purchases for exhibitions or projects, and donations. Donations are the main source and almost every week new items arrive. Most donations contain between one and twenty items, but occasionally more. In 2011, for example, the TRC was given over 100 silk brocades and velvets, dating from the fifteenth to the eighteenth century, by the Van Gerwen family, following the death of Mr van Gerwen, the owner of a private museum for medieval religious art. More recently, in February 2020, the Radu family from Romania gave a unique collection of over 75 Communist-period garments to the TRC, many of which had been made by a professional hand knitter. They include thirteen hand knitted dresses that will form a special pop-up exhibition in 2022.

Sometimes larger collections are donated. Between 1998 and 2000, Shell Iran sponsored a special TRC project in Iran that resulted in a large collection of Iranian regional clothing. In 2016, over 1700 items of European regional dress were given by the German collector, Mrs Magdalena Kircher, enabled the TRC to properly represent and preserve a European-wide textile and dress heritage. The state of Lower Saxony recently provided funds for the TRC to catalogue

and make available online to the general public these textiles.

In 2017 Pepin van Rooijen, an Amsterdam-based publisher, gave the TRC 10,000 examples of 20th century printed textiles (some 6,000 of which have been catalogued to date). These originally belonged to Professor Cuvelier in Paris, who worked with the Parisian textile and fashion industry. In 2018, and thanks to Kew Gardens (London), the Dunsmore Trust donated approximately 1,000 textiles and garments from Nepal and surrounding countries that belonged to Susi Dunsmore, a German textile specialist living in Nepal. These provide a fascinating insight into the production of allo textiles made from the Himalayan nettle plant.

## Reference collection

The TRC is also building up a general reference collection for the identification of textiles (materials and techniques) and related tools. This includes fibres, threads, woven and non-woven forms, natural dyes, as well as printing and painting equipment, lace and embroidery forms and tools, as well as items such as sewing tools (needles, scissors) and notions such as fastenings (buttons, hooks and eyes, zips, and so forth). These samples are intended for teaching purposes and to help the identification of textiles and related items from a wide range of anthropological, archaeological, and historical sources.

## The Library

The TRC Library is rapidly becoming a comprehensive source of information about textiles and dress from throughout the world. There are currently over 4,500 catalogued books with more to be added. The online catalogue is constantly being updated and expanded.

The TRC Library is currently divided into five sections: general history, textile techniques, history of textiles in general, history of dress in general, and the largest section, regional textiles and dress. A pattern library is the newest section.

In addition, the TRC has a growing image library (photographs, postcards, posters, etc), which can be used for research, exhibitions, and publication purposes. These are stored in the main TRC Library but are registered in the TRC Collection.

New books are regularly reviewed in the NewTextileBooks section of the TRC website. Partly because of this section, publishers are often donate books free of charge. Bloomsbury London recently offered to donate thirty books per year, while Selvedge of London has just offered (June 2021) a complete set of their textile magazine.

## The TRC shop

The TRC has a shop that sells (second-hand) textile- and dress-related objects and books and provides a valuable source of income. It should be noted that there are no bookshops in Leiden or indeed the region that specialise in textiles and dress.

## TRC Artisan School for Textiles and Dress

The TRC is involved in a wide variety of activities in the field of textiles and dress, within the context of: "Education Through Research, Presentation, and Inspiration." The TRC's main objective is education, whether that of students who attend courses and do internships, specialists who want to learn or know more about specific crafts and techniques, either for research or for commercial purposes, or that of interested men and women who simply want to learn more about textiles and dress. In all cases the TRC wants to inspire its visitors to learn more about the fascinating world of textiles and dress.

Inspiration is hard to judge but based on the number of comments in the TRC's visitors' book, many people have gained new ideas for their work, hobbies and, on a more personal level, a realisation as to what they and others are wearing and why. Many visitors note that they are now consciously aware of the important role that textiles, garments, and accessories play in their daily life.

The TRC is involved in teaching at a variety of levels, including schools, colleges, and universities, as well as specialist groups. The subjects taught include textiles and dress in general; the role of dress in antiquity; the history of veils and face veils, and the identification of textiles, the history of embroidery, indigo printing, identification of lace, etc. These lectures and courses

are supported by actual garments and related objects from the TRC Collection. The teaching programme, together with the internship programme and other similar activities, are grouped under the heading of the TRC Artisan School for Textiles and Dress.

One of the main elements of the TRC teaching programme is the Intensive Textile Course, which was given for the first time at the TRC in October 2011. Since then, it has been organised approximately three to five times per year and has thereby attracted more than 200 from the Netherlands and far beyond.

The course is a mixture of theoretical and practical elements, with an emphasis on trying out the various techniques, on tactile experience and examining fibres, textiles, and finished items to learn and understand what is happening and why various combinations take place. The aim is to make textiles more familiar and thus less 'frightening' and allow people to look at a textile from virtually any historical period or culture and be able to understand it. The September 2020 course was attended by participants from England, the USA, Germany, and The Netherlands. The group included fashion designers, textile students and academics. Two courses have so far been organised in 2021, and two others will take place in October and November. The charge for the 5-day course is currently 750 euros with a maximum of eight people per course. Most courses are booked well in advance. For 2022, the fees are increased to 800 euros and bookings have already come in from the USA, Canada, England, France, and Germany.

In addition to the 5-day course, some shorter one- and two-day courses as well as single study days and workshops are regularly organised, on the themes of (a) fibre identification, (b) weaves and weaving, (c) embroidery, weave, and lace identification, (d) dress and identity, (e) dress in the ancient world, (f) Western fashion history, (g) Middle Eastern dress and (h) Asian dress.

Half and one-day workshops are held at the TRC by both internal and external teachers. These workshops cover a plethora of subjects and techniques, and most of them are interactive, including theory and practice. Dorothea Olthof gives various workshops on weaving and spinning, and Hadewych van der Werf focuses on knitting workshops. Anne Beerens presents

demonstrations about the different types of kimono worn in Japan and their social context. From October to December this year, Gon Holman will give a series of six workshops on bobbin lace making.

Study days offer the chance to look at one theme in detail and include both practical elements and historical details. Most of these study days are led by Dr. Gillian Vogelsang. Study days have included 'Identification of velvet', 'African textiles and embroidery', 'Indian embroidery', as well as 'Identification of lace'.

## Lectures

Visiting scholars and colleagues often provide lectures at the TRC. The opening of an exhibition often includes such a lecture, for example, a talk by Dr Amber Butchart, a BBC presenter, on the role of European silk stockings among various elite northern European countries (September 2019), and a lecture by Susan Cave, a quilt expert from the USA, on the history of American quilts (February 2020). In September 2021, Maria Friesen (Head of the European Mennonite community) gave a lecture on the history of Mennonite relief quilts as part of the TRC exhibition 'Textile Tales from the Second World War.'

## Research

Education of students and others requires a proper knowledge of the field of textiles and dress from the perspective of the teachers and instructors. The TRC therefore conducts a several research projects, whereby the TRC Collection and the Library are important research tools. These projects are undertaken by staff and temporary researchers (interns) associated with the TRC. Some of the main research projects are the following (in alphabetical order):

**American quilts (TRC volunteers Beverley Bennett and Susan Cave):** Thanks to the generosity of the American Embassy (The Hague) and Mrs Sherry Cook (USA), the TRC is building up a representative collection of American quilts that date back from the 1830s to the present day. These items include

quilts, quilt tops, as well as a wide range of materials (notably feed sacks) used for making quilts and other items. The quilts in the TRC Collection are currently being added to the online international Quilt Index, organised by the Michigan State University. One of the aims of the TRC is to develop a quilting centre that will look at the full history of quilting world-wide.

### **Bloomsbury World Encyclopedia of Embroidery:**

The main project and publication series of the TRC is the World Encyclopedia of Embroidery series with the London-based publishing house of Bloomsbury. Following the publication in February 2016 of the 688-page Encyclopedia of Embroidery from the Arab World (which attracted international awards), a new contract was signed with Bloomsbury Academic in London to publish an equally beautifully illustrated and highly informative successor volume, namely an encyclopaedia of embroidery from Central Asia, the Iranian Plateau (Iran and Afghanistan) and the Indian Subcontinent. The volume was edited by Gillian Vogelsang-Eastwood, director of the TRC, and Willem Vogelsang, former Dept. Director of the International Institute for Asian Studies (IIAS), Leiden. Use was made of the extensive TRC collection of textiles and garments from that part of the world. This volume appeared in January 2021.

**The third volume, the Encyclopedia of Embroidery from Sub-Saharan Africa** will be going to the publishers later in 2021. The fourth volume, an encyclopedia of embroidery from Scandinavia and Western Europe is currently being researched. Other planned volumes in the series are: (5) Baltic, Central European and Russian embroidery (2024), (6) East Asian embroidery (2026), (7) Southeast Asian embroidery (2027) and (8) Embroidery from the Americas (2029).

Objects that are discussed and illustrated in these books come from throughout the regions in question and many items are in the TRC extensive collection of hand and machine embroidery. Furthermore, the volumes are being written with the active and enthusiastic support, not only of TRC staff and volunteers, but also of a range of national and international experts.

# Erfgoed Leiden en Omstreken

Two projects are being set up with Erfgoed Leiden en Omstreken: The history of hat production in Leiden based on the Visser Family, hat makers in the city for over 250 years, and a small group of late 19th century letters with textile samples from Leiden that were sent to merchants in Japan with the aim of selling the various types of cloth in Japan.

**From Buteh to Paisley: The History of a Global Icon** (TRC intern/volunteer: Augusta de Gunzbourg): This project (and exhibition) highlights the worldwide diffusion and popularity of the paisley motif, through an analysis of its travel from East to West and its reinterpretation within 20th and 21st century European fashion. Recently Bloomsbury Publishers in London invited the TRC to submit a monograph on the subject. While in September 2021 the TRC was approached by the Israel Museum, Jerusalem, to participate in their proposed exhibition on the history of the paisley motif with specific attention to its role within Jewish cultural history.

**Grace Crowfoot – A grand dame of textiles** (TRC volunteer Shelley Anderson and Holly O'Neal): Over the last few years the TRC has been building up a collection of items and photographs associated with one of the founding figures of archaeological textile studies, Grace Crowfoot. Thanks to the generosity of her grandson, John Crowfoot, the TRC now has her collection of spinning and weaving equipment acquired in Egypt, Palestine and Sudan in the 1920s. It also includes her trial pieces for copies of woven textiles from the tombs of Tutankhamun and St. Cuthbert. The Grace Crowfoot collection is currently being catalogued and will be published in due course in the form of an online publication.

**Ikat** (TRC intern/volunteer Francesco Montuori): This project and proposed exhibition (2022) looks at the history and various techniques used to produce ikat, a form of a resist-dyeing using wrapped threads that deliberately produce a blurred image. In the Netherlands this form is particularly associated with Indonesia, but it can be found in many countries across the world, literally from the Andes to Japan. The exhibition will look at technical differences as well as the iconography and function of the textiles produced

with this dyeing technique. The TRC is currently talking with the UN Ethical Fashion Initiative to discuss how to sell ikat items from ethical sources, as well as bringing craftspeople to Leiden to give lessons and displays during the period of the exhibition.

**Prayer beads** (Gillian Vogelsang-Eastwood): In 2007 the TRC was involved in hosting a conference at Leiden University and the National Museum of Ethnology on the forms and uses of prayer beads from various religious and spiritual backgrounds. There was also a small exhibition on the same theme based on items out of the TRC's extensive collection of prayer beads. A new exhibition is planned that will look at the history of prayer beads, as well as the main Buddhist, Christian, Eco-Spiritual, Hindu, Islamic, Neo-Pagan and Sikh forms, among others.

## The Rijnland cap

The TRC is involved in a specifically Leiden-based project, namely the Rijnland Lace Cap Project in collaboration with Jankees Goud (Putten). The TRC Collection includes various types of Rijnland lace caps (long and short forms) and has received an album dating to about the 1890s of a family from Zoeterwoude, just outside of Leiden. The album contains photographs of women wearing various types of lace and mourning caps. The caps, photographs and a booklet will be on display at the TRC in January 2022, as part of a three-pronged focused exhibition that reflects the diverse nature of the TRC Collection, namely lace caps (curated by Jankees Goud and Gillian Vogelsang-Eastwood), Mapula embroideries from South Africa (with the Mapula group), and the western influence on Japanese kimonos in the 20th century (curated by TRC volunteers Naoko Kikuchi and Augusta de Gunzbourg).

## Presentation

Presentation of textiles and dress at exhibitions not only inspires students and visitors alike, but it also helps understanding specific groups of textiles while preparing the event. Furthermore, students and others acquire invaluable expertise when helping with the preparations, from designing the lay-out, selecting the items to be displayed, 'dressing' the mannequins, writing the text boards, organising the lighting, and hundreds of other small details that need attention to make a good exhibition.

Since moving into the Hogewoerd 164 in September 2009, a wide variety of exhibitions have been presented. These include displays of clothing and related items from East Africa, Iran, Afghanistan, China, as well as thematic exhibitions about women's headgear, footwear in general, Turkish circumcision garments for boys, badla (a form of silver metal embroidery), hand spinning, the history of velvet, hand knitted socks and American quilts, and textiles and garments from Leiden and the Netherlands during World War Two.

Presentations are not limited to the TRC Gallery. On other occasions garments are made available for loan, such as for the exhibition about daily life in Middle Egypt held at the Moesgaard Museum, Denmark, in 2004. In 2009 TRC garments were lent to the Nieuwe Kerk, Amsterdam, for an exhibition about Oman. The National Museum of Ethnology, Leiden, borrowed a large collection of Indian saris for an exhibition in 2010 as part of the national textile festival held in Leiden. In 2011 the Tropenmuseum, Amsterdam, borrowed garments for an exhibition about death and related rituals. The American Museum in Bath asked to borrow the American Quilts exhibition (TRC 2019), but because of the Corona pandemic the Bath exhibition was postponed. More recently items have been lent to the First World War Museum, Kansas City, MO (2019), the Verzetsmuseum, Amsterdam (2019-2020) and the Kunstmuseum, Den Hague (2020-2021). Several Coptic items were lent to the National Museum of Antiquities in Leiden in 2020.

In October 2019 the TRC occupied a stand at the Patchwork and Quilt Fair, Rijswijk. The fair was cancelled for October 2020, but will be held again in October 2021 and the TRC will be represented (<https://patchwerkenquilt.nl/>). Normally groups, including the TRC, present a series of workshops on quilt making, but in 2021 this aspect of the Fair has been dropped.

In addition to on-site exhibitions, the TRC has produced a series of sixteen online exhibitions reflecting different aspects of the Collection, from 'Ancient Greek Loom Weights in the TRC Collection' and 'Chinese Lotus Shoes', to 'Silk Embroidered Postcards from the First World War' and 'Rainbow People: Celebrating Fifty Years of Stonewall.'



### 3. Current finances

#### Expenses/income 2019

As with any other organisation, the TRC has several fixed expenses, but because the TRC is run by volunteers, there are no personnel costs. The main costs relate to the rent and running of the TRC premises. The rental contract is self-renewing on a bi-annual basis. A breakdown of all costs is given in the attached accountant's report for 2019, the last 'normal' year before the start of the Corona crisis.

For 2019, the rent and other fixed costs amounted to €32,954. The incidental costs (exhibition costs, depot maintenance, fees for instructors, VAT advance payments, etc.) amounted to €31,498, leading to a total of €64,452.

In 2019, the income amounted to €76,546, including VAT returns. A significant part of the income (€40,676) was incidental, namely donations and sponsoring.

In addition, the TRC has €6,500 in a separate bank account (advance one quarter rent as specified in the TRC/Hogewoerd rental contract). The total reserves by the end of 2019, including a positive budget for preceding years, amounted to €8,032. The TRC does not have any outstanding invoices or debts.

The estimated value of the collection is about €500,000 euros (professional evaluation).

#### The Corona pandemic and 2020

Like many institutes and commercial groups in Europe and beyond, the TRC has suffered from the Corona crisis. The shop sales and teaching fees for 2020 were significantly below what was budgeted, but the TRC has been very fortunate in receiving substantial donations and sponsorships, and a slight reduction in the rent. No government subsidies were received. The annual income of the TRC for 2020 amounted to €76,199 and expenses were €70,222. By 31 December 2020 total reserves amounted to €34,009, excluding €6,500 advance rent payment.

The figures for 2021 reflect the closure of the TRC for the first five months of the year, but from June the teaching activities at the TRC were resumed and the owner of the building has given the TRC a rebate on the rent for one month. A small government grant was received to cover part of the fixed costs.

#### Lectures, courses, and workshops

Education is the main objective of the TRC. It is also, apart from donations, TRC's main source of income. Throughout the year members of the TRC give lectures, courses, and workshops on various aspects of textiles, dress and the TRC Collection. These teaching activities are being incorporated into the TRC Artisan School for Textiles and Dress, currently being expanded in cooperation with partner organisations. For almost all teaching events use is made of the TRC Collection, thereby encouraging participants to closely study details of the textiles and the techniques being applied for their production. For the Intensive Textile Course, the TRC currently charges €750 p.p. (with a maximum of eight participants). For the one- or two-day courses €80 /€150 p.p. (with a maximum of ten participants); for the workshops, 3 or 5 hours, the TRC charges €35/€50. Depending on whether the instructor is attracted from outside, a regular fee is given to the instructor. Currently, the instructor receives €100 for a three-hour workshop, and €150 for a six/eight hour workshop/study day.



The TRC is often asked to give lectures at the Centre for outside organisations, such as regional weaving groups, church groups, and various cultural groups. The TRC currently charges €7.50 per person for a lecture, or €150 for a group of up to 15 people (incl. tea/coffee).

## Shop

Items in the TRC shop can be divided into various categories: (a) books on textiles and dress, (b) objects relating to the current TRC exhibition, (c) postcards and other images based on items from the TRC Collection, (d) textile technique items such as small looms, sewing equipment and threads, beads, and so forth, (e) jewellery items made by local artists, and so forth. In addition to items purchased especially for the shop, the TRC receives numerous donations of books and objects that can be sold in order to support the TRC.

Some of the items on sale were produced by indigo dyer Georg Stark, a UNESCO craftsman (Germany). Other items are by a Banjara group from southern India. There are also items by Dutch textile craftspeople. In the future we would like to include the work of other craftspeople from around the world (on a fair trade basis).

## Individual donations

The TRC has received various sums in individual donations for several years. In particular, funds have been provided for the purchase of specific objects for exhibitions and/or to help students with their field work. The amount given as a donation may vary from 25 euros to €20,000. The latter, for example, was given at the end of 2019 to help pay for the TRC's rent at the Hogewoerd for one year (2020). Another donation was given by a private foundation to cover the rent in 2021.

## Friends of the TRC

The system of Friends is well accepted within the museum world and involves people who pay an annual subscription as a form of donation to the museum and take on a more active role in supporting events, specific projects, and so forth. The TRC has a Friends system, with a minimum annual sum of €25 and a Friend-for-life of €250.

## Institutional donations

Over the last few years, the TRC has received various institutional grants for the purchase of objects, for exhibitions and for publications. The first major grant the TRC was given was in 2005 and came from the Prins Bernhard Cultuurfonds for the purchase of the Josephine Kane Collection of Middle Eastern Dress. Since that initial grant there have been various donations from a range of institutes, including Cultuurfonds Leiden, Fonds 1818, the Mandele Stichting, the Prins Bernhard Cultuurfonds (national), Prins Bernhard Cultuurfonds Zuid-Holland, as well as The American Embassy Small Grant Program.

## Conferences

In recent years several Leiden University and related institutes have included the TRC as one of their locations for workshops and lectures. This collaboration yielded financial compensation. These include:

June 2019: The International Institute for Asian Studies (IIAS) organised the massive International Convention of Asia Scholars in Leiden. The theme of the conference was Asia and Europe, Asia in Europe. There was a TRC exhibition called Out of Asia: 2000 Years of Textiles, a pop-up exhibition that was set up to coincide with conference as well as a series of workshops and lectures about Asian textiles, their production and use.

2nd November 2019: In conjunction with the Knitting History Symposium, the Texel Silk Stocking Project was presented to over 130 participants from Canada, the Czech Republic, Denmark, Finland, Germany, Great Britain, and Sweden. In addition, the annual meeting of the British Knitters Guild was held at the TRC Leiden on the 3rd of November.

Online conference October 2020 (the actual conference was cancelled due to the Corona virus): The International Institute for Asian Studies (IIAS), the Tracing Patterns Foundation, and the Textile Research Centre, presented a conference entitled Textiles in Motion & Transit. The conference focussed on textiles, their displacements, and transformations, within the Asia-Pacific region, as well as between this region and the rest of the world. Themes discussed in the conference included textiles as offerings, textiles

used in rites of passage such as marriage and funerary contexts (bride wealth and burial goods), textiles as currency, taxation, and tribute, as well as textiles as medium for exchange in localized and long-distance trading networks. A special focus section with articles presented in the context of the online conference is included in the summer issue 2021 of the IIAS Newsletter (with a readership of c. 50,000).

## Loan of exhibitions and objects

Another source of income is through the loan of TRC exhibitions and objects:

### Exhibitions

Exhibition loans come in two basic forms, namely the hire of complete exhibitions or the hire of individual or groups of items for an exhibition. This is a method of recuperating costs occurred in creating the original exhibition.

There is an established international market for the loan of complete exhibitions to other museums and suitable institutes. The TRC has an extensive list of exhibitions it can provide for suitable institutes. As discussed previously, a complete TRC exhibition will be on display in the American Museum, Bath (England) in 2022. The exhibition is based on the TRC's American feed sack and quilt collection (2019). The Fowler Museum, Los Angeles, has expressed interest in having the TRC's exhibition 'From Buteh to Paisley', but this needs further discussion.

The amount of money paid as a loan fee varies from €6,000 to €20,000, depending on the number of objects, their provenance, scarcity, etc. The loan venue pays for transportation and insurance.

### Loan of objects

Individual or groups of objects are available for loan to suitable entities such as academic and commercial institutes for display purposes. The loan of objects is logistically much easier to deal with than a complete exhibition. The TRC is regularly contacted about the loan of objects, from one item for a few days, to several complete outfits for 3-6 months. The amount charged depends upon the group asking for a loan and their

potential budget. It should be noted, however, that garments are not available for fashion shows, as the potential for damage (tears, make-up stains, etc), is far too great.

## Loan of display figures

TRC has a large number of mannequins. This means that the TRC can hire out dressed figures instead of just the clothing, which is more attractive to hirers, as well as cutting down their work with respect to dressing and undressing figures at the beginning and end of an exhibition respectively. It also means that the TRC has greater control over what happens to garments, which in the long term helps to prevent damage to the clothing, with the respective costs involved in repairing or replacing the items. In addition, the hire fees for a dressed figure is normally higher than either the loan of a figure or the loan of a garment or outfit.

The screenshot shows the TRC Digital Exhibitions website. At the top, there is a navigation bar with the TRC logo and links for 'WELCOME', 'ABOUT THE DIGITAL EXHIBITIONS', 'CONTACT', and 'TRC HOME'. Below the navigation bar is a large banner image with the text 'TRC Digital Exhibitions'. Underneath the banner is a search bar and a list of exhibition categories with checkboxes: 'All exhibitions', 'Afghan Dress', 'Ancient Greek woven weights in the TRC collection', 'Appliqués from the Street of the Tentmakers', 'Berlin Work Charts', 'Chinese silk shoes', 'Dressing the "Slam": Textiles, dress and jewellery from Central Asia', 'For a few sacks more', 'From Buteh to Paisley: The history of a global item', and 'From Kaftan to Kippa'. To the right of the search bar are three featured exhibition cards: 'Berlin Work Charts' with a colorful floral embroidery image, 'From Kaftan to Kippa' with an image of a gold and silver jewelry set, and 'Appliqués from the Street of the Tentmakers' with a colorful geometric pattern image. Below the 'Berlin Work Charts' card is a short text description and a 'GO TO THIS EXHIBITION >' link. Below the 'From Kaftan to Kippa' card is a short text description and a 'GO TO THIS EXHIBITION >' link. Below the 'Appliqués from the Street of the Tentmakers' card is a short text description and a 'GO TO THIS EXHIBITION >' link. Below the 'Out of Asia' card is a short text description and a 'GO TO THIS EXHIBITION >' link.

## 4. Consolidation and expansion, and their costs

The Corona pandemic has led many of us to take a step back and consider the future of the TRC. The TRC Collection and Library are both expanding rapidly, raising problems as to depot space. Within three years, the current space will no longer be sufficient. Furthermore, demand for TRC expertise in the form of workshops, courses and lectures is increasing, and so is the demand on TRC staff to supervise students and others who want to pursue a career in textiles, material culture or museology.

The question has been raised whether the TRC should continue in its present form or other forms should be found, as for instance the TRC's incorporation into a larger organisation, or, more radically, the discontinuation of the TRC. In the latter case, it will be of paramount importance to find a suitable home for the TRC Collection, and secondly, for the TRC Library. The Director can continue her present work, unsalaried, for an estimated five years. We therefore suggest that decisions and changes must be made within the next three years. Below we outline the plans for the upcoming years, based on a continuation of the TRC for the foreseeable future. The plans provide the conditions to be met, and the expected costs and income for the future. This does not mean that the TRC should not, at the same time, be open for other options.

If the TRC wants to continue its work and answer growing demands (and the TRC Board strongly advises to do so), it will need to a) acquire more space, b) attract a reliable and long-term financial basis, c) widen its in-house expertise, and d) set up a sustainable management structure, with salaried staff to run the institution. These requirements need not be met simultaneously, or in the short term, but steps must be taken toward answering these growing needs. The TRC aims to enter new premises within three years, and to expand even further within ten years.

### Premises

As it stands now, the Hogewoerd premises of the TRC cover a space of 275 m<sup>2</sup>. For the future, at least about double the space will be needed, to house the depot, library, exhibition gallery, lecture room, and

suitable office space. The TRC wants to explore the possibilities of finding such accommodation in Leiden. Calculations have been made based on (a) the existing situation, and (b) 500 m<sup>2</sup>. Price level is 2021.

### Staff

To date, all TRC's activities are run on a volunteer basis. The TRC has no personnel costs. For the future of the TRC, for its planned expansion and to attract external experts to provide teaching sessions, salaried positions for staff are indispensable; otherwise, the continuation of the TRC cannot be guaranteed.

For the near future, the position of a (part-time) director (with a large research and teaching load), a general academic manager (who also carries part of the teaching load), and a (part-time) secretary for events management and financial administration, are urgently required. They will be supported by volunteers and/or interns. In the future some of these extra functions need to be salaried, but for the time being they can be fulfilled by volunteers and interns. These extra functions relate to depot management, looking after the library and running the TRC shop.

The TRC aims to attract a basic salaried staff, as indicated below, within three years. The three positions urgently required would cost (on the basis of VSNU guidelines):

- 0.6 position of director, scale 12.5: €45k
- 0.6 position of general academic manager, scale 11.5: €40k
- 0.4 position of events manager, scale 7.5: €17k

Total expected annual costs

In total, expected costs per year would amount to (see Appendix 001):

- With existing premises and no salaried staff (2022): €81k
- With existing premises and minimum salaried staff (2022): €181k
- With 500 m<sup>2</sup> and minimal staff (within three years): €236k

# Prognosis incoming funds

To cover the rise in costs, the TRC aims at expanding its fund-raising activities, especially by expanding its TRC Artisan School for Textiles and Dress, but also to expand other activities. Expansion will be a gradual process, and generated income will rise with an expansion of activities. The attached Appendix 002 gives an overview of the expected income.

## These include:

**TRC shop:** We expect the income from sales in the shop to rise from an expected €7,500 (2022) to €15,000 (2025) through an increased number of visitors and participants of the (teaching) activities.

**Donations and structural funding:** The TRC is calling for donations and structural funding to cover part of the costs of the TRC. We budgeted the sums of €30,000 (2022) and €40,000 (2025) mainly from private sources, on the basis of past experience. We will need substantial extra sources to cover the expected deficit. See below.

**Loans of objects and exhibitions:** The following sums of money generated by the loan of objects and complete exhibitions: €10,000 (2022) and €22,000 (2025).

**Intensive textile courses:** The TRC Intensive Textile Course will generate the following funds: €32,000 (2022) and €38,400 (2025).

**One-day courses:** These courses will raise the following sums: €4,800 (2022) and €12,000 (2025).

Workshops are projected to generate the following income: €6,300 (2022) and €8,400 (2025).

Lectures will raise the following income: €1,800 (2022) and €3,000 (2025)

**Guided tours:** The guided tours are expected to provide the following sums: €675 (2022) and €1,350 (2025).

**Rent of TRC facilities:** External (textile) groups will rent our meeting rooms for conferences etc. The

following income is anticipated:  
€750 (2022) and €2,000 (2025).

Specific sponsorship, 'Friends of the TRC' programme, and crowd funding: Special funds for specific projects and the "Friends" programme: €25,000 (2022) and €40,000 (2025).

## Concluding:

Total anticipated income for 2022: €119k

Total anticipated income for 2025: €182k

## Provisional conclusions:

For 2022, expected costs and income without salaried staff: €81k / €119k

For 2022 (250 m2), expected costs and income with salaried staff: €181k / €119

For 2025 (500 m2), expected costs and income, with salaried staff: €236k / €182k

As can be seen, the financial position of the TRC, as it stands now, is positive. However, all the work of the TRC is to date carried out by volunteers, but the continuation of the TRC is not sustainable without appointing salaried personnel, next to larger premises for all its activities. The TRC urgently needs substantial donations and structural funding to carry on with its work.

As it stands now, we expect by 2025 and in the years to follow a deficit of €54k p.a. In the run-up to 2025, we hope to raise extra funds to attract salaried personnel. Ideally, we need €62 p.a. so we can cover 2022-2024 with a sustainable level of staff, that can prepare the TRC to move to new and larger premises by 2025. After that, the number of educational activities and other fund-raising projects will reduce the deficit.

We hope that by 2025 the TRC can approach the future with confidence, with a dedicated staff, a large following of textile enthusiasts, and within a much broader realisation that textile skills and understanding of dress are an essential part of a global movement towards more sustainability and an appreciation of locally available skills.

## Appendix 001: Fixed and varied costs

### Fixed costs

(ex. VAT)	275 sq m	275 sq m with salaries	500 sq m with salaries
<b>Salaries</b>			
Salaries	€ -	€ 102.000,00	€ 102.000,00
<b>Rent</b>			
Rent	€ 26.000,00	€ 26.000,00	€ 55.000,00
<b>Service</b>			
electricity	€ 2.000,00	€ 2.000,00	€ 3.000,00
water	€ 750,00	€ 750,00	€ 600,00
telephone, pin	€ 800,00	€ 800,00	€ 1.200,00
rubbish	€ 750,00	€ 750,00	€ 1.000,00
<b>Local taxes</b>			
Commercial	€ 290,76	€ 290,76	€ 1.000,00
Sewage, rubbish, etc	€ 1.750,00	€ 1.750,00	€ 3.300,00
<b>Insurance</b>			
(a) Damage to building	€ 750,00	€ 750,00	€ 1.000,00
(b) Theft	€ 600,00	€ 600,00	€ 1.000,00
(c) Legal (estimate)	€ -	€ -	€ 500,00
<b>Fire control</b>	€ 250,00	€ 250,00	€ 500,00
<b>Security</b>	€ 378,12	€ 378,12	€ 750,00
<b>Bank charges</b>	€ 800,00	€ 800,00	€ 1.700,00
<b>Pin machine, etc</b>	€ 900,00	€ 900,00	€ 1.000,00
<b>Accountants</b>	€ 900,00	€ 900,00	€ 1.500,00
<b>Cleaner</b>	€ 750,00	€ 750,00	€ 1.400,00
<b>IT server, etc</b>	€ 800,00	€ 800,00	€ 1.200,00
<b>Microsoft</b>	€ 99,00	€ 99,00	€ 400,00
	<b>€ 38.567,88</b>	<b>€ 140.567,88</b>	<b>€ 178.050,00</b>

### Varied costs: equipment, etc

(ex VAT)	275 sq m	275 sq m	500 sq m
Teaching	€ 6.000,00	€ 6.000,00	€ 8.000,00
Office costs	€ 5.000,00	€ 5.000,00	€ 7.000,00
Shop costs	€ 6.000,00	€ 6.000,00	€ 7.000,00
Transportation costs	€ 750,00	€ 750,00	€ 2.000,00
Travel costs	€ 1.500,00	€ 1.500,00	€ 3.000,00
Representation costs	€ 1.500,00	€ 1.500,00	€ 2.106,00
Collection costs	€ 1.000,00	€ 1.000,00	€ 5.000,00
PR	€ 750,00	€ 750,00	€ 1.500,00
Exhibition costs	€ 9.542,00	€ 9.542,00	€ 12.500,00
VAT	€ 8.443,00	€ 8.443,00	€ 10.000,00
	<b>€ 40.485,00</b>	<b>€ 40.485,00</b>	<b>€ 58.106,00</b>

### Costs per annum

	250 sq m	275 sq m with salaries	500 sq m with salaries
<b>Fixed</b>	€ 40.567,00	€ 140.567,00	€ 178.050,00
<b>Varied</b>	€ 40.448,00	€ 40.485,00	€ 58.106,00
<b>Total</b>	€ 81.015,00	€ 181.052,00	€ 236.156,00

## Appendix 002: Potential income

		Income 2019	275 sq m (per 2022)	c. 500 sq m. (per 2025)
<b>Shop</b>	Shop income (ex btw)	€ 5.551,00	€ 7.500,00	€ 15.000,00
<b>Private donations</b>		€ 40.000,00	€ 30.000,00	€ 40.000,00
<b>Loan of objects and exhibitions</b>	To other museums and similar institutes	€ 250,00	€ 10.000,00	€ 22.000,00
<b>Potential income</b>				
<b>Courses</b>	5-day courses (800 euros, 8 people)			
	4x per year	€ 19.600,00		
	5x per year		€ 32.000,00	
	6x per year			€ 38.400,00
	1-day courses (80 euros, 10 people)			
	6x per year	€ 3.600,00		
	10x per year		€ 4.800,00	
	15x per year			€ 12.000,00
<b>Workshops</b>	Morning workshops (35 euros, 12 people)			
	10x per year	€ 4.500,00		
	15x per year		€ 6.300,00	
	20x per year			€ 8.400,00
<b>Lectures</b>	Lecture (7,50 euros, 20 people)			
	10x per year	€ 680,00		
	12x per year		€ 1.800,00	
	20x per year			€ 3.000,00
<b>Guided tours</b>	7,50 euros, 6 people			
	10x per year	€ 689,00		
	15x per year		€ 675,00	
	30x per year			€ 1.350,00
<b>Renting of room</b>	Conferences			
	1 day, 3x per year	€ -	€ 750,00	
	1 day, 5x per year			€ 2.000,00
	1 day, 8x per year			
<b>Specific projects</b>	Applying to foundations	€ -	€ 25.000,00	€ 40.000,00
	Crowdfunding, etc			
	<b>Totals</b>	<b>€ 74.870,00</b>	<b>€ 118.825,00</b>	<b>€ 182.150,00</b>

