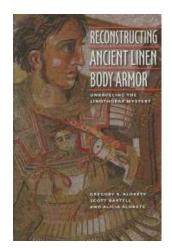
Annotated list of selected new acquisitions for the TRC Library 2013 and 2014

ALDRETE, Gregory S., Scott BARTELL and Alicia ALDRETE (2013). *Reconstructing Ancient Linen Body Armor. Unravelling the Linothorax mystery*, by. The Johns Hopkins University Press, Baltimore. ISBN: 13-978-1421408-19-4. Hardback, with b/w and some colour illustrations, glossary, bibliography, index, pp. 304. Price: US\$29.95.

The book is a report on a research project by a team from the University of Wisconsin-Green Bay that started in 2005, into a well-known piece of body armour from the ancient world, the Linothorax, or 'Cuirass of Linen.' This piece of armour, however, had never been studied in detail. The book contains a series of chapters dealing respectively with literary evidence, types of (linen) body armour, the materials used, a report on the reconstruction of the linothorax and on the arrow test methodology, and on the results of arrow tests, wearability tests, and finally on



economic and social aspects. The book also contains a database of visual sources for this type of body armour.

Recommendation: An interesting book, which sounds dull, but it is not! Well worth reading.

Gillian Vogelsang-Eastwood.

BEAUJOT, Ariel (2012). *Victorian Fashion Accessories*, London: Berg. ISBN: 978-1-84788-682-8; softback, extensive footnotes, bibliography, index, list of figures, fully illustrated with b/w images, pp. 216. Price: GBP 19.99

Historian Beaujot looks at four fashion accessories from Victorian England and explores how their use helped to construct and reinforce ideas about class, gender and imperialism. The accessories explored are gloves, fans, umbrellas (and their feminine equivalent, parasols) and vanity sets.

The colour, fit and material used for these accessories were all keenly observed clues to the wearer's status. While meant for display (usually to show off a husband's wealth), these accessories were also used to conceal. A middle class woman only revealed her bare hands to close family and friends, and would never appear in public without gloves (one exception being a just married bride, who removed her gloves to sign the wedding register as a sign of sincerity). But gloves could also conceal signs of work on hands, to the relief of any woman who wanted to hide the fact she could not afford enough servants to do all of her housework for her.



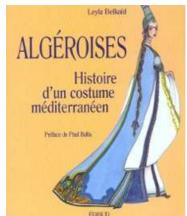
In addition to explaining the history of how these objects were manufactured and sold, Beaujot offers interesting insights into middle class Victorian social customs, prejudices, hopes and fears.

Recommendation: This book will appeal both to academics, especially as an introductory text, and to anyone interested in the Victorian period.

Shelley Anderson

BELKAÏD, Leyla (1998). *Algéroises. Histoire d'un costume méditerranéen*, Édisud. Aix-en-Provence, ASIN: B00251CU5U. Hardback, bibliography and index, pp. 187. Price: c. €20.

A well-illustrated book with discussions concerning the history and regional variations of Algerian garments for women. There are illustrations depicting the garments of women's clothing from this region of North Africa from the Roman period to the present day. It discusses materials, means of decoration and so forth and then individual garment types, notably chemises, dresses, headgear, veils, rather than, for example, regional variations in costume forms.



Recommendation: This is a general book rather than an academic study of the subject. Nevertheless, it is useful to have as there are so few books on Algerian textiles and dress in general.

Gillian Vogelsang-Eastwood

British Museum FABRIC FOLIOS series

In 2001 the British Museum started a series of booklets (about 88 pages) about different aspects of ethnographical textiles and dress. The booklets (where available) cost between £10-14 each. The titles so far appearing in this series include:

- Embroidery from Afghanistan, by Sheila PAINE (2006)
- Embroidery from India and Pakistan, by Sheila PAINE (2001)
- Embroidery from Palestine, by Shelagh WEIR (2006)
- Miao Textiles from China, by Gina CORRIGAN (2001)
- Printed and Dyed Textiles from Africa, by John GILLOW (2001)
- Silk in Africa, by Chris SPRING and Julie HUDSON (2002)
- Textiles form the Andes, by Penelope DRANSART and Helen WOLFE (2011)
- Textiles from Guatemala, by Ann HECHT (2001)
- Textiles from Mexico, by Chloe SAYER (2002)

Recommendation: Each of these booklets is written by a specialist in the field, often a member of the British Museum staff. They booklets are fully illustrated in colour with a short text explaining and describing the various forms. The booklets are a good introduction to the various subjects and are worthwhile for school libraries, as well as anyone interested in the diversity of textiles as a source of inspiration for their own work.

Gillian Vogelsang-Eastwood

BROOKS, Mary M. (2004). *English Embroideries of the Sixteenth and Seventeenth Centuries, by* Oxford: Ashmolean Handbooks, Ashmolean Museum, ISBN 1-85444-192-2. Fully illustrated in colour, glossary, stitch definitions, short bibliography. Price: £12.99.

The title of this booklet is a little misleading as it is actually about the Ashmolean Museum's collection of 17th century English embroideries, rather than a general book on English embroidery. The booklet includes a range of items, notably small embroidered panels, an elaborately decorated box, headcoverings, clothing accessories, samplers and a more unusual item, a frogshaped purse. There is an introduction that looks in some detail at the technical aspects of 17th embroidery (materials, threads, stitches), and in greater detail at the designs. In particular attention is paid to the printed sources of various biblical and classical scenes. The embroideries are illustrated in full colour, often with detailed photographs that show technical details.

Recommendation: this booklet will appeal to lovers of embroidery as well as people interested in the lives of (wealthier) women in the 17th century.

Gillian Vogelsang-Eastwood

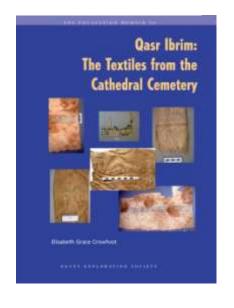
English Embroideries

Mary M Brooks

CROWFOOT, Elisabeth (and Nettie Adams; 2012). *Qasr Ibrim: The Textiles from the Cathedral Cemetery*, by London: Egypt Exploration Society Memoir 96. ISNB 978-0856981999. Soft back, illustrated, pp. 56. Price: £35.

Elizabeth Crowfoot was a specialist in archaeological and ancient textiles. In 1976 she was invited to join the Egypt Exploration Society's expedition to Qasr Ibrim in southern Egypt. She retired from the Qasr Ibrim project in 1984. Over the decades of excavation work the site produced a wide range of textiles, garments and accessories, dating from the 25th Dynasty to the late Ottoman Period (ending in 1812). In addition there were a number of burials found in the Cathedral cemetery and this publication includes detailed descriptions of the main pieces from this area of the site. Miss Crowfoot had completed the Cathedral text before her death in 2005 and it has been edited for publication by Nettie Adams.

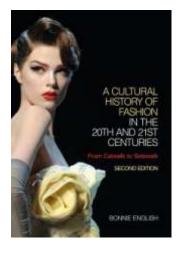
Recommendation: This is a specialist book and not really for the general public. It includes a range of details that are of interest to anyone working on the history of Middle Eastern textiles, especially her discussion concerning the various examples of *tiraz* that were found at Ibrim.



Gillian Vogelsang-Eastwood

ENGLISH, Bonnie (2013; 2nd edition). *A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk*, London: Bloomsbury. Softback; well-illustrated with both black/white and colour photographs, long bibliography. Price: £16.95.

This book has been adopted as a textbook in fashion schools and it is easy to see why. It's a solid introduction to fashion history and to the significant social importance of fashion. The language is accessible and its coverage of relevant issues (e.g., changing gender roles, branding, sustainability, globalization, social media, etc.) comprehensive. The colour photographs help bring the subject matter alive. Major trends, such as art, politics and advertising media, that have



influenced fashion in the last 150 years are identified and explored. For example, in Europe the Surrealist art movement, and its more recent step-child, Neo-Dadaism, inspired Elsa Schiaparelli and Viktor & Rolf, respectively.

Some of the most enjoyable sections look at both commercial and cultural influences on important fashion designers, such as Japanese designers Issey Miyake, Yohji Yamamoto and Rei Kawakubo, and their more conservative American counterparts, Lauren, Klein and Karan. The emergence of China and India's fashion design industries are also explored.

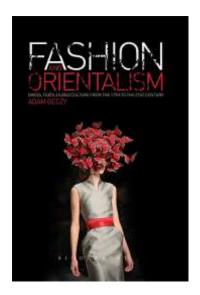
Recommendation: In short, whatever the style, from haute couture to punk, fashion reflects the values of its society. This book is a good balance of interesting anecdotes and modern fashion theory, which means the book will appeal to both the general reader and to fashion scholars.

Shelley Anderson

Fashion and Orientalism: Dress, textiles and culture from the 17th to the 21st century, by Adam GECZY, 2013. London: Bloomsbury, ISBN: 978-1-84788-599-9, 255 pp, b/w illustrations, bibliography. Also available as an eBook. Price: £19.95.

Geczy points out early in the book that there is a great deal of cultural borrowing when it comes to clothing, dress and attire in the west, and that a lot of these come from the Orient. Chronologically laid out the book starts with the popularity of Eastern produced textiles among the elite in Europe from a pre-Orientalist period (16th century onwards), all the way down to Orientalist influences in postmodern and contemporary couture shows. He takes several specific topics, such as the wave of Egyptomania that followed the invasion of Egypt by Napoleon in the late 18th century and the Japonerie that was so popular in the late 19th century.

It is surprising however, that with such a subject, hardly any visual examples are given, none of the 44 pictures are in colour and most of them focus on the Far East rather than the Middle East. The writing is very complex and at times very metaphorical which requires a lot from the reader. The main focus of this book seems to give general information and observations. Hereby the focus is mostly on the historical and less so on the practical side of the actual textiles and



garments. The Far East is the main topics so it seems, whereas the Middle East and North Africa also fall under the scope of Orientalism. All in all Gezcy left a lot of gaps to fill, and leaves the reader to visualize a lot for him or herself.

Recommendation: for historians who are interested in dress and textiles, but who want to focus more on general ideas and the dynamics of world trade than the actual garments and materials.

Roos Munk

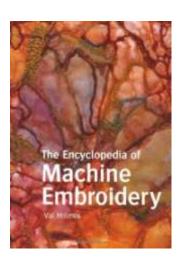
HOLMES, Val (first published 2003; soft back version 2008). *The Encyclopedia of Machine Embroidery*, London: Batsford, ISBN 9782906388188 (softback). 192 pp., colour illustrations, bibliography. Price: c. £16.

A well-illustrated and useful book about machine embroidery techniques, equipment and materials. The book, as one might expect from an encyclopaedia, is arranged in an A-Z format. It includes items relevant

both to free motion and computerised machine embroidery. The subjects covered range from alphabets, applied forms, needles, stitches, threads of various types, tension and how to achieve different effects, traditional and modern designs, use of plastics and synthetic threads and materials, to the zipper foot. The bibliography/recommended reading is remarkably short, namely eight books, but the experience of the author comes through.

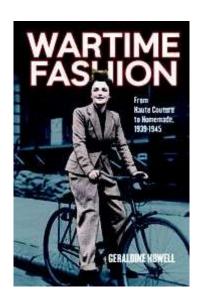
Recommendation: a useful book for anyone interested in machine embroidery, but also for textile libraries, as it explains both basic and more advanced terminology in a readable manner.

Gillian Vogelsang-Eastwood



HOWELL, Geraldine (2012). *Wartime Fashion: From Haute Couture to Homemade*, 1939-1945, London: Berg. ISBN 978-0857850713. Softback, a few black/white photographs, pp. 250, index. Price: £19.99.

Textiles and war seem an incongruous combination, but keeping both its military and its civilian population clothed was a major British government concern during the Second World War (1939-1945). Pre-war fashion in Britain was designed for the wealthy by names including Elsa Schiaparelli and mediated for the middle-classes and working poor by clothing chains like Marks and Spencer. The very poor relied on exploitive clothing clubs (to buy clothes on instalment plans) or charity. The war raised awareness of inequality in dress between classes (for example, during the mass evacuation of children from London to safer areas throughout the country) and the danger inequality posed to the war effort. Ensuring a fair distribution of clothing became a priority with clothes rationing in 1941. Styles changed drastically as women joined the military or engaged in essential war-related work. Home sewers and knitters were also mobilized to "mend and make do" as raw materials such as cotton and wool became scarce.

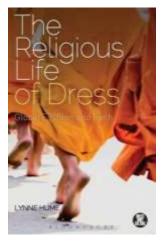


Recommendation: Readers interested in dress history, or in a more gendered or class analysis of the UK's home front during the Second World War, will find this book well worth their time.

Shelley Anderson

HUME, Lynne (2013). *The Religious Life of Dress: Global Fashion and Faith*, London: Bloomsbury. ISBN 978-08578-5361-5. Soft cover, extensive bibliography and list of relevant websites, pp. 176, black and white photographs. GBP 19.99

This book looks at over ten religions in various parts of the world and the garments practitioners wear to signify that they "belong" to the religion. A short, very simplified, overview is given of each religion's main tenets. One strength of the book is the detailed account and names of different vestments (for example: the long sleeveless cloak worn by Roman Catholic priests and bishops, the chasuble, originated from the humble Roman farm workers cloak, the *casula*). Hume explores the sensual experience of wearing these garments and whenever possible has included eye witness accounts of how practitioners feel when wearing the garments. The accounts of nuns modernizing their dress after Vatican II, of Indian women's



relationships to saris, and of Candomblé priestesses in spotless white skirts and petticoats are valuable, given the undernarrated experiences of women's spirituality. The colours and accoutrements of garments (shaman's leather drum and fringes of shamans, a Buddhist's mala beads) are described. The book is at its most interesting when it explores the textiles symbolism, such as the Sufis' (the word itself probably derives from *suf*, meaning wool) wearing of a black robe (*kirqah*) and tall camel hair hat to represent, respectively, the grave and the headstone. These garments are shed during the ritual dance as the dancer seeks union with God.

The religions examined include Roman Catholicism, different Protestant groups (Amish, Mennonites and Hutterites); Islam; Judaism; and garments of Hindus, Sikhs, Jains, Buddhists and Sufis; indigenous shamans and modern pagans; and lastly the transplanted West African religions of Voodoo, Santería and Candomblé developed by slaves in the Americas.

Recommendation: The book is a good introduction to either religious studies or to the importance of religious dress to personal or group identity. Well worth reading.

Shelley Anderson

IOANNOU-YANNARA, Tatiana (1989). *Greek Threadwork: Lace*, Athens: Melissa Publishing House, pp. 251, colour and b/w illustrations, glossary, bibliography. Price: c. €30.

A detailed account of the main types of needlelace associated with Greece, both mainland and islands forms. The author describes in detail the various types, how they were made and gives illustrations of historical examples. The examples given come from various collections, notably the Benaki Museum, the Greek Folk Art Museum, National Historical Museum, as well as private collections (monastic as well as domestic). Examples of Asian commercial pieces (notably from China and Japan) are also given.

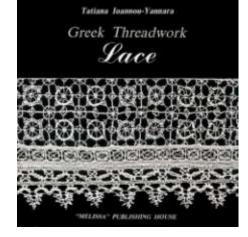
The author divides Greek lace (dantela) forms into the following basic types:

- Interlacing or tying of the threads by hand, without auxiliary tools
- Creation of knots with the assistance of a shuttle or sewing needle
- Bobbin lace
- Knitted lace

The book explores archaeological and historical evidence for these different forms.

Recommendation: a must for anyone interested in the history of lace in all its forms. This study is particularly strong on the various types of needle laces associated with this part of the Mediterranean world.

Gillian Vogelsang-Eastwood



JONES, Sue (2005). *Money in My Pocket: Weaving an Impact Assessment of the Bani Hamida Project with the Women*, by Amman, private publication (with the British Council). Illustrated in colour and black and white; pp. 100. Price: please contact the author.

An unusual acquisition for the TRC library, but worthwhile. It is an impact assessment concerning the work of an NGO between 1985 and 2002. The project was based at the village of Makawir (Jebel Bani Hamida) about 75 km south of Amman in the region of Mount Nebo. In the 1970s a group of Bani Hamida nomads decided to make a permanent home on the site of their summer pasturelands. Among the Bani Hamida group there were a number of women who were skilled weavers of a thick material often used for tents and bags. There are many NGO's working throughout the world bringing together women and crafts (often textiles), but few organisations bring out such a critical report. Both the positive and the negative aspects of the project are discussed.

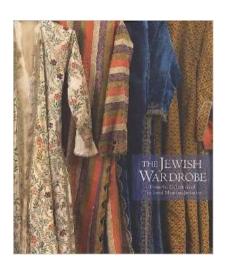
Recommendation: a though provoking document for anyone working within the NGO /textile field.

Contact details: waveindjone@aol.com

Gillian Vogelsang-Eastwood

JUHASZ, Esther (ed., 2012). *The Jewish Wardrobe: From the collection of the Israel Museum*, by, 5 Continents Edition, Jerusalem. ISBN: 978-8874396023. Card cover, fully illustrated in b/w and colour photographs, pp. 367, bibliography, glossary and index. Price: 245 Israeli shekels, c. €50.

A detailed description and historical discussions about a wide range of men's and women's dress and accessories in the Israel Museum, Jerusalem. The subjects discussed include fashion Jewish dress (the main garment forms from many different countries and groups), religious garments, garments of various stages of life, and finally the dynamics of transition. The latter section includes dress and multiple identity, modernization and the use of garments during and after death. There is also an extensive bibliography and glossary.

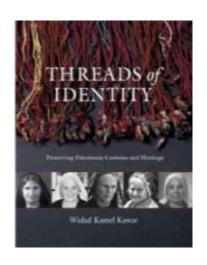


Recommendation: A book to have in any library that deals with Middle Eastern dress and textiles. The information on the Jewish part of the clothing 'story' has many aspects, which are explored in this well-illustrated book.

Gillian Vogelsang-Eastwood

KAWAR, Widad Kamel (2011). *Threads of Identity: Preserving Palestinian Costume and Heritage*, Nicosia: Rimal Publications. ISBN: 978-9963-610-41-9. Card cover, fully illustrated in b/w and colour photographs, short glossary and bibliography, pp. 449.

A personal history of 20th century Palestinian clothing through the eyes of the women who made and wore the garments. Many of these women were personal friends of the author, Widad Kawar. She is a famous collector and disseminator of information about Palestinian life and culture. All of the garments and accessories illustrated come from the Widad Kawar collection, which is housed in Amman,



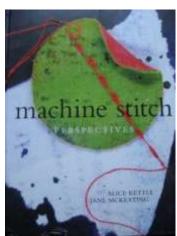
Jordan. The combination of personal stories, historical details and high quality illustrations of garments provides a unique insight into a virtually vanished aspect of Middle Eastern life.

Recommendation: A must for any library that deals with Middle Eastern and/or Palestinian culture, and Palestinian textiles and dress in particular. It provides a very different angle on the subject of Palestinian clothing, a much more personal approach, which is refreshing.

Gillian Vogelsang-Eastwood

KETTLE, Alice and Jane MCKEATING (2010). Machine Stitch: Perspectives, by. London: A & C Black. ISBN 978-07136-8868-9, hardback, colour and b/w illustrations, pp. 224, glossary, bibliography and index. GBP 35.

An intriguing book that looks at the historical and modern role of machine embroidery as an art form. Much of the information is based on the experience and knowledge of specialists working from the Department of Embroidery, Manchester Metropolitan University, England (MMU; the former Manchester Polytechnic, and a bastion of hand and machine embroidery). The University contains a unique archive relating to the history of both the finished products and the machines used. Over the decades the MMU has been the training ground of many embroiderers.



The book contains a range of articles that reflect individual attitudes and interests, and the articles are arranged thematically rather than, for example, historically. The themes are divided into two: 'Looking at stitch' and 'Making the stitch.'

Recommendation: This book is for textile students, amateur and profession machine embroiderers, as well as anyone interested in the wider history of embroidery in general. It is well illustrated and provides a range of details, such as the different types of materials and threads, as well as embroidery machines currently available (and their differences). This book is source of inspiration and information and should be in any serious textile library, where students and others are working with machine embroidery.

Gillian Vogelsang-Eastwood

KINNERSLY-TAYLOR, Joanna (2013). *Dyeing and Screen-Printing on Textiles*, 2nd edition, Revised and Updated, by. London: A&C Black. ISBN: 978-1-4081-2475-8. Softback, fully illustrated with colour images. It includes a glossary, charts, address and artist lists, bibliography and index; pp. 191. Price: GBP 19.99

A user-friendly and practical guide for professional textile designers and students by well-known printed-textile artist, Joanna Kinnersly-Taylor, who is a visiting lecturer at several colleges and universities. There is a good collection of recipes (in metric measurements) with easy-to-follow instructions for every key stage of the process, from cloth selection to finishing. The layout of the information is well structured and supported throughout by useful tips, charts and tables, and photographs of works by practitioners from around the world. Advice is also given on equipment needed when setting up a studio. It is also a good book for



those desiring greater appreciation of contemporary printed textiles. Kinnesly-Taylor has succeeded in making this rather scientific subject an interesting read.

Recommendation: Textile students and those setting up their own, small scale workshops.

Shelley Anderson

KYZOUROVÁ, Ivana (ed. 2012). *Svatovítský poklad: Katalog stálé výstavy v kapli sv. Kříže na Pražském hradě*, Prague: Vydal Správa Pražského hradu. ISBN 978-80-86161-26-6. Fully illustrated in colour, bibliography, pp. 179. Price: about €25.

A fully illustrated catalogue to the collection in the Treasury of the Holy Cross, the Saint Vitus Cathedral, Prague. Many of the items recorded are relics and reliquaries, but there are some interesting medieval textiles on display, including a 14th century knitted glove (cat. 10), and some panels from the front of a dalmatica that are decorated using applied natural pearls, with details in coloured floss silk (14th -15th centuries; cat. 71). There is a similarly dated and decorated mitre on display as well (cat. 83). One intriguing group of objects are a set of Catholic liturgical vestments, notably a chasuble, stola and maniple (cat. 84), made of elaborately woven straw, with floral motifs outlined with couched straw threads and petals with coloured straw details. These items date to the early 17th century. All of these pieces, and other textiles, are illustrated in the catalogue in colour and in some cases with close-ups.

Recommendation: this book will be of interest to anyone working with medieval textiles and techniques, as well as those studying religious vestments. The main problem for many readers is that the text is in Czech with no English summary, but the illustrations do make up for this.

Gillian Vogelsang-Eastwood

LAU, John (2012). *Designing Accessories: Exploring the Design and Construction of Bags, Shoes, Hats and Jewellery*, London: AVA Publishing SA. ISBN 9782940411313. Soft back, fully illustrated in colour, short bibliography, 200 pp. Price: US\$ 34.50.

This is a fascinating quick introduction to designing accessories. The basics of both the design process (from research and idea generation to presentation and marketing) and construction are included, with a very short history of the accessory and the key names of the construction parts. There are chapters on creative product development, construction techniques, materials, finishes and smaller accessories, such as eyewear, scarves, ties, gloves and wristwatches. The interviews with upand-coming designers on developing a range and working with the design industry are both practical and inspiring.

Sustainability is emphasized throughout the book, and the chapter on working with ethics is particularly interesting. The lavish colour photographs on each page and the clear language make the book a delight to read. The book includes a glossary and a list of shops and suppliers.

Recommendation: The book will appeal to readers interested in becoming fashion designers (or making accessories for themselves), to experienced designers and to anyone interested in fashion.

Shelley Anderson

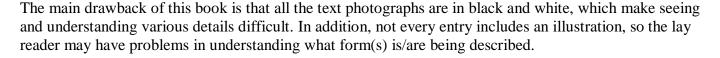


LESLIE, Catherine Amoroso (2007). *Needlework Through History: An Encyclopedia*, by. Westport, Connecticut; Greenwood Press. ISBN 978-0-313-33548-8, both hardback and softback versions available; illustrated with some b/w images. Bibliography, index. pp. 236. Price: listed price US\$55 (hardback version).

The book consists of only 75 entries, so it is not really an encyclopaedia, but rather a series of entries of between 1 and 3 pages in length about various subjects, with a cross referencing system using words in bold and a short bibliography at the end of each entry. There is a heavy reliance on web information.

The information presented is very general in nature and although the title of the series is *Handicrafts through World History*, in this volume there is an emphasis on Western and especially American forms of needlework. The subjects range from feathers and

beetle wings to whitework. The author also includes various textile forms, such as bobbin lace, crochet, knitting, macramé and tatting, which technically are not made with a sewing needle of some kind.

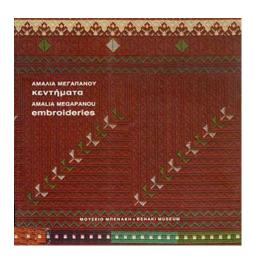


Recommendation: A very general introduction to the subject, suitable for secondary school and introductory level students.

Gillian Vogelsang-Eastwood

MEGAPANOU, Amalia (1983) *Embroideries*, Athens: Benaki Museum (in Greek and English). pp. 24 numbers, with more illustrated pages with no page numbers; colour and b/w illustrations.

Basically this is a pattern book that draws its inspiration from a wide variety of textiles, woven, printed and embroidered, from different Mediterranean cultures, which are now in the Benaki Museum collection. The author uses a small number of vertical stitches (brick stitch, satin stitch and so forth), to create a series of designs that can be adapted. She also encourages the reader to look at textiles and adapt designs to their own needs. The book is of interest as it shows one way that older textiles from a variety of backgrounds can be used and then absorbed into another culture.



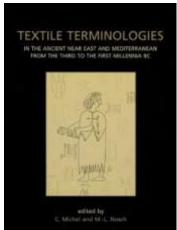
FEDLEWOR

Recommendation: the book is intended to simulate beginners to embroider and to extend their repertoire through looking at older designs for inspiration. At the same time the form of the embroideries illustrated keep a 'Mediterranean' feel.

Gillian Vogelsang-Eastwood

MICHEL, Cécile and Marie-Louise NOSCH (eds.,2010). *Textile Terminologies in the Ancient Near East and Mediterranean from the Third to the First Millennia BC*, Oxford: Oxbow Books. ISBN: 978-1-84217-975-8. Hardback, pp. 444, black and white illustrations and line drawings, bibliography at the end of each article. Price: £48.

A series of 22 articles reflecting different aspects of textiles and terminology reflecting the problems of relating words to textiles, textile production items and clothing. Most of the articles are in English, and three are in French. Some of the articles such as that by Eva Andersson Strand, look at modern day textile terminology ("The basics of textile tools and textile technology: From fibre to fabric," pp. 10-22), while other items look at Sargonic Mesopotamian information (Jana Jones, pp. 81-109), or textiles in the Royal Archives of Ebla (Maria Giovanna Biga, pp 146-172). The range of subjects is actually wider than the title indicates, as there is also an article on Vedic, Avestan and Indoiranian textile terminology (Miguel Ángel Andrés-Toledo, pp. 430-444).

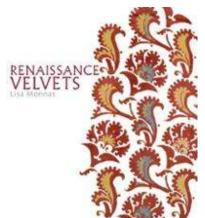


Recommendation: this book is intended for an academic audience involved in the archaeology, texts, identification and history of early textiles and textile production. It is a must for any library dealing with the social and economic history of the Eastern Mediterranean and Ancient Near East.

Gillian Vogelsang-Eastwood

MONNAS, Lisa (2012). *Renaissance Velvets*, London: V&A Publishing. ISBN: 978-185177-656-6. Hardback, fully illustrated in b/w and colour, bibliography, glossary, pp. 159. Price: £35 (about €42).

A catalogue to 50 items from the Victoria and Albert Museum's collection of Renaissance period velvets including complete garments, ecclesiastical vestments and a wide selection of fragments. These European textiles range in date from the second half of the 13th to the 16th century. The book includes a catalogue of mainly Italian pieces, with a discussion of their historical context, equipment needed to produce them, as well as weave analysis details and diagrams.



Recommendation: This book will be of interested to those working in the field of medieval and Renaissance period textile and costumes, as well as historians. It should be in any good textile library.

Gillian Vogelsang-Eastwood

NAOURI, Khalil (2013). *Hands and Hearts: Weavings from Jordan*, Amman: Private publication. 240 pages, fully illustrated in colour, text in Arabic and English; 3 maps indicating the tribal districts within Jordan. Short glossary and bibliography. Price: about USD 50.

The author, Khalil Naori, is a Jordanian designer obsessed with colour, who has been interested in traditional Bedouin kalims and woven textiles for many years. For over a decade he has been actively travelling around Jordan recording and collecting locally made flat weave textiles. It is his aim to make his extensive collection available to the general public and this book is one step towards this goal.

The book has a short introduction about documentation, Bedouin spinning,



dyeing and weaving, and the need to record and preserve this form of Jordanian heritage. This aspect of the book is its short coming, as the reader is left wanting more detailed information. However, the colour illustrations counter balance this situation.

The book depicts 150 items, such as kalims (mafrash), village rugs (fijjeh), bags (mizwadeh and idl), sleeping bags (ghafra), saddlebags (khurjj), tent dividers (saha), animal trappings, and so forth. There are numerous close up details, especially of particular motifs. The Arabic terms for each type of object is given, as well as information about where a particular piece comes from, its size, details about its weave and any characteristic features. In addition there are numerous 'setting' images, especially of the various types of sheep to be found in Jordan. All the illustrations are of a professional level.

Recommendation: The book is recommended for people interested in identifying and collecting Bedouin flat weaves, but it should not be regarded as an academic study. The author's obvious love and understanding of these pieces come through, resulting in a book that presents a record of Jordanian Bedouin flat weaves in a visually pleasurable manner.

Contact information: www.weavingsfromjordan.com

Gillian Vogelsang-Eastwood

PING, Wong (2000). *Aching for Beauty*, Minneapolis: University of Minnesota; ISBN 978-0-8166-3605-1, soft back, bibliography, b/w images, 288 pp. Price: USD 30.

Aching for Beauty gives a personal insight in the Chinese tradition of footbinding. It not only describes the process, which is fascinating in itself, but more importantly it illuminates the world in which this custom came to be. Wang Ping includes the social standards and the position of women in society during the 19th and 20th centuries in which footbinding was in fashion. She describes the relationship between mothers and daughters and the sometimes seemingly cruel choices that mothers had to make in order to give their daughters the best (marriage) chance for a good future, which would benefit the girl and her family.

The book shows a world of social status, love, pain, taboos and even erotic fetishism. Footbinding proves to be much more than just painfully tiny feet and beautifully embroidered shoes. Small feet were also represented in many forms of art and literature and this book provides a comprehensive account of the social standards and history of footbinding.

Recommendation: the book will be interesting for anyone who wants to learn more about the footbinding tradition and/or is interested in women's history.

Martine de Nijs

ΠΑΠΟΥΤΣΟΠΟΥΛΟΥ, Δημητρα (Dimitra PAPOUTSOPOULOU; 2008). Παραδοσιακες Βελονιες από τη Συλλογή του Θεατρου "ΔόραΣτρατου" by (in Greek; Traditional needlework from the collection of the "Dora Stratou" Greek Dance Theatre, Athens: Piraeus Bank Group Cultural Foundation. ISBN 978-960-244-121-3; pp. 322; bibliography, colour plates and b/w line drawings; illustrated glossary, no index. Price: €60.

A heavy book (literally) that is divided into two main sections. Firstly, there is an explanation of a wide range of hand embroidery techniques associated with Greek embroidery. As noted in the title, the Dora Stratou collection of costumes has been used as the basis for the book. The dance group was set up in 1953 by Dora Stratou and has a collection of over 2000 garments from all over Greece, many of which were and still are worn on stage by the dancers. In addition, they make replica garments for dancers (both individuals and groups).

A total of 128 forms (in Greek alphabetical order) are systematically explained in this section, including various counted thread, free style, metal thread and combined techniques. This information is presented with both 'normal' and close-up colour illustrations of the various techniques described, as well as line drawings and texts explaining the process. The second section is much smaller and is basically a glossary of the main techniques with colour illustrations of each type.

Recommendation: The main 'problem' is that the text is written in Greek. Nevertheless, it is a must for a textile or embroidery library that focuses on traditional embroidery techniques and forms. This book will be used by the TRC to help create a multi-lingual embroidery glossary.

Gillian Vogelsang-Eastwood

PEERS, Simon (2012). *Golden Spider Silk*, by London: V&A Publishing. ISBN: 978-1851776870. Card cover, bibliography, pp. 48, fully illustrated with b/w and colour illustrations. Price: £5.

Accompanying book to a small exhibition held at the Victoria and Albert Museum about the use of golden thread from a giant spider living on the island of Madagascar. The spiders (Nephila) live in small boxes and produce a silk thread that is threaded through a small hole in the box, wound onto bobbins and then woven into an exotic and very expensive cloth. An intriguing subject.



Recommendation: A booklet about an unusual subject. Should be in any serious, textile library

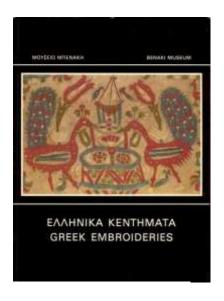
Gillian Vogelsang-Eastwood

POLYCHRONIADIA, Helen (1980). *Greek Embroideries*, Athens: Benaki Museum (in Greek and English). 118 pp., colour and b/w illustrations, bibliography, glossary and index. Price: €12.

A catalogue of the main types of embroidery and lace forms in the Benaki collection (since expanded in size). The introduction by Helen Polychroniadia provides a basic framework, as well as many extra details, of the main forms of Greek mainland and Island embroidery techniques and how they were used. The illustrations are mainly in black and white, which is a drawback, but they make sense of the complicated history and many forms of Greek embroidery.

Recommendation: A good introduction to a complicated subject, which makes this a useful book to have in any embroidery library.

Gillian Vogelsang-Eastwood



SELEM, Mohammed Abas Mohammed and Somiya Abd AL-KHALEK (2010). *Egyptian Textiles Museum*, Cairo: Ministry of Culture, Supreme Council of Antiquities. Hardback, fully illustrated in colour, short bibliography, pp. 228, Price: Egyptian pounds, 180 (about €18).

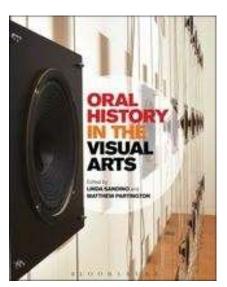
A beautifully illustrated catalogue of many of the textiles on display in the Egyptian Textiles Museum (121 El Muez St., behind Wekalet Sobhy Zakaria, Cairo). The museum is situated in an impressive building originally built by order of Muhammed Ali Pasha in 1828. It was initially used as a charitable educational facility and later became known as the Nahaseen School. The building became the Egyptian Textiles Museum in 2010. The elaborately illustrated catalogue depicts textiles form the Pharaonic period to the early 20th century. Many of the objects depicted in the book are on display in the museum. The collection is one of the best collections of archaeological and historic textiles to be found from this area of the Middle East.

Recommendation: The book is well worth looking at and a visit to the museum is recommended.

Gillian Vogelsang-Eastwood

SANDINO, Linda and Matthew PARTINGTON (eds., 2013) *Oral History in the Visual Arts*, London: Bloomsbury. ISBN: 978-0-8578-5198-7. Softback (hardback also available), pp. 212, colour and b/white illustrations, index. Bibliography at the end of each article. Price: £55.

Eighteen articles that reflect the use of interviewing techniques to understand various aspects of the visual and performing arts. The book is based on a series of papers given at a conference held at the Victoria and Albert Museum, London in 2010. The articles are divided into three sections (I) Arts practices, (II) Histories and (III) Identities. There are a wide range of subjects included in the book, such as interviews of craftspeople from various countries (such as Liza Kirwin, "Speaking of Craft," pp. 85-94, and John Clarke, "Oral history work with Tibetan and Nepalese metalworkers," pp. 105-112); documentary recollections of art historians (Liz Bruchet: "Voices in Art History," pp. 77-84); the role of



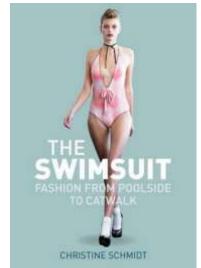
textiles in the lives of various groups (Ann Cvetkovich, "The craft of conversation: Oral history and lesbian feminist art practice" pp. 125-134, and Shehnaz Suterwalla, "From punk to the hijab: women's embodied dress as performative resistance, 1970s to the present," pp. 161-170), as well as engineers building a museum (Anne Ritchie, "The museum as a work of art," pp. 93-103), and related discussions. There are also various theoretical discussions concerning the use of oral history in general.

Recommendation: A good introduction to various subjects relating to the function and use of oral history from the 20th and early 21st centuries. Some of the unnecessary jargon used in various articles is a little overwhelming at times, especially in a book about methods of communication, but worthwhile reading.

Gillian Vogelsang-Eastwood

SCHMIDT, Christine (2012). *The Swimsuit: Fashion from Poolside to Catwalk*, London: Berg. ISBN 978-0-85785-123-9; softback, black/white illustrations, bibliography. Also available as an e-Book. Price: £19.95.

The history of the swimsuit begins in the late 1800s, with the rise of increasing leisure time for many in Europe, the USA and Australia, and an also increasing interest in fitness and sport. In terms of style, the swimsuit's origins lie in humble underwear. A male Victorian swimming suit was a cotton or woollen one-piece that covered torso, arms and thighs. Women wore a swimming dress, of the same material, with drawers down to the ankles. As cumbersome as this sounds, it would get worse for women. In the 1870s men's suits would be sleeveless. Women's swimsuits, however, started to include corsets, stockings and shoes, all of which might weigh up to 30 pounds.



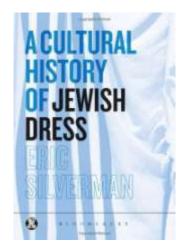
How did fashion move from this to bikinis and thongs? That question forms the most interesting part of Schmidt's book. She argues that swimsuit development, unlike most fashion trends, did not trickle down from the rich and famous, but was a more democratic process. Circus performers and entertainers like Esther Williams, athletes like Australian swimmer Annette Kellerman, and ordinary women and men who resisted restrictive modesty laws in order to enjoy a day at the beach all contributed to the swimsuit we know today.

Recommendation: This book will appeal to academic and non-academic readers alike who are interested in swimsuits, in beach culture (especially in Australia) and in ideas about modesty and what parts of the body can or cannot be revealed to the public gaze.

Shelley Anderson

SILVERMAN, Eric (2013). *A Cultural History of Jewish Dress*, London: Bloomsbury. ISBN 978-1-84788-286-8; softback. The book is illustrated with black/white images. It includes a glossary, notes, bibliography and index; pp. 259. Price: GBP 19.99.

An academic book written with much sensitivity on the role of clothing in defining Jewish identity. This captivating and well-structured book broadens and complements previous studies with contemporary sources and discussions, enticing the reader to approach the subject of fashion, history and culture from different perspectives. The various essays are varied and include studies on the outfits worn by rabbis; laws of differentiation and how these have been applied to Jewish dress over the centuries; concepts of modesty and (un)fashionability; the yarmulke and the concept of 'Jewtillicious', or t-shirts bearing Jewish messages of



various types. The conclusion to the book discusses the use of traditional Jewish dress in modern fashion shows.

There is a helpful glossary of Jewish terms and concepts. An engaging book for those desiring greater insight to Jewish psyche and identity. Eric Silverman is Associate Professor of Anthropology in the American Studies and Human Development department, Wheelock College, Boston, and a Scholar at the Women's Studies Research Center, Brandeis University.

Recommendation: This book is suitable both for an academic and for a general audience interested in Jewish dress, religious dress in general, as well as costume and fashion historians.

Shelley Anderson

STEVAN-BATHOORN, Hennie and Sjoerd STEVAN (2009). *Pronklappen uit Nederlandse en Belgische meisjesscholen: Het verhaal van de Souvenirs de ma jeunesse 1870-1935*, Winschoten: Museum voor Naaldkunst; ISBN 978-90-78543-02-2; hardback; fully illustrated with colour and b/w illustrations, index. pp. 224. Price: Euros 39.50 (including postage within the Netherlands, and Euros 46,50 for elsewhere).

An intriguing book that covers the production and use of band samplers (*pronklappen*), stitch samplers and related needlework items in girls' schools in the Netherlands and Belgium. Most of the items illustrated date to the late 19th and early 20thcenturies and form part of the *Museum voor Naaldkunst* ('Museum for Needlework') collection. The fully illustrated book depicts various types of structural and decorative needlework samples and samplers.



The illustrations, however, are sometimes placed in a rather haphazard manner, which makes it sometimes difficult to link them to the text. But the depth in which this aspect of the history of samplers has been investigated and presented is impressive, but at times a little overwhelming!

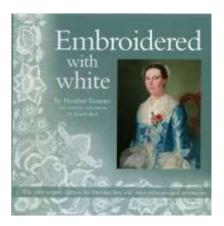
Many of the samplers illustrated are alphabet, stitch and darning forms that are familiar to those working with historical needlework. However, there are various examples of band samplers that contain the name, date and in some cases the school of the girl who made the roll. These may be less familiar to those outside of Northern Europe. Numerous band samplers have been illustrated as case studies with background information about the school, the type of needlework course followed, details about the girl, photographs of her work and so forth. In addition, there are examples of examination pieces in the form of miniature clothing, which was sometimes sewn onto the band samplers. Part of the book also deals with the subject of needlework albums. These were similar to photograph albums, but with samples of the girl's work stitched or glued in place. Again, the name of the girl, the school and the year(s) were written on the album cover for all to see: an intriguing aspect of the social history of girls and young women in the 19th and early 20th centuries.

Recommendation: This book should be in any library dealing with the subject of structural and decorative sewing; the social/economic role of needlework, the education of girls in the 19th and early 20th centuries, as well as collectors of samplers in general. The fact that it is written in Dutch will limit its market, but the large number of images in the book makes it worthwhile having.

Gillian Vogelsang-Eastwood

TOOMER, Heather (2008). *Embroidered with White: The 18th century fashion for Dresden lace and other whiteworked accessories*, by Private publication by Heather Toomer Antique Lace. ISBN: 978-0-9542730-2-6. Card cover, fully illustrated with b/w and colour illustrations, patterns for garments, as well as embroidery techniques. Bibliography, glossary, index. Price: £19.75.

An interesting booklet with detailed information about the different types of whitework embroidery that was popular in 18th century Europe. The author discusses the different forms of whitework, how it was produced, who produced it, and how this form of embroidery was used for men and women's clothing.



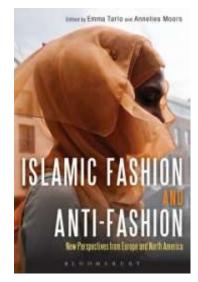
Recommendation: this book is recommended as a starting point for any study of white work and embroidered laces from the 18th century.

Gillian Vogelsang-Eastwood

TARLO, Emma and Annelies MOORS (eds., 2013). *Islamic Fashion and Anti-Fashion: New Perspectives from Europe and North America*, London: Bloomsbury, ISBN: 978-0-85785335-6; colour and b/w illustrations, bibliography. Also available as an e-Book. Price: £19.95.

Is there such a thing as Islamic fashion? Or is that an oxymoron? This book tries to look at Islamic dress in both Europe and North America from a number of perspectives. Divided into five sections it contains papers from disciplines such as anthropology, history, religious studies, media studies and fashion studies.

The first section explores specific locations and dynamics of encounter, such as burkini's in Swedish pools; Islamic dress in Poland and the South Asian aesthetics that mark the Islamic fashion in London. Section two digs into the history and narratives of Islamic fashion. Sule Yüksel Senler, a style icon of



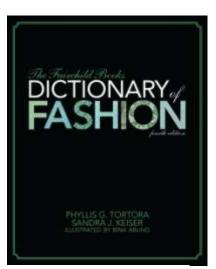
Islamic Urban fashion in the late 60s, is presented alongside the development and changes in style of the Pardösü (overcoat) trends among Turkish-Dutch women. The third section looks at the market of Islamic fashion and has among it some interviews with Muslim women who work in retail. Islamic Fashion in the Media is the fourth section that is illustrated with the exoticised images of 'Muslim women' as well as modern fashion-hijabi's from all over the world, who rose to stardom through social media. The last section explores the anti-fashion side of Islamic dress and the dynamics of negotiation by some converts who, upon converting, want to change their outward appearance.

Recommendation: This book is a great new way of researching Islamic fashion in the West. Especially interesting for those with an anthropological background and with an interest in fashion and the dynamics of (different kinds of) Islam in the West.

Roos Munk

TORTORA, Phyllis G. and Ingrid JOHNSON (first edition 1967; eighth edition 2014). *The Fairchild Books: Dictionary of Textiles*, by, New York and London: Fairchild Books/Bloomsbury Publishing. ISBN: 978-160901-535-0; pp. 711; a few b/w illustrations, list of institutions; suggested references (series of dictionaries and basic reference books). Price: c. GBP 108.

A standard work that is now in its 8th edition. It covers a very wide range of hand and industrial terms, especially relating to historical and modern American and European textiles. There are several thousand entries arranged in alphabetical order, which cover fibres, dyes, spinning, weaves, non-woven forms, applied decoration, printed and painted decoration, decorative needlework, as well as carpets, tapestries, abbreviations and acronyms and much more. The entries range from a few words to long descriptions of about 150 words. There is a cross referencing system using terms in capital letters. It



is meant to be a dictionary, rather an encyclopaedia, so bibliographical references for further research are not included.

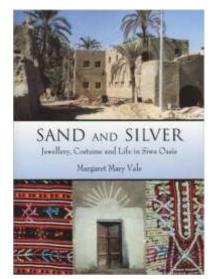
There are very few illustrations and all of these are small and in black/white or presented as line drawings. Many of the illustrations are of little use, for example the photograph associated with crewel work, is simply too small and indistinct to be of any use.

Recommendation: This is a book that can be used to look up specific terms such as "**Huacaya** a young LLAMA" or for just dipping into – just open any page and there are interesting titbits of information. This is a must for any library, group or individual, who is seriously working with textiles at all stages of production and use.

VALE, Margaret Mary (2011). Sand and Silver: Jewellery, Costume and Life in Siwa Oasis, by York: Kelim Press. ISNB: 978-0-9569963-0-5; softback; illustrated with colour and b/w images; notes, bibliography and index; pp. 187. Price: GBP 14.99

An interesting book on the jewellery and clothing worn in the West Egyptian oasis of Siwa (near the border with Libya). Until comparatively recently the oasis was difficult to reach and over the centuries it developed its own culture based on Berber traditions and norms. In particular, the silver jewellery and garments worn by the girls and women were spectacular and very different from elsewhere in Egypt. The introduction of a road from Mersa Matruh at the end of the 20th century has meant that this isolation has ended and many changes are taking place at a very rapid rate.

The author has lived in the Middle East since 1975 and although not officially trained as a professional anthropologist, she has gathered and collated many interesting and useful details, starting off with Middle Eastern silver jewellery. In the 1980s, Vale spent four years in Egypt and became very interested in the Siwa oasis, its culture, jewellery and costumes, and the role of weddings in the lives of the oasis dwellers. She spent time in the oasis and learnt, among other



things, to embroider in the local style and understand how the various elements of Siwan life work together. The book is the result of her experiences. It is a readable work with good illustrations, which provides many details about (women's) life in the Siwa oasis up to the end of the 20th century.

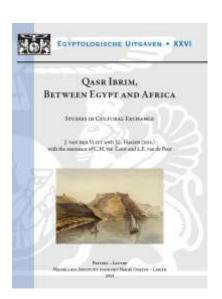
Recommendation: This book will be useful for anyone studying North African life and Siwan culture in particular, as well as Middle Eastern silver jewellery and iconography. It is a must for anyone studying traditional Egyptian dress.

Gillian Vogelsang-Eastwood

VLIET, Jacques VAN DER and Joost L. HAGEN (eds., 2013). *Qasr Ibrim, Between Egypt and Africa: Studies in Cultural Exchange*, Leuven: Peeters.ISBN 978-90-6258-226-6; soft cover, some b/w illustrations, pp. 191. Price: €40.

The citadel of Qasr Ibrim in Northern Nubia was occupied for thousands of years as it was positioned at a strategic position between Egypt and the Middle Nile region, present-day Sudan. The rich archaeological and textual finds from the site document its history from the rule of the 'Black Pharaohs' of Egypt's 25th Dynasty onwards until the Ottoman period. The fort was abandoned in the early nineteenth century.

The journal contains 13 papers that were presented at the NINO Symposium, held at the National Museum of Antiquities, Leiden on the 11th – 12th December 2009. The papers focus on Qasr Ibrim's role in the cultural



interaction between Egypt and the world of the Mediterranean on the one hand, and Africa, the Sudan and beyond on the other.

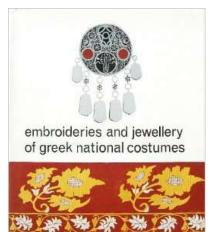
The papers include archaeological, as well as text based approaches. There is one paper of particular interest for the TRC, namely Nettie K. Adams' article (pp. 65-81) about the textile and garments found at the site during the many years of excavations. These finds date from all periods of occupation. The article, sadly only with b/w illustrations, presents a survey of the imported forms of textiles from the Roman, Medieval and Ottoman periods, including Egyptian and Eastern Mediterranean forms as well as some Central Asian ikat and resist-dyed items from India.

Recommendation: An interesting series of articles for people interested in Nubian and Egyptian history. The article by Adams is essential reading for anyone working within the field of Roman and later textiles, as it helps shed light on the vast distances that some textiles actually move, whether by accident or design.

Gillian Vogelsang-Eastwood

ZORA, Popi (1981). *Embroideries and Jewellery of Greek National Costumes*, Athens: Museum of Greek Folk Art, Ministry of Culture and Sciences (in Greek and English). 38 pp. of text, plus numerous colour plates of individual items; bibliography. Price: €8.

A general introduction to the main types of Greek regional dress, jewellery and embroideries. The main types of garments and jewellery associated with Greek dress are described and illustrated with a number of examples. While reading the text it would appear that the author is more comfortable describing clothing and jewellery than embroidery.



Recommendation: Although some of the information is now out of date, this book provides a good starting point for anyone interested in the subject of Greek regional dress and accessories.

Gillian Vogelsang-Eastwood