

TEXTILE RESEARCH CENTRE LEIDEN

ANNUAL REPORT FOR THE YEAR 2013



*Demonstration of weaving on a Taiwanese foot braced loom at the TRC
(November 2013)*

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Chairman's Comments

Once again, TRC's Annual Report for the year 2013 is a surprising document., like all its predecessors. Understaffed, repeatedly on a financial cliff hanger, TRC still manages to perform an ever growing host of activities. Its international reputation in the field of textile research is firmly established, a growing number of visitors find their way to the Hogewoerd, scholars and students from all over the world come together to enrich and exchange their knowledge in its humble abode.

One of our Director's many gifts is her amazing ability to find help when TRC needs it. The Board wishes to deliver its warmest thanks and congratulations to all those who quickly and unselfishly responded to Gillian Eastwood's call: staff, students, volunteers. In a world where academic research is only valued when it brings in money, TRC is a shining example of research driven by passion, curiosity and devotion to the highest standards.

Nevertheless, rent, electricity and unavoidable expenses must be paid. Therefore, when while reading this report, you want to share TRC's enthusiasm, please consider what you can do to support TRC financially. The TRC's future is at stake. In the next Annual Report you will find the miracles TRC performed with your contributions!

Prof. Lammert Leertouwer

The Stichting Textile Research Centre, Leiden

The Stichting ('Foundation') Textile Research Centre was established in 1991 with the stated aim of supporting the academic research of archaeological and anthropological textiles and dress. The most important part of our work is the building up and study of a textile and dress collection. These garments are available for research and exhibition purposes.

The Board

The board is currently made up of the following:

Chairman: Prof. L. Leertouwer

Treasurer: Prof. J. Bintliff

Secretary: Dr. K. Innemee

General board members: Prof. R. Bedaux, Mrs. V. Drabbe, Prof. B. Ter Haar Romeny and Dr. G. Vogelsang-Eastwood

International Advisory Board

The International Advisory Board includes: Dr. Ruth Barnes (Yale University, USA); Carol Bier (Berkeley, CA); Prof. J. Eicher, (University of Minnesota, USA), Prof. John Fossey (Montreal Museum of Fine Art, Canada), Dr. Angelo Geissen (Cologne, Germany); Prof. Michael Hahn (Leeds University, England), Prof. Anne Morrell (Manchester, England), Mrs. Layla Pio (Amman, Jordan), Mrs. Widad Kawar (Amman, Jordan) and Dr. John Peter Wild (Manchester, England).

Permanent staff

Dr. Gillian Vogelsang-Eastwood continues as the director of the Stichting. She is a specialist in Near Eastern textiles and dress. In addition, there are a number of other staff members who are helping with the collection, namely, Dr. Anna Beerens, Mrs. Riet van de Velde and Mrs. Else van Laere.

Dr. Anna Beerens' and Mrs. Riet van de Velde's work includes cataloguing and maintaining all of the collection. In particular, Dr. Beerens is responsible for the Japanese collection, while Mrs. van der Velde looks after the Dutch collection. They are helped at regular intervals by Mrs. Angela Driessen-de Laat.

In 2013 a number of additional volunteers started work with the TRC. These include Ms. Shelley Anderson, Mrs. Marleen Audretsch, Mr. Koen Berghuijs, Ms. Femke van der Heide, Ms. Liesbeth IJdo, Mrs. Naoko Kikuchi, Mrs. Tineke Moerkerk, Ms Ireen Tiendalli, and as a general 'sounding board,' Mr. F. Popp.

In addition, the TRC included students from Leiden University, namely Faryaneh Fadaei (Iran) and Iliyana Bozhova (Bulgaria). In addition, we shared several students with Wolfgang Keller, *Charity Events*, who are studying marketing and international event organisation (Netherlands).

The TRC: Volunteers

Tineke Moerkerk

In 2013 the running of the TRC was able to take place due to the invaluable aid of our team of numerous volunteers. Our team was enlarged with volunteers from The Netherlands and several other countries including Canada, Germany, Japan and Romania, as well as from the Netherlands. At the moment there are also students on a work placement who have come from Leiden University. Regarding volunteers and students the TRC is visibly becoming more and more international.

Every Monday and Wednesday we have a meeting about what has happened over the last few days and what we can expect during the coming week. We never know what is going to happen, but we do know it will be interesting and challenging, because the TRC is more and more widely known.

We volunteers are responsible for a wide range of tasks that help and support the activities of the TRC. There are many jobs to be carried out and they never seem to come to an end! Such as cataloguing objects and books, sorting out, photographing, assisting with the preparing of exhibitions, welcoming guests, giving guided tours, answering questions, helping with courses, working in the shop, helping with the library, fund raising, acting as models if necessary, and generally talking about the TRC to the outside world.

The TRC is now an important centre for the study of textiles and dress within Leiden, the Netherlands and indeed internationally. In addition we notice our 'fame' in the form that more and more people are coming to the TRC every week with donations for the collection in the shape of objects and books.

We also enable the visitors, who come from many parts of the Netherlands as well as the rest of the world, to enjoy and learn about textiles and dress and their related uses and customs. Visitors range from

school children to pensioners and many groups in-between. Some come because they are passing by and are intrigued by what they see in the Gallery windows, others because they wish to study particular items or cultures. Sometimes people just come in because they think we are a shop and may have that oh so special garment in their size.

With enthusiasm and dedication we, the volunteers, carry out this work. We enjoy working at the TRC, not just because textiles and dress appeal to us, but also because we think that the TRC is making a valuable contribution to research in this field. I also will say that we like working at the TRC because we learn a lot and it is seldom boring. The TRC is not only national and international known about textiles and dress but also because of her hospitality.

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TRC visitors

The last few years have seen a steady increase in the number of visitors to the TRC, both in the form of individuals and groups. Visitors are now coming from all corners of the world (literally), including Cameroon, China, Denmark, England, Ghana, Jordan, India, Lebanon, Russia, Spain, Sudan, United States, and Uruguay. More and more people are coming saying that they were googling for something to do in Leiden while on holiday in the Netherlands, and the name of the TRC kept popping up.

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TRC Gallery

The TRC Gallery is used to hold temporary exhibitions about textiles and dress. These exhibitions are free of charge, in order to attract as wide a range of people as possible. In 2013 three exhibitions were held at the TRC Gallery:

- ***A Well-Dressed Foot! Foot coverings and decoration*** (5th September 2012 -17th January 2013)
- ***Beyond the Chador: Dress from the mountains and deserts of Iran*** (23rd January – 29th August 2013)
- ***What is Embroidery?*** (5th September - 27th January 2014)

Further details about these exhibitions can be found below.

Group visits to the TRC Exhibitions

Once again the number of group visits to the TRC increased considerably in 2013. These included various school groups, groups of various nationalities, notably organised by the Iranian Embassy to see the TRC's Iranian dress exhibition (see below), and the International Women's Association visits, as well as individually organised family and friends groups.

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Guided Tours of TRC Exhibitions

Every Wednesday and Thursday afternoon at 14.00 there is a guided tour of the current, TRC exhibition. These are becoming increasingly popular with visitors and we sometimes have 10 people in a tour. This may not sound many, but ten very interested people means lots of questions, so some of the tours take much longer than expected! But this is the TRC and we encourage questions and interest.

TRC Shop

The activities of the TRC are also supported by the TRC shop. The shop sells items relating to dress and textiles, including new and second hand books, and particularly objects relating to textile production such as fibres, hand spindles, small items of weaving, and so forth. In addition there are textiles, garments, bags and jewellery from various countries around the world. There is also a growing collection of postcards, based on items in the TRC collection. These postcards are currently only available from the TRC. The shop now also includes a wide range of beads suitable for embroidery and for Dutch regional dress (*klederdracht*). They include very fine seed beads, as well as metallic coloured beads and mourning beads.

Many of the items for sale in the shop also appear in the TRC's webshop (see below). The shop is managed by Mrs. Else van Laere.

TRC mini-publications

As a result of the request for more information about exhibitions and copies of exhibition text boards, the

TRC started in 2011 to produce a series of mini-publications for each exhibition. Most of these booklets are in Dutch and are based upon the texts available to the public, with added photographs. By the end of 2013 the following titles were available, with many more planned for 2014 onwards.

- *Wat is Broduur?* (2013)
- *Meer dan de Chador: Kleding uit de bergen en woestijnen van Iran* (2013)
- *Goed geklede voet* (2012)
- *Lotuschoenen en en gelukkige toekomst* (2012)
- *Hoofd-zaken - hoofdbedekkingen en haardecoraties voor vrouwen* (2012).
- *Voor de draad ermee!- De wereld van het spinnen* (2011).
- *SpINNERS op merklappen* (2011).
- *Cheongsam! Glamour en geschiedenis verenigd in een kledingstuk* (2011).
- *Mooi gekleed Afghanistan* (2011).
- *Borduurwerk in de Arabische wereld* (2011).
- *Prins voor één dag – Turkse besnideniskleding* (2011).
- *Badla – Borduren met zilverdraad* (2011).
- *De Thob'Ubb: de langste jurk ter wereld?* (2011).
- *Oya – Turkse kant: een springlevende traditie* (2011).
- *Kanga's – Een kledingstuk voor vrouwen uit Oost-Afrika* (2011).

It is the plan to also publish these mini-volumes in English.

The TRC's Website

The Stichting has its own website, www.trc-leiden.nl, which was designed by Joost Kolkman (<http://www.joostkolkman.nl>). The site carries a wide range of information about the TRC, including its aims, annual reports, donation information, possibilities to loan objects or to hire complete exhibitions, and short items of current interest. The website information is given in both Dutch and English.

TRC and Facebook

Thanks to the amazing efforts of Shelley Anderson and Sergio Klok (Charity Events, Leiden;

<http://charityevents.tv/>) interest in the TRC on Facebook is growing rapidly and every week come more and more subscribers to the TRC Facebook page. The site is in Dutch and English and includes news about all the recent developments and events at the TRC, plus some personal comments about items on display or in the TRC collection.

The TRC also has a QR code, which links directly to the TRC website:



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Textile Moments

The TRC has its own blog page called *Textile Moments*. This page is used by members of the TRC or indeed anyone else, who has had a WOW moment with regards textiles, clothing, exhibitions, pictures, and so forth, they can send it in and share it with other textile enthusiasts.

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TRC and YouTube

Thanks to the help of Andrew Thompson (*RESTORIENT*, Leiden), various exhibitions held at the TRC have been recorded in the form of YouTube films. These films can be found via the TRC website or the TRC's Facebook.

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Database and Digital Catalogue

In addition, the TRC is now in a position to make an on-line catalogue of its textile and dress collection. The aim was to have a basic catalogue available by the end 2014 and from then onwards various parts of the collection will be made available to the general public. As there are over 9,000 items in the TRC collection it will take some time before the majority of the collection is on-line, but it will be worthwhile!

The Library

Over the years the TRC has built up a collection of over 1500 books relating to textiles and dress. Most of these books were catalogued in 2013 thanks to the efforts of various volunteers, especially Martine de Nijs. The library is divided into the following sections:

- 1 General reference books
- 2 Museum collections, displays, conservation and so forth
- 3 Textile techniques
- 4 Textiles, fashion and dress theory
- 5 Regional,
- 6 Dutch regional

Donations for the library are always welcome!

Throughout 2013 the TRC was also given donations of books. In some cases these were duplicates and the donors kindly agreed that these might be sold in the TRC shop (see above) in order to support the activities of the TRC.

HALI

2013 saw the start of co-operation between HALI (London; <http://www.hali.com/>) and the TRC. Various projects were discussed including including a digital textile database and working together on various articles about textiles and dress. In addition, HALI has very kindly sent a large number of back numbers of the HALI journal as a donation to the TRC. This is greatly appreciated and will strengthen the TRC's ever growing textile and dress library.

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TRC recommended books

There are many books on textiles, clothing and accessories and related subjects now available, and we are often asked to recommend books for students, academics and the general public. So in 2013 the TRC started a webpage about recent acquisitions to the our library that we feel will be of interest to 'textile' people. Some of these books will be general

interest, others intended for specialists. Not all books will be new to the market, but they will form an important part of the TRC's ever expanding library.

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Acquisitions, Purchases and Gifts

The TRC now regards it as normal for people to pop in every week with items for the collection. If something does not come in during a week we get a little concerned!

In April, the TRC recently received a most unexpected, but very welcome gift from the famous textile printing company of Vlisco, Helmond, the Netherlands. It is a long length of cloth decorated with four panels depicting Crown Prince Willem Alexander, the Prince of Orange, and his wife, Princess Maxima. The design has been especially designed to celebrate the forthcoming inauguration of Willem Alexander as the new King of the Netherlands, on 30th April 2013. The firm of Vlisco was established in 1846 and has since been producing textiles, often imitating batik, for the Dutch East Indies and Indonesia, and from 1876 the firm has also produced fabrics for the West and Central African markets.



The design of the Willem Alexander textile follows the style of printing, called "wax hollandais", which was developed by Vlisco over the last 167 years and which is especially geared towards West and Central African taste. The cloth is part of a very long African tradition whereby historic and important events are celebrated by the creation of commemorative designs on cloth. This particular design, however, is not for sale, but was especially printed by Vlisco to be used as a gift for a select group of Vlisco contacts, including the TRC!

These last year has been eventful with respect to donations of Asian textiles. Following the demise of a lady in Heemstede, The Netherlands, we have been given a personal collection of men and women's garments dating from the 1930s to the 1990s. The family lived in Indonesia during the early 1930s and there are several garments relating to colonial life in that period. There are also some early examples of women's fashion trousers, which is a potentially

interesting subject for future research.

There then followed a very kind gift of mainly Indonesian textiles (notably batiks and ikats), as well as Chinese, European, India, Tajik and Tibetan pieces. The European items include an embroidered Polish, velvet jacket for a woman. The TRC has very few Eastern European items so this piece is a most welcome addition. It will be used in the embroidery exhibition to be held at the TRC Gallery in the summer of 2013.

We have also been given a collection of Japanese mourning kimonos by a Japanese friend of the TRC. The following account is by Anna Beerens, a TRC volunteer who helped to organise this gift:

By sea post arrived a special donation from Mrs. Ito Fumiha, Tokyo. She has donated to the TRC the mourning kimonos of her mother. Thanks to Mrs. Ito's gift the TRC now has a complete mourning wardrobe. It is normal for traditional dress in Japan to be adapted according to the season and this also applies to the black kimonos that were worn at funerals. The donations show the variations that are possible within Japanese funeral etiquette. The printed and woven materials and patterns vary in a subtle manner according to the season (spring, summer, and so forth). The funeral kimonos of Mrs. Ito are a unique acquisition for the TRC, especially as more and more Japanese women are choosing to wear black suits or dress when they attend a funeral. The wearing of funeral kimono is no longer as widespread as it used to be.

As a result of these and other donations, the TRC's collection of Asian textiles and garments is building up at a steady pace and is developing into a remarkable research tool.

In 2013, a number of appliqué panels from Cairo were purchased for the TRC's collection (see below). These will form the basis for an exhibition to be held at the TRC in the spring of 2014.

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Ironically, because the collection is growing steadily, it is also developing into a 'problem' as we are slowly running out of depot space. We are becoming a victim of our own success! Yet here are the foundations for an international level textile and dress collection that has the potential for developing into a national museum of some kind.

The TRC is a Cultural ANBI

The TRC is registered with the Dutch tax authorities as an ANBI (*Algemeen Nut Beogende Instelling*). This means that it is possible to make annual donations (for a minimal period of five years) to the TRC and declare it on income tax forms. For more information about ANBI donations, please visit the tax website at:

http://www.belastingdienst.nl/particulier/giften/giften.html#P0_0

In order to organise an ANBI donation it is necessary to contact the TRC's solicitors (*notaris*), namely, Roes and De Vries, Postbus 11290, 2301 EG Leiden, tel: 071-5233636; email: info@roesendevries.nl

One-off donations, for which no registration is needed, are also tax-deductible, but at a lower rate. A letter of thanks from the TRC will suffice.

On the 12th April 2012 the TRC was officially recognized as a cultural ANBI ("Culturele ANBI") – this is potentially important news for any Dutch tax payers. As it means that individual gifts and those on a regular basis for five years, could for an even greater amount be claimed. From either a private individual or a company's income tax. The percentage that could be claimed back can go as high as 125% for a private persona and 150% for a company. More information is available at the Dutch tax site:

http://www.belastingdienst.nl/wps/wcm/connect/bldc/ontentnl/belastingdienst/zakelijk/bijzondere_regeling/en/goede_doelen/algemeen_nut_beogende_instelling/en/culturele_anbi/culturele_anbi

The status of *Culturele ANBI* was officially recognized by Brussels in March 2013. This means that any donations to the TRC made from January 2013 onwards is tax deductible at the rates given above.

Exhibitions and Displays

During 2013 the TRC was involved in a number of displays and exhibitions on the theme of textiles and dress.

All of the TRC exhibitions are available for loan to suitable venues, both within the Netherlands and internationally. If you are interested in having further details about TRC exhibitions then please see our

website www.trc-leiden.nl or contact the TRC at info@trc-leiden.nl.

A Well-Dressed Foot!

5th September 2012 -17th January 2013

The TRC's spring exhibition of 2012 was about headgear and this exhibition is about the foot and what people do with their feet. It is based on a small display that the TRC presented at Leiden city hall in 2009. The new TRC version is considerably larger and certainly more thought provoking, and included footwear from the Leiden area, some of which more than two thousand years old.

The exhibition included a wide range of footwear for men, women and children from throughout the world, including Afghanistan, Canada, China, France, India, Mongolia, Morocco, the Netherlands, Norway, Saudi Arabia, Sudan, Turkey, Vietnam, and many other countries. On display, among other things, were cloth, felt, leather and plastic boots, shoes and slippers, including forms as varied as (smelly) goat leather boots from Afghanistan and delicate lotus shoes from China (less than 9 cm in length for an adult woman). There were many types of footwear to explain the differences between boots, mules, sandals, shoes and slippers. The exhibition also displayed footwear for specific occupations, footwear with different decorative techniques, as well as footwear for various periods in a person's life, from babyhood, via marriage to an (American) pair of foot coverings meant for burial purposes!

Thanks to the Department of Monuments and Archaeology, Leiden Council (*Afdeling Monumenten & Archeologie Gemeente Leiden*), there was a rare chance to see footwear from various archaeological sources in the Leiden region. These shoes date from the Roman and medieval periods and include baby, child and adult versions.

In addition, there was a section devoted to various types of hosiery (socks, stockings, tights, garters and suspenders), as well as henna patterns for the feet and, of course, foot jewellery. Over 150 examples of footwear were on display.

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Lotus shoes

Special attention was paid to the subject of lotus shoes, the form made for Chinese Han women with bound feet. Most of the shoes on display dated to the late 19th and early 20th centuries. This part of the exhibition was intended to show the dichotomy of these objects – beautiful items in themselves, but with a story that was difficult to understand or accept.

Attention was paid in this part of the exhibition to how the feet were bound, the problems that could be experienced, as well as the social and cultural benefits for girls and women and their families. Information was presented concerning how the shoes were made and with what, the range of different types of shoes were displayed that show the range of sizes, methods of construction, different forms of decoration and regional variations. There were also lotus wedding shoes, mourning shoes and burial shoes were on display.

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Beyond the Chador: Dress from the mountains and deserts of Iran



TRC exhibition "Beyond the Chador". Photographer: Andrew Thompson.

From 23th January until 29th August 2013, the TRC presented a spectacular exhibition of clothing from Iran in its Leiden gallery. Visitors were struck by the sheer diversity, the bright colours and multitude of shapes, which constitute such a marked contrast with the dominant perception of Iranian clothing as being dull and uniform.

Iran is a country with a very ancient and proud history. It is also a country with a harsh climate, with deserts and mountains and an overall lack of water.

Formerly known as Persia, it lies at the crossroads between Asia, the Middle East and Europe. Iran is also the homeland of many empires, including the Persian Achaemenids, the Parthians, the Sassanians and the Safavids. Over the centuries numerous groups crossed the country, in both directions. Some of the newcomers settled down, others moved on. Nowadays Iran shares frontiers with (clockwise) Iraq, Turkey, Armenia, Azerbaijan, Turkmenistan, Afghanistan and Pakistan.



Two Bakhtiari women from Western Iran. Photograph: Ien Rappold, 2003.

The country's geography, climate and human history have thus created a complex tapestry that reflects a wide diversity of cultures and traditions. Although rapidly vanishing in some areas due to national pressures and globalization, many aspects of these traditions can still be found in the regional dress of the country, especially that worn by women.

Most of the outfits in the exhibition date from the late nineteenth and the twentieth centuries and are now housed in the collection of the Textile Research Centre, Leiden. Many of the garments were collected during long periods of field work in Iran between 1998-2003 by Gillian and Willem Vogelsang. The garments originate from among most of the main ethnic groups, plus some smaller ones.



General view. TRC exhibition "Beyond the Chador", January-May 2013.



Late 19th century Iranian dress. TRC exhibition "Beyond the Chador", January-May 2013.



Abyaneh dress. TRC exhibition "Beyond the Chador", January-May 2013.

Happy Nowruz!



On March 21st, all over the Iranian world, people celebrate the start of the New Year. Actually, the exact moment coincides with the vernal equinox, which in The Netherlands this year occurs in the early afternoon of March 20th. The Iranians, and with them many others in neighbouring countries such as Turkey, Afghanistan and Tajikistan, have been celebrating this event for thousands of years. In Iran it is the main festival of the year, and school children have a two-week holiday. *Nowruz* is even officially recognised by the UN and was put on the UNESCO list of Intangible Cultural Heritage of Humanity!

Nowruz this year coincided with the TRC's exhibition on Iranian clothing. So we decided to celebrate the start of the Iranian New Year with an open house on Sunday 24th March, between 14.00 and 17.00. We had many extra guests as a result who were able to enjoy the exhibition and taste Iranian hospitality as well.

What is Embroidery?

(5th September - 27th January 2014)

Thursday 5th September saw the opening of the TRC's next exhibition entitled *What is Embroidery?* The term embroidery was used in its broadest 'umbrella' sense. The exhibition included (among others) historical and modern examples of free style and counted thread forms, as well as appliqué, couching, drawn and pulled thread work, patchwork, quilting and smocking.

The first part of the exhibition included technical details such as equipment, thread, ground cloths, and means of transferring a design. The second section



Part of the TRC's colourful exhibition about embroidery with items from Afghanistan, China, Hungary, India, Iran, Uzbekistan and Yemen,

displayed examples of embroidery from the TRC's extensive collection and presented a wide range of forms and uses of this decorative technique from around the world.



Henriëtte Braunstahl, embroidery student and later teacher in c. 1903.

The third section was about a young lady called Henriëtte Braunstahl from Den Haag (1885-1983), who was presented in 1904 with a diploma from the *Industrieschool voor Meisjes* ('s-Gravenhage) as a handwork teacher.

The TRC was given her collection of exercise books, water colour albums, photographs, as well as samples of her work, by Henriëtte Braunstahl's family. The TRC embroidery exhibition is seen as **the** moment to show the embroidery skills of a girl from over 100 years ago and to illustrate the teaching methods of the time.

TRC Projects

The TRC is involved in a variety of different projects concerning textiles and dress from around the world. In 2013 the main projects were:

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Coptic identity

Tineke Rooijackers

PhD thesis: *Dress Codes: A comparative study of dress and religious identity within the Coptic community in past and present* (to be completed in 2014)

Through dress we convey silent messages about our identity, thereby visualizing and reinforcing a sense of community. My research investigates the connection between religion and dress, or more specifically; the role of dress within the creation, confirmation and renegotiation of religious identity.

To answer this general question a specific case study is examined in detail: that of the Coptic community. Issues of dress and identity are investigated both at its origins in the past and in the present.

Past dress codes are examined through ancient textiles, images and texts, while present Egyptian and diaspora communities are studied through in-depth interviews and the documentation of markers of religious identity. By comparing the past and the present, changes within dress codes can be examined, but also the influence of different receptor societies on religious identity and its accompanying dress codes, how history has shaped present ideas of identity, and how history and a notion of continuity, visualised through dress and art, is used to maintain a sense of community.

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Dutch and European lace caps

Ms. Riet van de Velde

The TRC has an extensive collection of Dutch lace caps, and also examples from other parts of Europe. They date from the mid-19th century to the present day. These represent an important garment worn by girls and married women throughout Western Europe. These caps were used to give information about the marital, social, regional, religious and indeed economic status of the wearer.



Lace cap with golden jewellery over a silver casque. Northeast Netherlands. TRC collection.

The TRC collection is currently being catalogued and photographed so that a detailed description of their construction, appearance and use can be presented to the general public. In addition, Dutch lace caps are often described according to their regional origins – Rijnland, Volendam, Zeeland, and so forth, but seldom with reference to the use of lace caps in urban and regional forms from other parts of Europe.

The aim is to have the TRC's collection digitally available so that it can be used by researchers elsewhere to identify and discuss similarities and differences. This project will be of particular interest to social historians.

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Robert Charleston's textile letters

Shelley J. Anderson and Marleen Audretsch.

Robert J. Charleston (1916-1994) was the keeper of Ceramics and Glass at the Victoria and Albert Museum in London. He helped to build up the collection that is considered to be one of the most comprehensive in Europe. He published extensively and, as one of the most eminent experts on glass, served as a consultant to museums and collections around the world. A keen amateur historian and

archaeologist, Charleston also had another, less well-known passion, for textiles.

This project will scan, transcribe and translate, for the first time, the TRC's unique collection of Charleston's early correspondence regarding his research into Roman textiles. This collection includes letters to and from pioneering archaeologists such as Sir Mortimer Wheeler, Grace M. Crowfoot, and R. Pfister, among others. The letters, written during and shortly after the Second World War, reveal a remarkable pan-European scholarly cooperation among British, German, French, Italian and Hungarian researchers. Mr. Charleston gave the letters to Dr. Gillian Vogelsang-Eastwood, director of the TRC, in May 1985 and they were given to the TRC some years ago.

Project duration: The project is divided into three stages: (a) transcribing and annotating the letters between Charleston and Grace Crowfoot, (b) transcribing and annotating the letters with other experts, (c) preparing the annotated letters for digital publication. It is anticipated that the letters will come on-line in 2015.

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Encyclopedia of Embroidery from the Arab World

Gillian Vogelsang-Eastwood

The exhibition *What is Embroidery?* ran parallel to the working on *The Encyclopedia of Embroidery from the Arab World*, compiled by Gillian Vogelsang, director TRC, with the help of many others. The book will be published in 2014/5 by Berg/Bloomsbury in London (ca. 750 pp., with some 500 photographs plus line drawings).

This monumental work includes 45 separate articles about the techniques, decorative forms and uses of embroidery from Morocco in the west to Iraq in the east, from the period of Tutankhamun in ancient Egypt to the present day.

As part of this work, one of the authors of the Encyclopaedia, Mrs. Widad Kawar (Jordan) visited the TRC on the 17th December 2013. She was in the Netherlands as a guest of the *Prins Klaus Fonds* (she was awarded a special prize for her work on Palestinian cultural heritage).

The TRC and Cairo

For some time the TRC has been working with members of the Street of the Tentmakers in Cairo. This included helping to organise an exhibition at the NVIC where examples of the famous Egyptian appliqué were on display. Following a recent visit to Cairo (13th – 21st November) the director of the TRC, Dr. Gillian Vogelsang-Eastwood gave a lecture at NVIC on the history of the appliqué in Egypt, and later a discussion and demonstration about the clothes found in the tomb of the ancient Egyptian pharaoh, Tutankhamun.

Following the various events in Cairo it was decided that NVIC and the TRC should work more closely on various projects including an Arab/English textile dictionary, as well as a number of lectures and exhibitions on the theme of textiles and dress over the next few years. Interesting days ahead.

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Street of the Tentmakers, Cairo

Dr. Gillian Vogelsang-Eastwood, director TRC



In mid-June, thanks to the *Nederlands Vlaamse Insituut Cairo* (NVIC), I had the chance to go to Cairo for a few days. This was officially to give a lecture at NVIC about Coptic period embroidery and to help at the Egyptian Museum, Cairo. However, the opportunity to go the ‘Street of the Tentmakers’ in the *Khan al-Khali* (the historic bazaar of Cairo), could not be missed. The street is famous for the appliqué panels, these were originally made for decorating the insides of tents (hence the name of the street), but for about 100 years the craftsmen have also been making wall panels in a wide range of

designs and colours that are suitable for use inside the home.



Arabic calligraphy panels play an important role in the repertoire of the Street.

With the help of John and Joan Fisher, I spent a most enjoyable and interesting afternoon in the Street talking with the men who make and sell the appliqué panels. Inevitably, we bought too many (can there be too many?) panels. It has since been agreed that NVIC will present an exhibition about the Street in November 2013.

In addition, the TRC will hold an exhibition of these and other panels, plus the history of the street, photographs of the modern craftsmen, and perhaps even have demonstrations by two craftsmen on how to make and stitch the panels. This will open in January 2014. To give a taste of the range of colours and designs associated with the Street, we are adding some extra pages to this newsletter to show you some of the panels the TRC has just purchased.



‘Lotus’ panels that is over 2 m square in size!

Other Activities

In addition to the exhibitions, the TRC was involved in a variety of other activities and events. Some of these were social, such as welcoming visiting groups (including the Red Hat Ladies!), open days, helping national newspapers, giving lectures in Cairo, to mention just a few items.

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TRC and the NRC



One of the published NRC images of the model wearing Siwa Oasis (Egypt) garments from the TRC collection.

In July 2013 the NRC newspaper (a Dutch national newspaper) held a photo shot at the TRC as part of its preparations for their September magazine (appearing on Saturday 15th September). The guest editor for the magazine was the famous fashion designer, Haider Ackermann! There was several pages of photographs taken by the mode photographer Ari Versluis and stylist Ellie Uyttenbroek (see www.exactitudes.com), and many of the garments illustrated came from the TRC African collection. This fashion shot is an unusual activity for the TRC, but it is an important part of our belief that inspiration comes in many different forms!

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Question and Answer Day

In 2013 the TRC held a Question and Answer Day that proved very popular. So it has been decided to hold another Q&A day on Saturday 26th November 2013. The TRC was open from 10.00 until 16.00.

This event gives the public the opportunity to bring in textiles and garments they have at home for specialists to look at. During the day various specialists were present to help answer visitors questions about their textiles and clothing from around the world. The specialists were:

- Els de Baan: European textiles and fashion; Dutch regional clothing
- Ineke Borgardij: Lace
- René Lughtigheid: Care and storage of textiles and garments
- Sigrid van Roode: Jewellery
- Paul Spiker: African textiles and clothing
- Hennie Stolk: Indonesian textiles
- Gillian Vogelsang-Eastwood: Middle Eastern textiles and clothing

There was also the opportunity to see the TRC's current exhibition.

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Open Days

Many people wanted to see the TRC's current exhibitions, but they could not come during the weekdays when the TRC is normally open. 'So it was decided to have occasional open days at the weekend so that people had the chance to see particular exhibitions. The *Beyond the Chador: Regional Dress from Iran*, was on Sunday 3rd March (see above about Narouz). While the "What is Embroidery?" exhibition open day was on Saturday, 21st December 2013.

Courses and Workshops

The TRC is actively building up the range of courses and workshops given on its premises. These are important for showcasing the range of actives, the facilities and the collections available on the Hogewoerd!

Taiwan Textile Week

As part of an intensive Taiwan textile conference and demonstrations organised by Taipei National University of the Arts, the International Institute for Asian Studies and the TRC, and sponsored by the Taiwanese Ministry of Culture, there were Taiwanese events held at the TRC between the 25th - 28th November 2013.

These included a lecture, weaving demonstration, reception and most intriguing of all, indigo workshops. It was an amazing few days, which has taught us a lot about indigo and Atayal weaving in Taiwan in general. The events were organised with the IIAS Leiden University. The TRC would like to thank everyone for their hard work, especially Mrs. TARI Yuma, Mrs. CHENG, Mei-Shu and Mr. CHO Tzu-Lo. This was a unique opportunity for people at the TRC to see (for us) a virtually unknown aspect of textile craft. Truly inspiring for everyone who joined in.



Mrs. Yuma Taru giving a demonstration of Atayal weaving using a traditional foot braced, back-strap loom.

The (very) temporary exhibition included both traditional and modern forms of hand woven textiles from the Atayal people of Taiwan. The children's garments on display are based the garments worn by the Mliba, Nanao, Peishih, Tatekan and Truku. There was also an outfit for a Peishih bride (50% scale).



The modern installation based on traditional Atayal weave and patterns was also produced by Mrs. Yuma Taru. During the afternoon of Tuesday 26th November there was a lecture and weaving demonstration of traditional weaving using a body-tensioned back strap loom – whereby the feet provide the tension needed for the warp threads on the loom. Mrs. Yuma Taru very kindly donated one of her looms to the TRC. This loom will be on display during the TRC's weaving exhibition in the summer of 2014.



Images of the Atayal hand woven garments exhibition

Three 2 hour workshops were held on Wednesday 27th November at the TRC. The workshops included two types of indigo dyeing, batik (using wax) and tie-and-dye using sticks to block off areas of cloth which were not to be dyed. Each workshop was booked very quickly, and we were still getting requests for places at 22.00 the evening before.



Demonstration of batik folding and examples of indigo tie-and-dye produced by Mrs Cheng Mei-Shu. The loom donated to the TRC can be seen

underneath the indigo pieces.



One of the indigo workshops conducted by Mrs Cheng MEI-Shu and her son, Mr. Cho Tzu-lo. with the help of Mrs. Tari Yuma.

TRC Leiden, Intensive Textile Course

The TRC's intensive textile course was held twice in 2013, once on the 13th – 17th May and the 14th and 18th October, 2013. Participants for the courses came from Britain, Finland, Germany, Japan, the Netherlands, Romania and Spain.

Course content

The course was broken down into the five main elements of a textile: fibre, colour, yarn, woven and non-woven forms, and decoration.

Day 1: Fibre identification

Theory: Introduction to the different types of textile fibres (plant, animal, fur, mineral, artificial, and synthetic).

Practical: Basic fibre identification using senses, burning, staining and microscopic techniques.

Day 2: Spinning and yarns

Theory: Preparation and spinning of main types of natural fibres; the basic spinning techniques: hand spinning; wheel (spindle, spinning); machine spinning.

Practical: Hand spinning and wheel spinning; identification of the main types of spun yarns.

Day 2 (late afternoon): Dyes and dyeing:

Theory: Introduction to the main types of plant, animal, mineral, synthetic dyes and dyeing techniques.

Day 3: Weaves and weaving

Theory: Introduction to the main types of hand and machine looms (flat, vertical, backstrap, treddle, warp-weighted, draw, jacquard, etc); introduction to the main types of weaves and finishes).

Practical: Identification of the main types of weaves; drawing a simple weave graph; working with different types of simple looms to reconstruct the weaves just looked at.

Day 4 (morning): Weaves and weaving (cont.)

Day 4 (afternoon): Non-woven materials

Theory: Introduction to the main forms of non-woven materials: leather, felt, knitted, crochet, braids, laces, etc.

Practical: Identification of the basic non-woven forms; basic felt making.

Day 5: Decorative techniques

Theory: Introduction to the main forms of decorative techniques: (a) printed (batik, block, plate, roller, screen; computer); (b) applied (appliqué; embroidery; braids, bands and tassels; sequins, spangles, beads; etc);

Practical: Identification of the basic forms of decoration.

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**Archaeological Textiles
(January 2013, Leiden University)**

In January 2013 Dr. G. Vogelsang gave a practical about textiles to the first year students from the Department of Archaeology, Leiden University. There were nearly 90 students, which meant that the practical session had to be divided into three. Nevertheless, the chance to learn basic spinning and weaving techniques proved to be very popular.

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Veiling lectures

The most popular lecture and demonstration given by the TRC remains its veils and veiling lecture. This is a one to two hour lecture with demonstration that allows the public to try on various types of well-

known forms of veiling for women.

The lecture traces the use of head, face and body veils from about the third millennium BC to the present day and looks at them from historical, social, gender and religious aspects.

Private events

In addition to the lectures and workshops noted above, the TRC also hosted a number of private events. These were organised by various outside individuals or groups who wished to have specific lectures or themes.

For more information about such private lectures or workshops please contact the TRC at info@trc-leiden.nl

The *Stichting* TRC will be happy to answer any questions that readers may have about our work. In addition, gifts of clothing, books and visual material are always welcome! And anyone wishing to help financially or take part in the activities of the *Stichting* should contact us at:

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