

**TEXTILE RESEARCH CENTRE
LEIDEN**

***ANNUAL REPORT
FOR THE YEAR 2010***



*Turkish Circumcision outfits
(exhibition TRC Gallery)*

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CHAIRMAN'S COMMENTS

This Annual Report, once again, is a tale of small miracles. Ever since TRC gained its own foothold at the Hogewoerd in Leiden, its activities have expanded and gathered momentum.

TRC lives from hand to mouth, but even under the harsh conditions that a new Dutch government has imposed upon cultural institutions, every new challenge has been successfully handled by the TRC's growing number of friends, who gave us their money, their time, their creativity and enthusiasm. We cannot thank them enough: ever so often, when we were on the brink of despair, they saved the day.

What Mrs. Moerkerk, one of the TRC's volunteers, reports about the Monday staff-meetings holds true for TRC as a whole: 'we never know what is going to happen, but we do know it will be interesting and stimulating. Although sometimes we think "how are we going to do this?", together we find a way.'

However precarious our budgetary situation may be, this spirit is the true capital of TRC.

Therefore, we publish this Annual Report 2010 with pride and confidence. We will survive if you, most esteemed reader, feel inspired by its content to support us through the vicissitudes of 2011.

Prof. Lammert Leertouwer, Chairman

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 members: Prof. R. Bedaux, Prof. B. Romeny Ter Haar and Mrs. V. Drabbe.

Retiring Board Members

Prof. R. Bedaux has retired as Treasurer. A word of thanks goes to Prof. Bedaux for all his help over the years. He continues to support the TRC as a general board member.

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 Kavar (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 2010 a number of additional volunteers started work with the TRC. These include Miss Ellen Hartkamp, Mrs. Aal Knoop, Mrs. Tineke Moerkerk, Mrs. Marleen Audretsch and as a general 'sounding board,' Mr. F. Popp.

In addition, we were joined by students from Leiden University who help with various activities. These are Miss Rianne Fijn, Miss Imke van Hagen and Miss Yvonne van Santen.

Celebration

In order to celebrate the TRC's move to the Hogewoerd we had a special New Year Party on the 15th January 2011. It was attended by many friends of the TRC. A special word of thanks should go to the TRC volunteers who provided a magnificent food table, and then did the washing up....



For a more personal view about the role of the volunteers, please see the following item.

Volunteers

Tineke Moerkerk

In 2010 there were ten volunteers involved in the TRC. As volunteers we are responsible for the image of the TRC and we carry out a wide range of tasks that are used to help and support the activities of the TRC. There are many jobs to be carried out! Such as cataloguing, sorting out, photographing, assisting the preparing of exhibitions, welcoming guests, guided tours, 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.

This work is carried out with great enthusiasm, dedication and sometime trepidation, as some textiles are very fragile.

We enjoy working at the TRC, not just because textiles and dress appeal to us, but also because we think that the TRC can make a valuable contribution to research in this field as well as to Leiden. The TRC is now well known both nationally and internationally, and that gives us a 'kick.'

The TRC enables its 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.

We are constantly surprised by the range of objects and books that come in, how generous people are, and the potential of the TRC. Every Monday we have a small meeting about what has happened over the last few days and what will be happening in the following week. We never know what is going to happen, but we do know it will be interesting and stimulating. Although sometimes we think "how are we going to do this?", together we find a way!

Literally a World of Dress

Because of the increased interest in the work of the TRC it was decided during the February 2004 Board Meeting of the TRC, that the TRC would encourage the study of dress from throughout the world, while continuing our specialisation in Middle Eastern dress. The importance of this aspect of the collection is reflected in the number of projects that have a Middle Eastern theme, such as the Arab embroidery and Saudi Arabian dress projects, and the Coptic liturgical and monastic dress project.

In 2006 the 'world' side of the collection was increased with the decision to include Dutch regional dress (see below). Currently there is a discussion within Dutch museums whether ethnographic museums should include Western as well as non-Western cultures. Is it acceptable to only study the cultures of others, without looking at our own cultural background as well? At the TRC we are firmly of the belief that artificial boundaries between various cultures should be ignored. As people travel around the world so do clothing ideas, therefore, not to look at one's own country and culture, just because it is based in the West, seems an outdated approach.

TRC Gallery

The TRC now has a gallery where temporary exhibitions about textiles and dress can be presented to the general public. These exhibitions are free of charge, in order to attract as wide a range of people as possible.



Preparing a garment for the Turkish circumcision exhibition.

In 2010 there were two major exhibitions: *Embroidery from the Arab World* and *Well-Dressed Afghanistan*. In addition there were several smaller exhibitions, including at the beginning of the year *Kangas* and *Oya* (both closed at the beginning of March 2010). In August 2010 a three-in-one exhibition, *Three Takes on Dress* was opened, which included work by students and staff of Leiden University. More details about all these exhibitions are given below.

Having more space, both for the creation and the making of exhibitions, is already making a difference to the TRC. The quality of exhibitions and the range of possible subjects for displays have increased considerably.

The aim of the gallery is to have twice a year large exhibitions about some aspect of textiles and dress. Plans for exhibitions in 2011 and 2012 are already being prepared. However, it is also the intention that a series of smaller exhibitions will be held. These are intended to reflect the work of students, local community groups, and current events.



Detail from the Turkish oya exhibition, TRC Gallery 2009-2010.



Outfit from southern Iran used in the badla exhibition, TRC Gallery 2010.



Detail from the Arab embroidery exhibition, TRC Gallery 2010.

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 (especially from India), 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 an ever-growing collection of postcards, all based on items in the TRC collection. These postcards are currently only available from the TRC.

In addition there is a section called 'collection care,' which includes acid free paper, acid free boxes, and so forth. These are items that are not easily available for individual collectors.

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.

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.

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 2010 thanks to the efforts of Ellen Hartkamp. The library was opened to the public in October 2010.

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

Please note: books are for study purposes only and are not for loan.

In October work started on cataloguing the articles, photographs and postcards. The latter will form the basis for the TRC's visual library.

Donations for the library are always welcome!

Grants and Donations

2010 has seen several donations, by name and anonymous. The TRC would especially like to thank the *Cultuurfonds Leiden*, the *Prins Bernard Cultuur Fonds Zuid-Holland*, and the Netherlands Ministry of Foreign Affairs.

The *Cultuurfonds* grant was given in order to support the TRC's activities during the Leiden Textile Festival (see below). The *Prins Bernhard* grant was for the exhibition and book, *Embroidery from the Arab World*. The Ministry of Foreign Affairs provided some beautiful enlarged and mounted photographs for the Well Dressed Afghanistan exhibition.

Without the support of these groups and the numerous donations made by private individuals, the work of the TRC would not be possible.

A big word of 'Thanks' to everyone!

The TRC is an 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.

Special Appeal

The Leiden Hat



The Leiden Hat (TRC collection)

In 2010 the TRC was given a very special donation for its clothing collection, namely a *tricorne* hat. More specifically, it is a mini (!) *tricorne* hat that dates to 1796. We know this for certain because with the hat came an original document that stated that the hat had been made under the supervision of the Board of the Hatmaker's Guild, Leiden, as an examination piece. It was made by Hendrik Visser (who was about 14 at the time) for his journeyman's examination. The document is dated and signed the 27th December 1796.

The hat and the document have been kept by the Visser family, but they moved from Leiden some years ago. They decided that the hat needs to be returned to Leiden. It is unique that these two pieces, hat and certificate, have remained together. In fact this document is the only surviving evidence for the existence of a Hatmaker's Guild in Leiden. The Guild was abolished at the beginning of the 19th century and its documents dispersed by order of Napoleon Bonaparte.

Conservation

The hat is made out of felt and over the centuries this material has dried out and torn in various places. Mrs. Carola Holz (c.holz@tiscali.nl), a conservator at the Rijksmuseum, Amsterdam, carried out the conservation work and the hat is now in a stable condition.

The paper documents were conserved by Andrew Thompson of the conservation studio, *Restorient* (www.restorient.com). Mr. Thompson became fascinated, just like everyone else at the TRC, with the hat and its history. During the conservation of the paper a watermark was discovered in the document paper, which identified the paper makers as *Stolk & Reese*, a Rotterdam paper manufactory that is still in existence.

Booklet and exhibition

The TRC raised the money for the conservation of the hat in 2010, thanks to several very generous donations. The following stage is to write a booklet about the hat, with information about the Visser family, the Hatmaker's Guild, hat fashions, and the conservation of the cap. The TRC is also discussing with Leiden Council about a small exhibition in Leiden City Hall in the autumn of 2011 about the hat and its place in Leiden history.



A late 19th century Chinese embroidery (TRC collection)

Acquisitions, Purchases and Gifts

2010 has seen a major change in the collection of the TRC. Prior to the move to the new premises on the Hogewoerd, gifts of garments were occasional. In 2010 it became normal for people to pop in every week with items for the collection. During 2010 over 600 items were thus added to the TRC collection. As a result the TRC garment and textile collection is rapidly developing into something very special and with geographical and historical depth. The collection now is of national and international importance.

In previous newsletters we have been able to name many of the people who have given us items. This is no longer feasible – the list is too long! For all the gifts we are grateful, and a big word of thanks to everyone who was so kind and generous. So it was decided that highlights would be mentioned.

In January we were given a collection of late 19th and early 20th century garments including chemises, a bustier, hat and a complete wedding dress from about 1890. It is an amazing collection that came in a very small suitcase.

An army uniform was donated by Mr. H. Lodder, which he had worn during the Second World War (1939-1945). It is a British army uniform, but with a Netherlands patch on the shoulders.

Following the death in 2008 of Mr. Herman Rosa, a specialist in Dutch regional dress, a number of garments from Marken, Urk and Volendam were given to the TRC. The passing of Mr. Rosa marks the end of an era in the study of Dutch regional dress and he will be missed by many.



A sheet of Chinese embroideries from the late 19th century (TRC collection)

Shortly afterwards we were given a variety of objects by Mrs A. Hogenberk-den Tex. These included Dutch laces, and various sheets and individual examples of Chinese embroidery. Among the objects there turned out to be a late 18th century painted bag for a lady.

During the summer, Mrs. A. Knoop gave the TRC a large collection of textiles and garments from Africa, the Americas, Scandinavia as well as Asia, notably Japan and China. The Chinese items included a Mao suit from the 1970s. These suits were once very easy to get, but suddenly vanished in the 1990s. Many of the suits now available are replicas made for the tourist market, so it was exciting to be given an original one.

During 2010 the TRC was given at various times complete outfits from Bhutan, Pakistan and the Ibo tribe in Nigeria by Dr. B.E. Kwast. She had worked in these lands and been given the outfits as presents.

In November 2010 the TRC received a range of baby items worn by Mr. De Haan during the first half of the 1940s. These garments will form part of a future exhibition about clothing during the Second World War.

In addition to donations, a number of pieces were purchased by the TRC as part of specific projects and fieldwork.



Ibo cloth from Nigeria (TRC collection)

A number of saris and embroidered items, for example, from India were acquired as part of the Indian embroidery project.

Miss T. Rooijackers, a PhD candidate, Leiden University, purchased a number of items relating to the Coptic Church and its congregation in Egypt. The aim is to have an exhibition on the theme of the Copts in 2012 or 2013.

In order to acquire balance in the TRC's Middle Eastern collection, a collection of Ultra-Orthodox and Orthodox Jewish clothing was purchased in Jerusalem. There are many more pieces needed in order to make a representative collection, but this is a fascinating beginning for a very complex subject.



Detail from a wedding sari from southern India (TRC collection)

In preparation of the Turkish circumcision exhibition, various garments and outfits were acquired by Miss Y. van Santen, a TRC student from Leiden University. She was interested in the social role of circumcision and related fashions.



Woman in the Fes suq, Morocco, working on a piece of embroidery (July 2010)

During the summer of 2010, Dr. G. Vogelsang-Eastwood was in Morocco and had the chance to purchase a range of modern Moroccan embroideries and related equipment. These items were acquired as part of the major project, *Embroidery from the Arab World*. Similarly, in December 2010 Dr. G. Vogelsang-Eastwood and Mrs. M. Porthoine-Ter Kuile, were in Tunisia (leaving one day before the demonstrations started). They were there as part of the major project, *Embroidery from the Arab World*. During their stay in Tunis they were able to acquire a number of pieces of Tunisian embroidery, which will help show the great diversity of this form of decorative needlework from this country.

As part of the preparations for the TRC Afghan dress exhibition, various shopping lists were emailed to Afghanistan. This resulted in a range of garments from Uruzgan and Kandahar, which were specially made for the TRC by local tailors.

A big thanks is due to all those who have given or helped us acquire items. Your support is greatly appreciated.

Exhibitions and Displays

During 2010 the TRC was involved in a number of displays and exhibitions on the theme of dress. The TRC also produced some digital exhibitions in order to reach a wider audience. Several of the exhibitions took place in other venues, but two (??) occurred in the TRC's new premises on the Hogewoerd, Leiden.

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Kangas: Women's clothing from East Africa

TRC Gallery
(November 2009 – March 2010)



Group of Massai women from Tanzania wearing kangas

A *kanga* is a large cotton cloth worn by women from along the whole of the East African coast, especially in Kenya, Tanzania and on the island of Zanzibar. Its characteristic feature is the short text printed on the cloth. *Kangas* are also worn by some women in Oman, due to long-standing historical connections between the various countries.

Kangas and similar garments have been part of the East African, Swahili dress code since the late 19th century. They are still regarded as an essential item of a woman's wardrobe. They are worn on a daily basis in and around the home, as well as for important occasions such as weddings and funerals. But their designs, colours and texts are not static. They are constantly being modified and adapted to the current political and economic situation and customer demands.

Throughout the decades *kangas* have adopted textual and decorative elements from African, Arab, Indian and European sources. As a result, modern *kangas* reflect the international nature of Swahili culture.

This TRC exhibition attracted many visitors, and is now available for loan to suitable museums and institutes. Please see the TRC website for further information.

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Oya: Turkish lace

TRC Gallery
(December 2010 – March 2010)



*Daisies made from needle lace oya
(TRC collection)*

For hundreds of years Turkey has been famous for the production of decorative textiles, including a wide range of gold and silk embroideries of the highest quality. But there is also a ‘minor’ textile art that over the last few hundred years Turkish women have brought to a high level of design and technical skill, which is not so well known. This textile art is generally called *oya* or Turkish lace. The term *oya* includes a range of lace techniques that are used to decorate garments, especially women’s headscarves, and a wide variety of household textiles such as sheets, tablecloths and towels.



*Modern Turkish jewellery made from oya (photo
by J. Kolkman; TRC collection)*

Most *oya* is made by women at home or in groups and although there are many contemporary magazines and books illustrating *oya* patterns and designs, the making of *oya* is very much a question of personal taste and contacts. Young girls usually learn the technique from their mothers, grandmothers and aunts, while the modern designs and patterns

often come from younger female relatives, friends and by looking at what other women are making and wearing.

The production of *oya* is a tradition that is very much alive and well in Turkey and there are thousands of enthusiastic *oya* makers. *Oya* is not only used in traditional ways, there are also many young fashion designers who are fascinated by it and use it in ‘new’ ways. *Oya* is also an important social and cultural link with Turkish women living in other countries. The swapping of designs and patterns, the wearing of *oya*, in all its different forms, help bring together women of the Turkish origins.

This exhibition is now available for loan to suitable museums and institutes. Please see the TRC website for further information.

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Embroidery from the Arab World

TRC Gallery
(9th March – 22nd August 2010)

The first major and official opening exhibition of the TRC in its new home was the colourful *Embroidery from the Arab World*. The exhibition was opened by Prof. L. Leertouwer, the chairman of the TRC Board.



*Dr. G. Vogelsang-Eastwood with Siwa bride, a
part of the Arab Embroidery exhibition*

This was the first time in the Netherlands that an exhibition was dedicated to the various types of embroidery from the Arab world. Embroidery has played a role in the social and cultural life of communities, as well as reflecting economic and political changes. On display were over 60 examples of embroidery, which came from various Arab countries including the Eastern Mediterranean, Egypt, Morocco, Oman, Saudi Arabia, Syria and Yemen.

The exhibition looked at various styles of embroidery and how this versatile textile technique is used to decorate men and women's clothing in a wide variety of forms, colours and designs. The role of the French embroidery company of DMC was highlighted as it has influenced Arab embroidery, especially that from the Mediterranean region, for well over 100 years.

Some of the embroideries on show were made out of silk, others of linen or wool. Some garments on display were decorated with large, abstract and colourful patterns, other examples were small, geometric and very precise. Many garments were further embellished with a wide range of beads, shells, coins and amulets. The oldest embroideries on display were two fragments from children's tunics, which date from about the fifth century A.D. These rare pieces come from Coptic Egypt. More recent items included an early 20th century dress and velvet jacket from Bethlehem; a late 20th century man's cloak from the High Atlas mountains of Morocco, Bedouin dresses from the Northern Sinai; wedding dresses from Morocco, the Siwa Oasis (Egypt), and Saudi Arabia, as well as various types of indigo dresses from Yemen.

As a result of the interest shown in this exhibition and the accompanying book, it was decided to extend the overall TRC project by including all the main regional forms, literally from Morocco to Iraq (see below).

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Saris

Volkenkunde Museum, Leiden
(21st March – 19th October 2010)

There are only a few items of clothing that have become global images and the *sari* worn by Indian women throughout the world is one of them. They are worn by women of many different religious and cultural groups from the north of India to the island of Sri Lanka in the south.

The origins of the *sari* are believed to date back to at least the second century BC. One reason for the continued popularity of this form of draped clothing is a long established belief by (elite) Hindus that cut and sewn cloth is impure. As a result, the cloth used for *saris* is neither stitched nor tailored as is normal with Western style clothing. Over the centuries, contact with other cultures, trade and economic links, and the development of varying local skills have all meant that a wide variety of sari styles and forms have developed to accommodate local needs and

aspirations.



Detail from a batik sari (photo by J. Kolkman; TRC collection)

The exhibition was intended to show various techniques used to decorate saris: painted, printed, woven and embroidered. In its final form the exhibition included over 40 saris for women and children, of which 8 figures were dressed in various styles of sari draping including traditional styles from West Bengal, Tamil Nadu and the more modern style of Bollywood retro. The draping of the saris in the exhibition was carried out by ladies of the local Indian community.

The exhibition was officially opened by Mrs. Singh, the wife of the Indian Ambassador to the Netherlands.

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Embroidery from Central and Southeast Europe

Pieterskerk, Leiden
(24th -28th March 2010)

For hundreds of years, embroidery has played an important role in the life of the various ethnic groups living in what is now Central and South-eastern Europe. The embroidery produced in this vast area provides some of the most colourful forms of needlework to be found anywhere in Europe. This whole area, large parts of which are commonly known as the Balkans, now comprises a large number of independent states. It stretches from the Czech Republic in the north to Greece in the south. In the not so distant past, most of these lands formed part of the Austrian Empire (in the north), and the Turkish Ottoman Empire (in the south). For centuries this region has been a crossroads of many cultures and religions, Greek, Roman, Byzantine, Christian, Islamic, Ottoman, all of which is reflected in the designs, colours, and styles of embroidery.

Traditionally, the embroidery in Central and South-eastern Europe is used to decorate both men and women's clothing, as well as a wide range of household items such as curtains, cushions, sheets and towels.

This was a small exhibition that showed various types of embroidery styles from former Czechoslovakia, Greece, Hungary, and Rumania. The aim of the exhibition was to show some of the subtle and startling textural and colour effects that are associated with the embroideries from this region of the world.

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Three Takes on Dress

TRC Gallery, Leiden;
(30 August 2010 until 20 October 2010)

Dress is about what people wear to say who they are, what they are doing and why. The latest TRC exhibition, *Three Takes on Dress*, presented three totally different snapshots about dress from India, Jordan and Turkey. *Three Takes on Dress* was made by various staff members and students from Leiden University.



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A thob `ubb from Salt, Jordan (photo by J. Kolkman; TRC collection)

The Thob `Ubb: The longest dress in the world?

This exhibition featured a Bedouin dress from Jordan that is 3 metres long and nearly 2.5 metres wide, sleeve end to sleeve end. The story goes that women

started to wear these enormous dresses in order to prevent tax collectors taking small items of value such as money and jewellery. It would have been a brave man who was prepared to search these Bedouin women!

The exhibition included original garments, plus replicas for children and adults that could be tried on. These proved to be very popular as visitors could not believe that such a long dress could actually be worn, let alone that people could walk around in them.

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Badla: silver embroidery from India, Iran and Egypt

Badla is a metal thread embroidery technique that is thought to have originated in India and then spread throughout the Middle East. The Egyptian version became popular in the West during the 1920s following the opening of the tomb of Tutankhamen and the ensuing Egyptomania. The exhibition included fine nineteenth and twentieth century examples from India, Iran and Egypt, as well as a rare 1920s flapper dress from Europe that is made out of two Egyptian shawls.



Studio photograph of a woman wearing a badla dress and shawl (Egypt, c. 1930, TRC collection)

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‘Prince for the Day’: Turkish circumcision outfits

One of the most important markers of a Muslim boy's life is his circumcision. This operation identifies him as a member of the Islamic community. When this event occurs varies from one country to another. In Turkey, for example, it normally takes place when the boy is between 6 and 10 years old and for one day he is regarded as a prince and treated to a large party to celebrate this important moment. The exhibition included a late nineteenth century circumcision outfit, as well as several examples of the current fashions in Istanbul.



Turkish boy in his 'princely' outfit (Istanbul summer 2010)

This exhibition was organised by Miss Yvonne van Santen as part of her BA studies in Turkish language and culture at Leiden University.

Well-Dressed Afghanistan TRC Gallery (5th November 2010 – 23rd March 2011)

This large TRC exhibition of Afghan clothing was set up in order to introduce the visitors to an aspect of Afghanistan that amidst the turmoil and violence

now dominating the country, has long been neglected. For hundreds of years Afghanistan has been at the crossroads between Asia, India and the West. During all that time, Afghanistan changed its name many times, but one thing that has not changed is the love the Afghan people have for colourful clothing, jewellery and embroidery.

The materials, designs and colours used by the Afghans for their clothing reflect the central and strategic location of their country. This aspect is found among all the people. The main ethnic groups in Afghanistan are the Baluch, Hazaras, Nuristani's, Pashtuns, Tajiks, Turkmens, and Uzbeks. Each group has its own special way of living and its own history and background, which are reflected in their traditional dress. Some of these garments are relatively plain, others are decorated with woven, dyed and embroidered patterns in bright colours. Some garments are made of silk, others of heavy felt reflecting how cold the temperature can be at night in the mountains.



Afghan girl from the Kandahar region (photo by Hans Stakelbeek).

Although Western styles of clothing are becoming more widespread, the Afghan people are proud of their traditional dress and use it as often as possible, especially for special occasions such as the religious Eid festivals and the New Year celebrations at Nauroz.

The exhibition includes over 30 outfits, plus other garments and accessories, for men, women and children. There is also an unusual outfit for *buzkashi*, the aggressive game of 'polo' played by Afghan men

on horseback. In addition there is the opportunity to try on a *chadari* (*burqa*), the (in)famous Afghan veil for women. Also on display is a series of photographs taken by the Dutch photographer, Hans Stakelbeek, who spent many times in Afghanistan on behalf of the Dutch Ministry of Foreign Affairs. The organisation of the exhibition was supported by Dr Willem Vogelsang, former curator Southwest and Central Asia of the National Museum of Ethnology, Leiden, and since June 2008 working in Uruzgan, Afghanistan.

The exhibition was opened on the 5th November 2010 by H.E. the Honorary Consul for Afghanistan in Rotterdam, The Netherlands, Mr. Ehsan Turabaz. The opening was attended by over 85 people, many of whom stayed to enjoy an Afghan meal.

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Chitchat Productions

While we were preparing for the Afghanistan exhibition a Canadian/Afghan film company, *Chitchat Productions Inc.*, paid a visit to the TRC. In particular, the producer, Ms. Brishkay Ahmed wanted discuss *chadaris* and *burqas*. The information was needed for a documentary film on the history and role of the *chadari* in Afghanistan. The film crew first came on the 11th May, and then returned at the beginning of November, following the opening of the exhibition in order to take further footage. All being well the documentary will appear in 2011.

Loans

Oman Exhibition

Nieuwe Kerk, Amsterdam
(17th October 2009 – 18th April 2010)

The TRC acted as advisors to the Nieuwe Kerk Amsterdam with respect to textiles and dress for the large exhibition on Oman. The TRC also wrote the chapter in their catalogue on the subject of textiles and dress. Garments from the TRC's collection were on display.



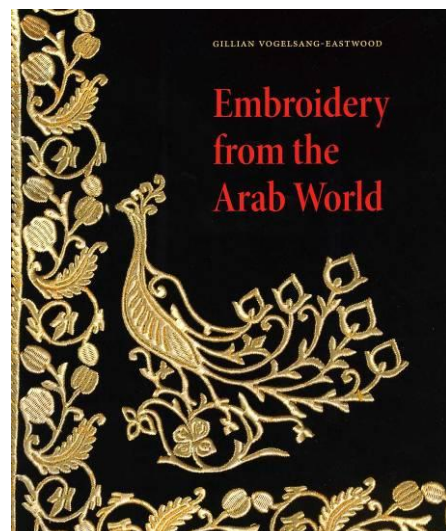
*The opening 'scene' of the Oman exhibition
with the TRC Omani garments*

Publications

Embroidery from the Arab World
Gillian Vogelsang-Eastwood

The world of Islamic and Arab art is well known for its beautiful calligraphy, its manuscript miniatures, the exquisite geometric designs on wood, its pottery and silverware, but little has been said until now about another important aspect of Arab culture, namely its embroidery.

For hundreds of years, embroidered textiles have decorated homes, public buildings, animals (especially horses), as well as the clothing of men, women and children. Embroidery has played a role in the social and cultural life of communities, as well as reflecting economic and political changes.

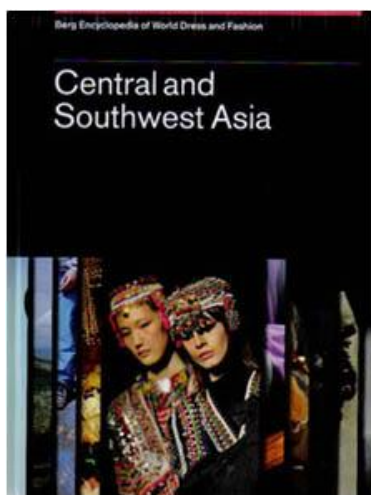


This is the first time that there is a book about the various types of embroidery from the Arab world. This richly illustrated book presents numerous examples of embroidery from various Arab countries including the Eastern Mediterranean, Egypt, Morocco, Oman, Saudi Arabia, Syria and Yemen. The book illustrates the diverse styles of this huge region and shows how the many techniques used create a wide range of forms, colours and motifs.

Primavera Press, Leiden, 2010; ISBN: 978-90-5997-089-2. This book is available from the TRC shop and webshop, price €27.50, exc. postage.

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Berg Encyclopedia of World Dress and Fashion



Berg, Oxford, is well known for its publication of books about textiles, dress and fashion. It initiated a monumental project entitled *Berg Encyclopaedia of World Dress and Fashion*. The series, completed and published in the summer of 2010, includes ten volumes dedicated to the study of world dress and fashion. The editor-in-chief of the encyclopaedia is Dr. Joanne Eicher, Minnesota University, USA. Dr. Gillian Vogelsang-Eastwood was asked to be editor of volume 5, Central Asian and Southwest Asian dress. This volume of the encyclopaedia covers dress in Turkey, the Eastern Mediterranean, Sinai, Arabian Peninsula, Iranian Plateau, Afghanistan and Central Asia. Many of the garments in the TRC collection were used to illustrate the volume.

One of the initial ideas of the TRC, from many years ago, was to publish an encyclopaedia of Middle Eastern dress, so the opportunity to work with this project meant the fulfilment of this long-standing ambition..

For further information about this series, please contact: EncyDress@bergpublishers.com

TRC Projects

Much of 2010 was spent organising various exhibitions and administrative work in the collection, library and shop. So, although various projects that were started in previous years were pursued, no new research projects were added. 2010 was particularly noted, for example, for the decision to expand on its *Embroidery from the Arab World Project* and to work on the *Kimono Project*. Further details are given below

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Embroidery from the Arab World (extended version)

Embroidery has played a role in the social and cultural life of communities, and has influenced their economics and politics. And the Arab world is no exception.

The Arab world is a vast and complicated area. It stretches from the Atlantic Ocean (Morocco) in the west, to Iraq in the east, and from the Mediterranean



in the north to the Horn of Africa, the Arabian Peninsula and the Indian Ocean in the south. It thus basically consists of North and East Africa (Mauritania, Morocco, Tunisia, Algeria, Libya, Egypt, Sudan, Somalia), the Eastern Mediterranean (Jordan, Israel/Palestine, Lebanon, Syria), the Arabian Peninsula (Saudi Arabia, Gulf States, Oman and Yemen), and Iraq.

Bridal dress from Saudi Arabia: embroidered using a tambour technique with metal thread (TRC collection)

The term 'Arab world' is something of a misnomer, since it is far from homogeneous. It includes numerous different cultures that were brought

together by Islam in the seventh and eighth centuries A.D. With the spread of Islam came the Arabic language, which became the *lingua franca* of all of the Arab lands and nowadays is spoken by approximately 360 million people. Many of these countries include other ethnic, cultural and religious groups, such as the Berbers in Morocco, the Jews in what is now Israel, and the Kurds in Iraq.

Following the publication of the book *Embroidery from the Arab World*, and the TRC exhibition with the same name, the decision was made to take this subject another step forward. The extended project is looking at the role and forms of various kinds of embroidery in the Arab World: past, present and future. It will include a very wide range of objects including decorated garments and accessories for men, women and children, as well as household items, such as curtains, cushions, tent dividers, animal trappings, and so forth.

Themes within the research include iconography, colour, symbolism, uses and the social role of embroidery. In addition, attention will be paid to materials, equipment and techniques. The future of embroidery will be represented by examples by modern Arab artists who use it as their creative inspiration or main technique. In addition leading Arab fashion designers will be asked for examples of their work that include regional forms of embroidery.

This project is being carried out by Mrs. Widad Kawar, (Amman, Jordan), Mrs. Layla Pio (Amman, Jordan), Dr. Meriem Chida (Washington State University), and Dr. Gillian Vogelsang-Eastwood.

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Kimono Project: Visit to Japan 28th December 2010 - 16th January 2011

The TRC's kimono specialist Dr. Anna Beerens visited Tokyo over the New Year period. The New Year is the most important festival in the Japanese calendar and provides an excellent opportunity to observe new kimono styles. In addition, Monday the 10th of January was *seijin no hi* ('Coming of Age Day'), the day everybody who will be twenty in the course of the year officially comes of age. It is customary for girls to wear expensive kimono.

There was only a limited budget this time, so it was not possible to make extensive purchases. Nevertheless various basic items were bought in second hand shops, including a summer 'jacket' for a woman of very fine linen. In addition, many pictures were taken, valuable contacts were renewed and the latest kimono magazines were bought.

The intention to collect outfits and accessories for each of the four seasons is acquiring some urgency. As people own less kimono, there is a tendency towards neutral 'multi-purpose' outfits. Moreover, it is obvious during such a festive period that many women just want to wear the one good kimono outfit they have, even if it is 'out of season.' It is to be feared that knowledge about seasonable motifs and colours will slowly (or perhaps even rapidly) disappear. In view of all this, Dr. Beerens is going to apply for funding to conduct a more fundamental investigation into changing attitudes.

Lectures and Workshops

Throughout the year members of the TRC have given talks, lectures and workshops on various aspects of dress and the TRC's collection. The main difference is that many of these courses are now given at the TRC on the Hogewoerd and not just at external venues.

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Arab Embroidery Workshops

During the period of the exhibition on embroidery from the Arab World a number of workshops were given that looked at both the techniques and the stitches used. In addition, there was the chance to look in detail (front and back) at a wide range of garments from the region which illustrate these techniques. These workshops proved to be very successful and will be repeated in the future.

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Kimono Lecture

Dr. Beerens, with the help of Mrs. Ogawa, presented several demonstrations during 2010 about the different type of kimono worn in Japan and their social context. In addition, a demonstration was given about how a woman's kimono is 'constructed' and the complex nature of the cushions, padding, belts and strings, which are used to give the kimono its straight lines.



Dr. Beerens and Mrs. Ogawa during a lecture and demonstration about the kimono.

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Oya workshops

Three workshops were held during the period of the *oya* exhibition. These workshops were given by ladies of *Stichting Fatih*, Leiden, a Turkish community group. Two of the workshops were about *oya* making – using needle and crochet techniques. The third workshop was about the different ways of wearing headscarves within the Turkish community. All of these workshops were very informative and fun, albeit a bit frustrating at times as crocheting in the Turkish manner is different from that taught in northern Europe!

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Prayer beads

The idea of a workshop on prayer beads and their uses sounds a little dull, but it is anything but. The workshop on the 21st April 2010 looked at the range of prayer beads used by all the world's major religions and the different ways of using them (prayer, meditation, and so forth). The workshop was 'added' by the TRC's extensive collection of prayer beads that literally come from throughout the world.

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Tutankhamun's Wardrobe

Dr. G. Vogelsang-Eastwood presented various lectures and demonstrations on the theme of *Tutankhamun's Wardrobe*. The aims of these talks were (a) to show the basic range of garments worn by the famous ancient Egyptian pharaoh, (b) to see what has survived, and (c)

how to extract as much information as possible out of a group of archaeological textiles.

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Well-Dressed Afghanistan

During the exhibition *Well-Dressed Afghanistan* various lectures and guided tours of the exhibition were given by Dr. G. Vogelsang-Eastwood and Dr. W. Vogelsang. The last mentioned is a specialist in Afghan history and culture and co-curator of the exhibition. The lectures and guided tours highlighted various aspects of the exhibition, notably the cultural and political history of the country, the various ethnic groups, dress variations and the role of embroidery in Afghanistan.

External lectures and workshops

During 2010 the TRC was involved in a number of lectures and workshops for various outside groups.

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Archaeological Textiles (January 2010, Leiden University)

In January 2010 Dr. G. Vogelsang gave a lecture about textiles to the first year students from the Department of Archaeology, Leiden University. There were over 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. Several students became TRC volunteers following the lecture and practicals.

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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.

During 2010 this lecture was given at for the Rotary Club, Leiderdorp (20th January), twice on the 10th February at the Haagse Hogeschool, Den Haag; on the 22nd April for the Quilters, Nijkerk, and then for the national, Dutch Weaver's Guild day. On the 8th November the lecture was given to the International Woman's Club, Den Haag, and on the 12th and 13th of November for the Quilters' Guild, Zuid-Holland.

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Other lectures and events

Other external lectures given by the TRC included one on Omani dress as part of the Nieuwe Kerk, Amsterdam, Oman exhibition. An evening about saris took place at the National Museum of Ethnology, Leiden, as part of their exhibition about Indian saris.

On the 23rd May Dr. A. Beerens and Mrs. R. van der Velde, organised a Dutch regional dress evening for a group of ladies from the *Stichting Fatih*, Leiden, a Turkish community group. *Stichting Fatih* asked the TRC to help because many Turkish ladies are fascinated by Dutch regional dress, but were unsure about how to get further information.



Dutch regional dress evening at the Stichting Fatih, Leiden

Finally, undergarments and the Middle East was the subject of a lecture for the *Textielcommissie* day, Utrecht (4th November 2010). This lecture looked from the erotic to the not so erotic undergarments worn by various ethnic and religious groups in the Middle East.

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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