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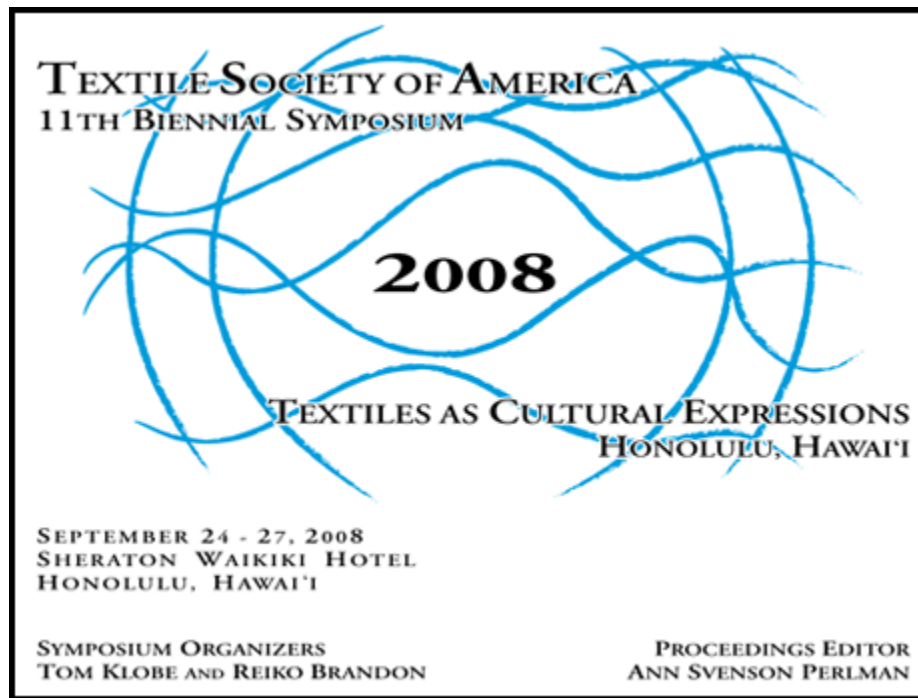
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Abstracts

A

A Semi-Trapezoidal Tunic with Curved Warp Borders; The Pica-Tarapaca Complex of North Chile (900-1450A.D.) and Strategies of Territorial Control

Carolina Agüero

During the time in the Andes known as the Late Intermediate Period (900-1450 AD), the Tarapacá region was socially integrated with societies that articulated resources from different areas through numerous strategies of exploitation. Dispersed settlements in the region suggest methods of habitation like those known to llama caravan traders.

Although it has been explained how, in this period, the Pica-Tarapaca Complex controlled the territory, it has not been studied how the inhabitants of the area understood their common identity. It might be assumed that if identity is recognized as one aspect of sociopolitical connection, then affiliation with the Pica-Tarapaca Complex would be expressed in specific aspects of material culture, in this case, in a shared textile technology.

A type of semi-trapezoidal tunic with curved borders is a garment style known to have been used in the Pica-Tarapaca region during the Late Intermediate Period. Images of this tunic were painted and etched on stone in the interior river valleys of north Chile dating to 1000-1290 AD (calibrated). These images allow the exploration of the ways clothing style is used to express cultural affiliation. In addition, the distribution of images of this garment style in the valleys that drain into the Pampa del Tamarugal and along the borders of the zones associated with the Pica-Tarapaca Complex, indicate that this clothing style was created and used to specifically display the cultural identity of the territory, providing evidence of the use of material culture to gain and maintain power.

Soft or Modern? Delineating Curtains in Domestic Interiors of Modern Architecture

Açalya Allmer

"My windows hung with lace curtains (Valenciennes, Venice, Bruges, Scotland) combined according to the formula: $= m(m - 1)(m - 2) \dots (m - n + 1)$." These are the words of Bourgeois, the fictive character in Le Corbusier's seminal book *The Decorative Art of Today* (1925). Le Corbusier's witty attack on curtains was common in the dominant rhetoric of modern architecture in which drapes and curtains were regarded as superficial, fleeting, and effeminate. This paper deals with curtains in domestic interiors, exploring the correlation that exists between the representation and function of the drapery in modern architecture: display, excess and luxury. It does not set out to offer a history of drapes or curtains, but to explore certain aspects and the ways in which it has been used in domestic interiors of the early twentieth-century. Why do we have curtains? How did they emerge? What roles do they play? What is the difference between curtains and drapes? How can we define "modern curtains"? Why did modern architects prefer built-in curtains? Tracing the different roles that drapes and curtains played in the domestic interiors of the nineteenth and early twentieth-century, I will show that curtains – as opposed to drapes – reappeared, yet in a different role, namely practical, anonymous, impermanent, and unobtrusive.

‘Ili Iho: The Surface Within

Maile Andrade

‘Ili Iho: The Surface Within will explore contemporary visual reflections, from an indigenous perspective, based on ancestral creations which delve into the surfaces within. ‘Ili Iho thus considers how thin the veil between the past and present; the traditional and contemporary – revealing how surface the surface truly is. Issues considered will include: native practitioner as scholar and expert; material culture and ownership; and the respective responsibilities and burdens of the observer and the creator.

Status and Textiles in Pre-Contact Hawai‘i: Kapa, Netting and Featherwork

Linda Arthur and Desoto Brown

The material culture of Hawai‘i has consistently reflected the tropical environment and the cultures of its immigrants. The major forms of textiles that were used in dress in pre-contact Hawai‘i included featherwork capes and helmets; hats and other items woven of the leaves of the hala tree; barkcloth (kapa) for clothing, decorated with the same designs as found on tattoos, and ornaments such as leis worn around the head, hat or neck. Leis were made with vines, flowers, feathers and shells.

Prior to western contact, the Hawaiian religious system was a stratified system in which The Hawaiian people, their chiefs and the gods were intimately connected. Social status was based on genealogy; kings, queens and the royal class (ali‘i) were considered to have been descended from the gods and had power (mana) as a result of that divine lineage. Textiles and clothing that were worn by the ali‘i also had mana as a result of their use by people who had mana.. Consequently, textiles were symbolically connected to power and authority. Status was made visible through the use of textiles, clothing and other forms of material culture that were used to both signify and sustain social inequality.

This paper derives from the investigation of primary source material at the Bishop Museum, Mission Houses Museum and Special Hawaiian Collections at the University of Hawai‘i, all in Honolulu, in addition to both published and unpublished secondary sources found in Hawaiian and mainland US libraries.

The Multi-Ethnic Origin, Development and Creolization of Hawaiian Prints

Linda Arthur and Dale Hope

Hawai'i is a multi-cultural state with no ethnic majority, and Hawai'i's textiles have become visible manifestations of the state's ethnic mix. A pan-ethnic regional identity, referred to as local identity, can supersede other ethnic identities in the local population. In the case presented here, regional identity is expressed visually by Hawaiian residents, many of whom regularly wear aloha attire to express multi-ethnic identities that are tied to a pan-ethnic local identity. The aloha shirt in particular, represents local identity and is a unifying symbol of the aloha spirit, a major theme in Hawai'i that represents the appreciation of diversity. Based on triangulated research methods, this paper reports on the design evolution of the aloha shirt and Hawaiian prints in the 1930s to the contemporary design and use of the aloha shirt. We show that the shirt's style lines and design motifs developed from the interaction of multiple immigrant groups. As numerous immigrant groups arrived in Hawai'i, they adapted by developing symbolic systems that brought diverse elements together. This creolization occurred on two fronts, language and textile prints. A creole language, Hawaiian pidgin, developed alongside the formation of the aloha shirt, which was a visual form of creolization. Both pidgin and Hawaiian textiles became unifying symbols for Hawai'i's people. Over time, pidgin and creolization in textile prints have continued, as both bring people of different ethnic backgrounds together, and the garment and language continually assert "local" identity in Hawai'i.

"-Omoshirogara-": Textile Design and Children's Clothing in Japan 1910-1930

Jacqueline M. Atkins

Textiles provide excellent visual canvases for the presentation of new cultural values and ideas, and the traditional clothing of Japan, which encompasses a kimono's individuality in its surface design, offers an ideal example. The early 20th century in Japan was a culturally and technologically expansive period in which changing societal trends and mores were reflected in textile designs that presented a visual compendium of the 'modern.' These designs, termed omoshirogara (interesting designs), mirrored contemporary popular culture and captured the essence of a rapidly modernizing country.

These dramatic textile designs appeared in adult kimono, but the range of designs for children—especially boys—is striking. Although many school-age Japanese boys wore Western-style clothing, younger boys wore traditional garments, and, ironically, modernity flourished in the textile designs produced for this group. Motifs ranging from cartoon characters such as Mickey Mouse to new (for the Japanese) sports such as baseball were depicted in many variations, along with the latest modes of transportation: trains, autos, and airplanes, which encapsulated the soaring spirit of modernity for the Japanese. The growing militarism of the 1920s—another face of modernity—also found its way into design, with child soldiers, bombers, and battleships replacing traditional warrior imagery. These designs appeared on ceremonial garments such as *omiyamairi* (shrine-visiting kimono) as well as everyday kimono. Because parents, not children, chose the garments, they were, consciously or unconsciously, using their children to mirror their own values to the public at large. The imagery contributed to a sense of social cohesion by influencing, acculturating, even indoctrinating the wearer to the overt values of society.

The Kamehameha Schools Heritage Center and Traditional Hawaiian Art Forms

Gussie Rankin Bento, E. Nuʻulani Atkins, Duncan *Kaʻohuokaʻala* Seto

The Kamehameha Schools was founded in 1887 by Princess Bernice Pauahi Bishop, great-granddaughter of King Kamehameha I, to provide educational opportunities for Hawaiian children. Today its wide range of school programs and rich traditions touch the lives of thousands of individuals throughout the State of Hawaiʻi. The Bernice Pauahi Bishop Heritage Center, completed in 1988, honors the legacy of school's founder and her husband, Charles Reed Bishop. It provides lively programs in traditional Hawaiian arts for its students. This site seminar will focus on three unique Hawaiian art traditions—Hawaiian feather work, *kapa* or Hawaiian bark cloth, and *hala* or *lauhala* plaiting. Hawaiian feather artisans surpassed all other Pacific islanders in the variety and quality of their work, creating colorfully appealing garments and other feathered articles for use by the *aliʻi*, the rulers of Hawaiʻi. *Kapa*, or Hawaiian bark cloth, served as basic clothing in old Hawaiʻi. Considered the finest in the Pacific, Hawaiian *kapa* makers excelled in their workmanship, design, and tools of production. The art of *lauhala* focuses on the gathering, preparing and plaiting of *hala* leaves into fine mats used for floor coverings, as well as other objects of daily use. This cultural presentation will provide an introduction to the history of Kamehameha schools and a lively demonstration and discussion of the traditional art forms of Hawaiʻi. Highlights are *aʻhuʻula* (feather cape), *kahili* (royal standard) and feather lei, along with *lauhala* weaving and *kapa* making.

Wayside Exhibit at Ha'akulamanu (Sulphur Banks)

Keola Awong

This Site Seminar highlights the need for incorporating culturally sensitive approaches to the display of native objects and natural resources. Participants will have an opportunity to be among the first to have an on-site tour of the renovation of Hawaiian Hall, a masterwork of late Victorian museum design at Bishop Museum. This three-year project will be completed in the summer of 2009. Noelle Kahanu, a project manager at the museum will describe the new interpretation plan for the exhibits-one that emphasizes a complex layering of native perspectives and references to the artistry of feather workers, kapa makers, wood carvers and weavers. Maile Drake, collections manager at Bishop Museum, will discuss the consequences of an art museum's decision to omit interpretive information about objects collected during Captain Cook's voyages which included Tongan mats, tapa cloths, and waist mats. A third presentation by anthropologist Keola Awong will describe the collaboration between Hawaiian elders and Hawai'i Volcanoes National Park staff that resulted in an important shift in perspective regarding resource management and preservation issues. TSA gratefully acknowledges Bishop Museum as a participating sponsor of this site seminar.

B

Mending as Metaphor: Contemporary Fiber and Cultural Change

Mary Babcock

BRISTLE: Haptic Interfaces

Ingrid Bachmann

Founding Presidents Award Nominee

In this paper I will present two current research projects, Bristle and Shimmer. Bristle: Instinctive Surfaces and Responsive Environments involves the creation of textile and other material surfaces that change their form in response to external stimuli. These

stimuli include touch, proximity, and movement. The project is similar to one's "hair standing on end". When humans are excited or frightened, the arrector pili muscle at the base of each hair follicle contracts, resulting in the hairs on the body quite literally stand straight up. Recent developments in biotechnologies have disrupted the boundaries of human/machine to include the human-machine-animal interface. But another boundary to be breached in addition to organism/machine, is the distinction between animal/human. In this project I want to give technology back its pelt, to reintroduce the animal, the bestial into technology. I want to bring the tactility and sensuality of the world and of textiles into the realm of digital technology.

The second project, Shimmer, works with a specialized fabric printer to create immersive patterned installations that respond to touch and sound. Pattern increasingly functions as information in contemporary scientific discourse and Shimmer looks at pattern as a field, and not merely as ornamentation or abstraction. Pattern is a unique non-hierarchical form of visual expression that lends itself to immersive experiences. Pattern has the ability to create simultaneity of experience. In this project, pattern is viewed as information and/or language, not as ornamentation or abstraction. This project locates immersion as an embodied, aural, visual, haptic and social experience. Both Bristle and Shimmer function as immersive and highly tactile and participatory installations that allow for alternate forms of communication in the public sphere. Experimental in nature, these projects explore existing textile materials and technology as well as creating new ones.

A Stitch in Time: New Embroidery, Old Fabrics, Changing Values

Annin Barrett

Using contemporary embroidered artwork as a bellwether for changing social relationships, this paper will discuss how values regarding time, family and gender roles have evolved in the past couple of generations. Artists such as Orly Cogan, Louise Bourgeois, and Shanon Schollian embroider on vintage textiles to tell a new story about contemporary life. The past is invoked by the use of recycled household cloth, freshly stitched with a witty approach toward domestic imagery. This contrast between old and new textile layers signifies an elegiac distance from past ways of living and serves as a measure of how much society has changed in Western culture. It is significant that hand embroidery, once a past time to fill the leisured hours of housewives, has recently been revalued as a museum-worthy art medium in the work of Ghada Amer and others.

This research adapts Roszika Parker's 1984 social analysis in *The Subversive*.

Stitch to a new era of embroidery. Just as Miriam Schapiro and Judy Chicago used fiber arts to express the new social order that emerged as 1970s feminism, many contemporary artists in the last fifteen years have addressed the connection between textiles and a woman's current place in society. However, these artists do not necessarily define themselves as feminists. Made with an ironic sensibility, these newly embroidered, recycled linens comment on the nearly lost art of hand sewing in a playful reclamation of "women's work."

Learning/Teaching Digital Textiles: The Role of Culture and Location in Linking the Physical and the Virtual

Vicky Begg and Helena Britt

In this increasingly digital age, the learning and teaching of traditional skills and manual processes remains of paramount importance to undergraduate textile design education in the United Kingdom (UK). Previous research has evidenced that 'hand use, tactile skills and making by hand' by practitioners impacts upon digital tool use (Treadaway 2006: 117). In the majority of instances digital technologies have not replaced the traditional or manual, but have been added to and integrated in to the curriculum, facilitating opportunities for enhancement, innovation and the development of hybrid practices. This paper will examine the role of culture related to the structure of UK textile design education and more specifically student utilisation of digital technologies. It will evidence that location and access, whether physical or virtual, are key aspects in integrating digital technologies into education and practice. The Centre for Advanced Textiles (CAT) at the Glasgow School of Art (GSA) will be used as an example to demonstrate how both physical location and virtual access are vital to promote the further exploration of utilising digital technologies by practitioners from a multitude of different creative disciplines. Activities undertaken at the Centre provide mechanisms for knowledge transfer between industry and education, facilitating a new culture for textile design education and the next generation of designers. *Treadaway, C. (2006) Digital Imaging: its current and future influence upon the creative practice of textile and surface pattern designers. PhD thesis: University of Wales Institute Cardiff.

Catching the Light, Catching the Waves: The *Suzani* Collection of Doris Duke at Shangri La in Honolulu, Hawai'i

Carol Bier

Among the earliest collections of suzani in the United States is that acquired by Doris Duke, kept at Shangri La, the home she built in Honolulu. Nine of the suzani she purchased in India while on her honeymoon in 1935. In January 2005 the Shangri La Suzani Research Project initiated a collaborative effort to document Duke's collection with respect to materials, stitches, designs, patterns, colors, and ground fabrics. Suzanis represent an urban embroidery tradition in the 19th century and perhaps earlier; they are worked by young women of Uzbekistan and neighboring regions in Central Asia. Bright and colorful, they are large in contrast to most domestic embroidery work. They are used as hangings and covers, often initially for the household of a bride. With the collaboration of a curator, textile conservator, and technical assistant, three pairs of eyes all trained to look differently yielded a collective understanding that affected our vision and led to an analysis that distinguishes our work from that of others who preceded us in the study of suzanis. We began to recognize that variations in stitch type, size, placement, orientation and density, combine to play with effects of light. We came to understand that catching the light is clearly an intention of the design and construction. During the course of our analysis and documentation, we came to appreciate aspects of this needle craft that exhibit a clear articulation of the relationship of symmetry and beauty. While the stitching in each object was consistent, what particularly distinguishes the group is the careful attention to both symmetry and symmetry-breaking, and to contrasting patterns of local symmetries and global symmetries to create differing visual effects. This paper presents the suzanis of Doris Duke's collection, focusing on the playfulness in catching the light through the use of stitch, and joyfulness in the visual expression of beauty through the play of symmetry and symmetry-breaking.

Norwegian Natural dyeing: Art, Craft, Gender and Innovation - Natural dyes as a Tradition in Norway

Mette Biering

This paper describes how the knowledge about natural dyes survived the introduction of aniline dyes to Norway in the last quarter of the nineteenth-century. How this happened involved women, for there was a great campaign to keep the traditional colors alive for the continued use in woven cloth, coverlets, tapestries and folk costumes. At the beginning of the nineteenth century great efforts were made by women to restore and re-design traditional folk costumes; they were therefore in a position to keep the dye knowledge in the face of industrial competition. There was a country-wide search to gather dye recipes from people who lived in remote areas where traditional life remained unchanged well into the twentieth-century.

The Norwegian folk costume is today enjoying a "renaissance". Woollen skirts and jackets in different colors are richly embroidered with natural dyed silk or wool in a wide range of colors. Woven woollen ribbons in natural dyes are often used as belts or decoration. All of the color in a costume, which is worn with embroidered blouses or shirts and lavish silver jewelry, derives from the embroidery which varies in pattern and style from one region to another. At any big event in Norway, crowds in their folk costumes create a colourful display you can see from a great distance. What is very exciting is that the fashion industry has become aware of natural dyes as a trendsetting form of embellishment. A special effort has been made since the spring 2007 Oslo Fashion Week to promote awareness of dyes, and environmental and ethic issues.

The Norwegian Home Arts and Crafts Association (Husfliden) has kept alive empirical knowledge about natural dyes by sponsoring workshops all over the country. I have also lived abroad and studied dyeing elsewhere. Those influences came back with me to Norway.

My own work in natural dyes involves innovations in technique which can be seen in how I manipulate the dye and also the fabric. I describe this as "stunt dyeing". So you can see that the traditions and the folk costumes have had an influence on me. I have also adapted my own work to reflect the woman I am, where I have lived and worked, and also to show how past and present come together for me in natural dyes.

Bright and Daring: Japanese Kimono in the Taisho Mode

Reiko Mochinaga Brandon

Economically prosperous and culturally expansive, the Taishô era (1912-1926) was a unique period in the history of Japanese textiles. Visual motifs, newly introduced from modern Western art, merged with Japanese tradition to create kimono of daring design. Via mechanized spinning and weaving and chemical dyes introduced from Europe, these brilliant designs were applied to mass-produced women's silk kimono. Their surfaces carry strikingly graphic and colorful images influenced by European and American Art Deco. Simultaneously, small classic Japanese motifs were dramatically enlarged to create dynamic visual statements. Reflected in these kimono is the open-minded, optimistic dynamism of the era of "Taishô Democracy." Now women first entered professional careers outside the household and the first woman's magazine—Seito (Blue Shoes)—supported women's rights and suffrage. Electricity, radio, sewing machines and other household appliances began to change women's daily lives. In this "modern" environment, Taishô-style kimonos reached a huge audience of young Japanese women

via fashion shows and print advertising. They were promoted and sold at modern, efficient department stores newly established in cities. The jazzy new kimono styles swept the nation because of a confluence of new design, new production methods, and new distribution channels. These kimono continued to be popular in the following Shôwa era but production finally ceased around 1950, supplanted by Western clothing.

The Honolulu Academy of Arts' holding of more than 150 kimono in the Taishô Mode, forms one of the most extensive collections outside of Japan. This presentation introduces superb examples from the Academy's collection and will discuss their technical, artistic and social merits and the special circumstances of their development.

Social Cohesion and Cultural Expressions: The Case of the Sacred Textiles in the Armenian Orthodox Churches of Istanbul

Marlene R. Breu and Ronald T. Marchese

This paper reports on data collected from textiles used in the religious life of members of the Armenian Orthodox Church community of Istanbul, Turkey, specifically consecrated items associated with the expression of the Divine Liturgy. Our analysis of selected objects and their inscriptions revealed a valuable source of information about the culture and how it expressed itself in one of the key aspects of Armenian identity as a minority population in the Islamic society of Istanbul—its religion. The production and use of these artifacts contributed to the cohesiveness of a people both in Istanbul and in the Diaspora, where Armenians have maintained their social, historical and national identity largely through their religion and language.

The paper is based on ongoing data collection and analysis since 2000, with substantial new information in 2007. It focuses on the composition and design of the textiles and a large body of inscriptions found on the textiles and non-textiles to illustrate the intersection of individual, society and religion. It illuminates the cohesiveness within the Armenian Orthodox Church community of Istanbul and the shared social values and moral principles associated with Armenian identity as a result of the individual and collective contributions of textiles to the spiritual life of the community and the artistic accomplishments of its members.

Hawai'i's Textile Prints: Past, Present, Future

DeSoto Brown, Dale Hope, and Josh Feldman

This session presents an overview of Hawaiian textiles from pre-contact times through the development of Hawaiian prints and into their current usage. We will discuss the contemporary fashion scene and discuss the possible future for Hawaiian prints in a global fashion industry. The focus of each of the papers will be on putting the textiles into a cultural perspective, and in showing the impact of immigration and ethnicity on the development and use of Hawaiian textiles.

We present the history of Hawaiian textiles in the pre-contact period, and discuss the use of barkcloth, netting and featherwork. As western trade goods were seen in the islands, they eventually replaced barkcloth. When textile printing began, surface decoration of textiles featured ethnic design details, in the context of massive immigration into the islands. As the diverse ethnic groups assimilated, they developed symbolic systems that integrated elements of various cultures. A creole language, Hawaiian pidgin, and a creolized garment, the aloha shirt, both came to represent the blending of ethnic groups that characterizes Hawai'i today.

Hawaiian prints are used by most of the apparel manufacturers in Hawai'i today. Three people from the industry will be present at this panel as resource people. We will discuss current imagery found in Hawaiian shirts, and how local residents and visitors distinguish between tasteful and kitschy design, as well as manufacturers' views of tourists' taste preferences.

Claudy Jongstra: Transmitting Craft Heritage Through Contemporary Architecture

Susan Brown

".. textiles, so often no more than an afterthought in planning, might take a place again as a contributing thought."

When Anni Albers wrote "The Pliable Plane" in 1957, she expressed a vision for an integrated, rather than decorative, role for textiles in architecture. Dutch felt artist Claudy Jongstra has realized that goal. In the past five years, Jongstra has created works for some of Holland's most important public buildings: The Hague, the Amsterdam Public Library, the Rotterdam Kunsthall, The Lloyd Hotel and Cultural Center, and the Nijverdal City Hall and Cultural Center all prominently feature her felts, not as works of art commissioned to adorn public spaces, but rather as architectural materials which serve specific technical, as well as aesthetic, functions in these spaces.

Jongstra has developed a completely unique style which is highly refined in its craftsmanship, yet feels primal, with the gravitas of a natural material like stone or wood. She experiments intensively with the process of felting, as well as the raw materials: Jongstra raises her own sheep, mostly European rare breeds, and uses only natural dyes.

Based on visits to the sites and the artist's studio, and interviews with the artist and the architects, this paper will examine the technical and creative demands of these architectural collaborations, which benefit from felt's unique history as both a craft medium and an industrial "problem-solving" material. Claudy Jongstra both draws on and expands the rich textile heritage of The Netherlands through the successful integration of handcraft with contemporary design, giving deep cultural resonance to these important public works.

A Poem is a Robe and a Castle: Inscribing Verses on Textiles and Architecture in the Alhambra

Olga Bush

Founding Presidents Award Nominee

This paper studies the interrelationship between textiles, architecture and poetry in the Alhambra, the palatial complex of the Nasrids, the last Muslim dynasty in the Iberian Peninsula. Poetic figures likening architecture to textiles in parietal inscriptions, which I will call "textile metaphors," are the crux of this interrelationship. I limit discussion to a single example from the epigraphy of the Alhambra: a poem inscribed in the interior of the Qalaturra al-jadida, a tower-palace in the palatial complex. The focal point is the term *muwashsha*, common to the vocabulary of textile design and literary form, which is further employed here to describe architectural decoration.

The poetry, I propose, serves to articulate the aesthetic principles that underlie the design and perception of both the architectural decoration and luxury textiles. I also refer to the frequent use of inscriptions on Muslim textiles, where poetry likewise gives voice to aesthetics. I will then consider two groups of silk textiles associated with the Nasrid court workshop, in comparison with the decoration of the tower-palace, including its poetic inscriptions. The Qalaturra al-jadida stands as a concrete example of the integrated aesthetic experience of diverse, but harmonious media.

Although the Alhambra may be unique in the complexity of the triangular relationship between architecture, poetic texts and textiles, I conclude more generally that the

interrelationship between media was a principal element of the aesthetics of medieval Muslim courts, and, therefore, that consideration of that integration is crucial to the understanding of Muslim textiles.

C

Cross-Cultural Analysis: Connecting US to UK Research Culture in Textile Technology and Design

J. R. Campbell

Two years after having successfully progressed through the tenure-track process for promotion at a 'Research 1' institution in the United States, I was offered a position as a "Research Fellow" to direct research for a pre-established research centre focused on digital textile design technologies in an United Kingdom art and design academic institution. The transition from being an active art/design researcher and educator in the US to being a more focused researcher and postgraduate supervisor in the UK amounted to a large culture shock. Within the UK 'research culture' in art and design, textiles serve quite different cultural goals.

Through reflective analysis, this paper describes differences in funding, institutional and governmental motivations, constructs for collaboration, definitions of research in art and design, and in the resulting outputs and outcomes between the prevailing US and UK models. The paper will visually analyse the creative/research projects I have been involved in from both countries, looking to future directions in applying digital design technologies to fabric.

The results include more holistic and cohesive approaches to integrating digital textile technologies, demonstrating a potential blend of the cultural practices and values of the two 'research cultures.'

The Color of Women's Culture: Natural Dyeing as Self-Expression in America, Japan, Norway and Australia

Karen Diadick Casselman

Natural dyes are front and centre in academic and craft circles. The resurgence of attention is due to several factors. One is the popularity of natural dyes among European archaeologists and chemists who rely on dyes as an analytical tool for dating textiles. Scholars worldwide have developed a deeper cultural context for early textiles by studying dye origins, horticulture, early dye technology, and ancient trade in dyestuffs. Gender is now a prominent theme, as are ethical considerations, ecology, ethnicity, and aesthetics. Dyes have surmounted the art/craft debate because their postmodern applications encompass many disciplines. From agriculture to zoology, natural dyes are an access point into history, chemistry, botany, the visual arts, material culture, fashion and clothing, consumerism, cultural tourism, and women's studies. The papers that comprise this session demonstrate the diverse 'lived experience' of four dyers who have successfully combined dye practise with academic research and craft work. That their work has reached an international audience well before this present conference speaks to the validity of natural dyes as a career choice for women in art, craft, marketing, and education.

Chinchorro Twined Shrouds (8000-2000 BC)

Vicki Cassman and Nancy Odegaard

The first inhabitants of the South Central Andes arrived to the Pacific coast of what is now Northern Chile and Southern Peru about 8000 BC. The early Chinchorro were fisher-hunter-gatherers that made use of two media for their artistic expressions, their own bodies and large canvases made from twined reeds and sedges. Mats and textiles were used for a variety of domestic and personal uses, including shelter, packaging and shrouding the dead. It is likely they were used as blankets for the living as well. The textile shrouds and stylistic mummification techniques employed by the Chinchorro culture predate pottery, agriculture and metal work. Large shrouds made of semi-processed sedge fiber were probably made with a basic warp-weighted loom and twinning. Evidence indicates that they were initially painted and by 6000 BC they were embroidered with dyed camelid hair in a variety of geometric designs.

Analyses of a decorated twined shroud from the Morro site in Arica, Chile together with contexts gathered from other archaeological evidence help build a more complex picture of the Chinchorros and their environment. Recent studies, including fiber, dye, construction and stylistic analyses reveal the experimentation and growth of technologies, materials and communication that are the beginning of the long and rich Andean coastal textile tradition. The textile studies plus the mortuary contexts provide new insight into the lives of these first settlers in the Americas.

Embroidering the Golden Chersonese: Metallic Thread Needlework in the Malay Peninsula

Hwei-Fe'n Cheah

Metallic thread embroidery is a historically significant form of textile decoration in the Malay Peninsula, Ptolemy's "Golden Khersonese" of ancient times. Pillow ends, cushion covers, food covers and decorative hangings elaborately embroidered with gold- and silver-wrapped thread were conspicuously displayed at court and at weddings as symbols of rank and wealth. Undertaken by noblewomen, metallic thread embroidery was a point of pride and skillfully crafted items were presented as gifts to foreign royalty. Although no longer as visible, metallic thread embroidery has nevertheless retained a place in ceremony as part of Malay *adat* or custom and is now valued as an element of Malaysia's artistic heritage.

Despite this, the history of metallic thread embroidery in Malaysia is a relatively neglected field of study and its rich diversity has not yet been fully explored. Drawing on examples in private and public collections in Malaysia, including a few rare dated works, this paper discusses the range of embroidery techniques and styles found in peninsula Malaysia, relating them to the character of regional courts and expression of regional identities. Within the Malay-speaking world, the variety of embroidery styles and the adoption and transformations of imported motifs tell of the intersecting relationships amongst the local politics and their engagements with colonisers and trading partners in a period of intensifying commercial activity. By interrogating the vocabulary of embroidery, this presentation provides a visual narrative of the exchanges and engagements with power and difference in the Malay-speaking world of the nineteenth and early twentieth centuries.

Poetics of Threads

Film Presentation

Wan-Lee Chen

Furnishing and Refurnishing 'Iolani Palace and 'Iolani Palace Textile Refurnishing Project

Stuart Ching, Malia Van Heukelem and Deborah Kraak

In 1882, A.H. Davenport Co. of Boston supplied most of the furnishings for Iolani Palace, Honolulu, the newly completed, official residence of King Kalakaua and Queen Kapiolani. Shortly afterward, a fire at the company destroyed most of the records for this commission, one of the earliest and most important in Davenport's history. Although the Palace's interiors are documented in surviving photographs, period references to the textile furnishings—such as invoices, governmental inventories, and newspaper accounts—are often contradictory. This site seminar presentation interprets the photographic evidence, based on a study of contemporary textiles and extant, unpublished, Davenport interiors in New England. (Period photographs are also “read” for the weave structures suggested by drape, light reflection, and even wrinkles.) The result is the most likely textile décor for the King's and Queen's Bedrooms (and attached Corner Rooms, or boudoirs), the Music Room, and the Upper and Lower Stair Halls and Stair Case. The presentation also explores why the royal family selected a firm that was not even in existence when King Kalakaua visited Boston on his 1876 travels.

This research is part of the project to recreate the textile treatments for the rooms listed above: the printed wool delaines, mohair satins, carpeting, lace trim, table covers, and passementerie that were probably made in New England, England, and the Orient. The presentation concludes with a description of the process of developing reproduction fabrics for upholstery and loose furnishings in consultation with curators, conservators, fabricators, color consultants, and the staff at textile firms specializing in period reproductions.

The presentation will conclude with handouts of bibliography and contact information for museum collections and companies specializing in reproduction fabric, carpets, and trims.

Muslim Face Veil: The Beauty of Concealing the Beautiful

Sonia Chinn

In Islamic societies, the face veil is and has been worn in a variety of styles and for many reasons. The right to wear face veils has entered into modern discourse in United Kingdom, France and even the United States. This presentation investigates the

historical and contemporary function of face veils through time and space. This study will make particular efforts to examine face veils uses and aesthetic qualities through insiders' lens. In the West, generally, face veils have been and are regarded as symbols of female oppression and segregation and rarely considered as objects of artistic creativity. This presentation will place special emphasis on their neglected role as textile art and markers of identity. Unique visual examples will be provided from North African, Middle Eastern, Central Asian, and North American regions from the collection of the Stichting Textile Research Centre located in Leiden, the Netherlands.

Horiwear - The T-shirt as a Vehicle for Cultural Expression in Aotearoa New Zealand

Chanel Clarke

With the loss of control in many of facets of life (including land, health, socio-economic and cultural well-being) from the mid nineteenth century onwards, Maori have had to strive to create their own sense of identity within an increasingly multicultural Aotearoa. Contemporary expressions of Maori identity are rooted in the history of struggle for tino rangatiratanga (self determination). This paper examines recent expressions of Maori cultural and political identity through the medium of the t-shirt. Contemporary indigenous peoples have used the vehicle of the t-shirt to express their unique identities, illustrate their sense of kinship, and maintain shared cultural values in what is an increasingly commercialized, digitized, and global world. Comparisons will be made between Maori and other indigenous cultures around the Pacific Rim, such as Australia, Hawai'i and North America. Within the New Zealand context, it is also useful to investigate the interface between Maori and Pacific Island immigrant cultures, and how their shared and different experiences have influenced t-shirt design and use. The use of Maori cultural symbols and knowledge within recent t-shirt imagery has enabled Maori to maintain a sense of cultural identity within New Zealand, as well as actively encourage the validation of contemporary Maori experiences which are now predominantly urban. Moreover, not only is Maori iconography used to maintain Maori cultural identity, it is consistently employed to express a unique New Zealand identity.

D

Exploring Construction and Ritual Function in New Guinea Fiber Masterworks

Jill D'Alessandro and Christina Hellmich

Non-loom techniques used by generations of women in New Guinea to create everyday necessities, and by men to fabricate sacred ritual objects reveal a mastery of the fantastic and ephemeral materials found in their island surrounds. Collectors Marcia and John Friede have amassed a collection of over 3000 works that comprise the Jolika collection of New Guinea Art at San Francisco's de Young Museum including many historic tours de force made exclusively of plant fibers and materials. These works celebrate the rich and diverse local and regional artistic traditions based on core fabrication techniques of tapa making, plaiting, coiling, twining and looping. This cross-departmental research collaboration between the curator of textiles and the curator of Oceanic art expands our understanding of these multi-dimensional Oceanic textile masterpieces. In our jointly presented paper, we will discuss both the means of construction and the religious/cultural significance of a selection of works from the Jolika Collection of New Guinea art.

Revisiting the Ocucaje Tunic from The Textile Museum, Washington, DC: Textile Models and the Process of Imitation

Sophie Desrosiers

Features of the Ocucaje textile (accession number 1959.11.1) belonging to the Textile Museum Washington, D.C. have previously been analyzed by Mary Frame as representing designs derived from thread and sprang imagery. A new look at the textile reveals a textile model. The origin of this model will be traced as well as the innovation of new procedures used in the process of imitation.

Saigon Stories

Frances Dorsey

Carrying Infants, Caring for the Future: Women's Apparel in SW China and Arctic Canada

Nancy Doubleday

Infants are both the most vulnerable members of any human group, as well as, literally, its future. Women in family groupings have traditionally had primary responsibility for the success of the collective child-rearing enterprise, at least until the child is capable of independent mobility. For peoples whose livelihoods require continuing travel, like the Hmong of Southwest China, who travel difficult topographies, and the Inuit of Arctic Canada, who moved seasonally from sea-based to land-based hunting and gathering, special adaptations have been developed to ensure the survival of infants. A key Hmong design to ensure safe passage for their youngest family members is a unique garment, the *bei'er dai* (lit. carry-baby-strap), traditionally sewn and embellished with significant embroideries. For Inuit, a parallel but distinctive design is the *amauti* (or *amautiq* or *amautik*), the traditional Inuit woman's parka with a hood, that serves as a baby carrier in their Arctic homelands. Even today in less-developed countries, mortality is generally highest in infants under one year of age, and so we view these garments as investments, made to protect and transport infants in mobile cultures, as having special significance. By comparing functionality of design, material cultural elements and visual representations associated with the ornate *bei'er dai* sewn by Hmong from SW China (as presented in the "Writing With Threads Exhibit"), with parallel but very different achievement of the Inuit in the form of the *amauti*, (as illustrated by images and by example during the site seminar), we examine adaptive influences of diverse cultural and environmental influences on the eternal, maternal concern for infant health and well being. Moreover, by considering similar aspects of these very different traditional garments designed to carry babies, as both objects of maternal pride and as investments in the future, we illuminate the importance of considering both diversity and universality in interpreting culture and nature in particular places.

Through a Native's Eye: A Review of the Exhibition "Life in the Pacific of the 1700s"

Maile T. Drake

As a Tongan cultural practitioner and manager of a large Pacific collection, I found that the objects in the exhibition *Life in the Pacific of the 1700s* resonated as powerful links between the past and the present. The exhibit design was appealing. However, I was troubled by the curatorial decision to reduce the text in the main galleries to object labels with minimal information on them. These objects (including Tongan mats, tapa cloths, and waist mats) were not made to be viewed in glass cases and their meanings cannot be learned from simply looking at them. I found the arrangement of objects by function interesting but underdeveloped. While it established a foundation for cross-cultural understanding and a sense of close connections between cultures in the Pacific,

it did not explore this in any depth. It would have been equally important to acknowledge what was unique or different among the cultures or island communities in the Pacific. These objects were artistically crafted with specific uses in mind. The functional and cultural contexts were important in determining their forms and, ultimately, their cultural value. These interrelationships were never explained. I believe such errors could be eliminated in the future by conducting more research - by consulting with more indigenous cultural experts and academic scholars to gather the most accurate information possible. Finally, if we want to present the material cultures of Pacific peoples in exhibitions more accurately, we need to consider different conceptual approaches and organizing strategies that will reflect indigenous points of view more successfully.

The Conservation of Three Hawaiian Ahu`ula

Aimee Ducey and Elizabeth Nunan

Feather capes and cloaks of the ali`i communicate the history of the Hawaiian people through their presence in museum collections around the world. The collection of thirteen of these textile garments at the Bishop Museum attests to the legacy of the museum's founders: the desire of the descendants of the ali`i to preserve their heritage so that future generations may continue to learn about Native Hawaiian culture, its history and values. As such, the ahu`ula are central to the narratives describing that history and serve as signifiers of its values. From the life of the original owner, to later use as a trade item during the colonial period, each cloak or cape has its own biography that serves as a metaphor for the parallel history lived by Hawaiian people. From the study of their materials (feathers and cordage) to the stabilization of damage and preparation of non-destructive mounting techniques, conservation plays a key role in ensuring that the garments are accessible to the public and remain legible archetypes of a living culture.

Goat Hair Rope and Silk Velvet Ikat: Notes from Uzbekistan 2007

Mary M. Dusenbury

In the summer of 2007 a team of six people gathered in Tashkent, at the Central Asian heart of the ancient Silk Road. We were two museum curators, three artists and university professors and a photographer. We came from the United States and Japan.

We were interested in contemporary textile production, the role of textiles in daily life and the rich cultural heritage of the region. We traveled for three weeks throughout Uzbekistan – from the comparatively lush Ferghana Valley in the east (silk moiré, ikat, silk velvet ikat), to Boysun in the southern mountains near Afghanistan (tent band rugs, goat hair rope, felt-making), through the endless miles of desert that separate the oasis cities of Samarkand, Afrisiab, Bukhara and Khiva and on to the Kyzyl Kum desert and the Karakalpakstan Republic near the vanishing Aral Sea (with its almost forgotten heritage of multi-layered nomadic costume and splendid yurts). We ate in many craftsmen's homes, slept in a yurt, rode a camel, met museum directors, merchants, farmers/herders, teachers, fashion designers, artists, and many artisans.

Our presentations are not proposed as definitive research papers in the classical sense but are meant to provide glimpses of the rich textile traditions we encountered in Uzbekistan – and perhaps to stimulate future research in the vibrant textile traditions of Central Asia.

We are deeply grateful to Raisa Gareeva, owner and director of Salom Travel Company in Bukhara, and to Azat Fazilov who traveled with us throughout the country. Their extensive network of connections with artisans throughout the country and the esteem and good will accorded them opened many doors.

As Chair, I will use this first paper to provide context for the more focused papers to follow, with an overview of our journey, relevant information about Uzbekistan, and comments on the role of contemporary textile production in the cultural and economic life of the people. I will also introduce a few textile discoveries not included in the other papers.

Situated between the Syr Darya (Jaxartes) and the Amu Darya (Oxus) Rivers, Uzbekistan is a land of steppe, desert and oases, ringed to the east by the ascending foothills of the Tien Shan, Hindu Kush, and Pamir mountain ranges. It stands at the heart of ancient commercial routes (the so-called Silk Road) that linked the Mediterranean, Persian, Indian and Chinese worlds during times of relative peace and stability. Over the course of more than two millennia, conquerors, priests, scientists and merchants traveled these roads, leaving their imprint on the peoples, languages, architecture, ideas and material culture of the region.

Uzbekistan today is emerging from a long history of Russian dominance. Independence in 1991 and the subsequent rapid withdrawal of the Soviet Union – leaving empty factories, half-finished buildings, and deserted industrial towns – has created a new set of challenges for this ancient territory. Craft practices forbidden or forced underground by the Soviets (for being regressive) are being revived with local, national, and

international support. Always an important form of cultural expression, textiles today are forging new links with a pre-Soviet past and providing much-needed income for families, communities and the state.

E

Industrial Production and the Hand Process: Making a Bridge

Catharine Ellis

The power loom has long been a time and labor saving device resulting in a separation of the weaver/designer from the process of making cloth. This is evident in the Taiten shibori fabrics of the early 20th century, the only form of Japanese loom woven shibori. Taiten fabric was woven of plain weave with heavier threads placed at intervals in the warp. When the cloth is removed from the loom the heavy threads are pulled to form a resist for dyeing. While developing my own process of woven shibori I was not able to understand why the Japanese never developed a similarly expanded vocabulary of woven pattern resist, although they had refined shibori to include extensive patterns of stitched, wrapped and tied resists. Once I realized that the taiten fabrics were made on industrial looms and then taken to dyers to be hand processed, it became clear that the weaver was not the dyer. In the case of my own woven shibori, the weaver is the dyer, allowing me to make connections between weaving, resist and dyeing.

As we enter the 21st century when Jacquard and industrial equipment is becoming accessible to the textile artist, the relationship between industrial production and hand process deserves examination. My opportunity to work in a small textile mill is resulting in a vastly expanded vocabulary of woven resist patterns for shibori. Access to jacquard looms, combined with the ability to connect designing, weaving and dyeing, is transforming the way I work and the resulting fabrics.

20-minute presentation including images of historical taiten process and the artist's fabrics and process.

Silent Needles, Speaking Flowers: The Language of Flowers as a Tool for Communication in Women's Embroidery from Victorian Britain

Christen Elaine Ericsson and Mary Brooks

The Language of Flowers, a dictionary of symbolic meanings assigned to individual flowers, was established in Europe during the early 19th century as a result of the leisure classes' interests in botany and a social preoccupation with romance and chivalry.

Victorian upper class women, isolated within their assigned domestic sphere had a limited number of acceptable activities available for them. With restrictions placed upon them by society regarding appropriate behavior, the possibility that some women sought methods of covert communication and expression exists.

Embroidery, so inextricably linked to the Victorians' definition of femininity, could have been an ideal form through which women expressed what otherwise could not be said. The prolific amount of publications in Britain on the Language of Flowers and the popularity of flowers as a subject in embroidery designs throughout the Victorian era combine to create the possibility that flower symbolism was used in floral embroidery as a method through which women could silently express themselves.

Based on the research conducted for the author's same-titled MA dissertation, this object-based analysis combines a group of extant embroideries and contemporaneous literature from Britain to create an understanding of the upper class Victorian woman's place in society and the role of embroidery as a potential tool for communication in her life. This essay provides enough evidence to ask the question: is it not possible that the Language of Flowers was used to impart covert meaning in the designs of nineteenth century women's embroideries? Though the question remains unanswered, the possibility exists.

F

Suturing Old Wounds: The Act of Sewing in Works by Contemporary American Indian and First Nations Women Artists

Cynthia Fowler

Founding Presidents Award Nominee

This paper is a consideration of the act of sewing as it is utilized in works by key contemporary American Indian/First Nations women artists from the United States and Canada. A labor intensive act, sewing reminds us of the subjectivity of the artist whose actions in creating the work cannot be easily ignored. However, these works move beyond a consideration of the agency of the individual artist to that of the community

of which the artist is a part. In *Ladder* (2004), by Marie Watt (Seneca), a series of stitches are primary visual elements, compelling the viewer to consider the significance of sewing as an action. These stitches move from the bottom to the top of “reclaimed” wool from trade blankets, material intentionally selected by the artist to invoke attempts at the annihilation of indigenous peoples of North America. Thus, colonial history and action against it converge in Watt’s work. In the installation *Gravity* (2000) by Bonnie Devine (Ojibway), a sewing machine is positioned on a table in the foreground, juxtaposed to a now familiar image of an American Indian woman weaving that has been projected onto the wall in the background. Individual pieces of paper with clear evidence of having been stitched together are also part of this work. Here, the implications of labor are brought into question by the convergence of the mechanical sewing machine with a significant cultural tradition for many indigenous people. In these and other examples to be explored in this paper, the act of sewing becomes a vehicle to examine the history of colonialism with all its wounds and the potential for healing.

G

The Serpentine Essence of a Chancay Gauze Headdress

Jessica Gerschultz

A colorful Chancay gauze fragment in the Michael C. Carlos Museum’s collection of Andean textiles deserves consideration for the ingenious yet unpublished technical combination of its weave structure. Its Late Intermediate Period weaver pushed beyond technical limitations to join the laborious techniques of gauze weaving and discontinuous warping to reinforce the cloth’s protective and regenerative functions. Worn on the head during moments of transformation, the headdress would have empowered its wearer in ritual contexts, perhaps helping her to initiate her own rebirth in the afterlife. The weaver’s sophisticated fusion of the two techniques resulted in “jumping” serpentine figures, rendered in gold, dark brown, and white, on an indigo background. This depiction of serpent movement, created by the use of a discontinuous warp made whole through the tying of tiny knots, recalls both the corporeal process of the cloth’s production as well as the physical exertion of snakes. Moreover, the cloth’s overall polychrome patterning evokes the vivid dorsal patterning of snakes that have just shed their skin and emerged headfirst as regenerated beings. Through an examination of the Carlos Museum textile, this paper connects the symbolic attributes of fiber with the physical process of gauze weaving and the funerary contexts from which

gauzes are excavated. It also problematizes a tendency in the literature to apply the term “gauze” to openwork textiles; gauze weaving with its inherent iconography must be seen as a deliberate technical choice made by the weaver for its distinctive symbolic connotations.

Textiles, Masculinities and Spontaneous Communities in the Burning Man Project

Denise Nicole Green and Susan Kaiser

For one week of the year nearly 50,000 individuals make the pilgrimage to the desolate Black Rock Desert in Northwestern Nevada to participate in the creation of culture. As an experiment in ephemeral Bohemia, the Burning Man Project (BMP) provides a space for unbridled creative expression. This festal gathering seeks to replace commodified with communified material culture. The latter works to move beyond the capitalist “disconnect” between production and consumption, toward a model that bridges the two.

The BMP is a work in progress, with a reflexive awareness of the challenges involved in integrating collective participation and a gift economy with spontaneity, self-reliance, and radical self-expression. An ethnography that involved photographing and interviewing 250 men revealed how textiles become a prominent means for communicating the stories of a temporary community and its citizens. This reminds us of the “text” within textiles, and the degree to which cultural texts are stories that continue to unfold.

Men in the contemporary U.S. tend to be restricted by social expectations of dominant masculinity, which becomes framed as a way of being restrictively or as being seen as “unmarked.” The BMP provides a safe space for men to express themselves as part of a community through design process; collectively, they explore what it means to be “marked” as masculine. Walter Benjamin (1999) writes that, “Image is that wherein what has been comes together in a flash with the now to form a constellation” (p. 462). Likewise, the texts and adornments fashioned by men in the BMP community reference the past and combine with the spontaneous moment, creating a constellation of community and culture.

Meanings and Messages: Quilts to Comfort the Families of America’s Fallen in the Afghanistan and Iraq Wars

Jonathan Gregory

Beginning in 2003, grassroots quilting projects were founded in the United States in response to the deaths of American soldiers in the Afghanistan and Iraq Wars. The author conducted an oral history project involving the founders of three of these quilting projects and other quilters who were active within them in order to understand the meanings of making and giving quilts and the meanings of the quilts themselves.

Two primary sites of meaning were identified in the study: 1) the internal motivations that inspired quilters to begin and continue participation in a project; and 2) the textual, symbolic, and personal messages invested in and inherent within the quilts. Participation has meaning as a therapeutic activity, as an expression of maternal identity, and as an expression of life purpose. The quilts have meanings as memorials that narrate a noble story of each fallen soldier that borrow from larger cultural narratives; they also are invested with meanings as physical symbols of the deceased or the caring quilters. These meanings are infused in the quilts by the many hand-written signatures and inscriptions, the memorial labels attached to the quilts, the patriotic symbols included in the designs, and through the physical form and cultural understandings of quilts. The research revealed that these meanings combined to effectively deliver messages of comfort and care in spite of the social and geographical distance between quilters and the military families.

H

Embodying Embroidery: Mutwa Women, Islam, and Change

Michele Hardy

This paper offers an intimate ethnographic account of Muslim women's negotiation with change and history. The Mutwa are a small clan living in a remote area of Kutch, the largest district in the Indian state of Gujarat. Until recently, Mutwa women stitched intricately embroidered textiles for their own and their families' use, however, since the 1970's production has shifted dramatically. Although most middle-aged women continue to wear embroidered garments and embroidered quilts are still important components of dowries, most embroidery is now stitched for sale to outsiders. Similarly, within this period women's relationship with embroidery has changed. How it is taught, what counts as embroidery knowledge, and the meanings attributed to it have been

altered in important ways. This shift has occurred within a broader context of environmental and socio-political change. Within this period, for example, the Mutwa have been forced to abandon pastoralism and have come increasingly under the influence of an Islamic revival movement. The paper's title, in fact, is borrowed from Metcalf's annotated translation of the Islamic reformist text "Bihishti Zewar" (1990) which offers Muslim women practical guidelines for enhancing their faith and wellbeing—a text prominent Mutwa women are familiar with and endeavor to emulate. This paper seeks to show how Mutwa women use traditional art forms to help forge new identities in an expanding world (Najmabadi, 1993). It contributes, therefore, to critical discussions of tradition and change (Niessen, 1999), as well as women and agency (Abu Lughod, 1990, Visweswaran, 1994).

Hawaiian Quilting: An Evolving Cultural Tradition

Barbara Harger

The native Hawaiian tradition of making multilayered bark cloth bedcovers (kapa ku'ina) facilitated the transition to quilting after its introduction by American Protestant missionaries who first arrived in the Sandwich Islands in 1820. Interest in such needle arts spread from the top down as the Hawaiian chiefesses (ali'i wahine) and their retainers embraced fancywork, including quilting. In the ensuing years, sewing and quilting were taught throughout the islands to adults and children of the commoner class (maka'ainana). By the mid-nineteenth century, Hawaiians possessed the technical skills necessary to respond wholeheartedly to the renewed American interest in appliqué. Hawaiian quilters created a unique style combining Polynesian cultural sensibilities with western design ideas. Their boldly graphic floral appliqué patterns have come to define Hawaiian quilting today.

This seminar opens with a discussion of Polynesian bed covers (kapa moe), focusing on the unique Hawaiian variation called kapa ku'ina or "stitched tapas." Hawaiians experimented with various quilting styles involving piecing, appliqué and embroidery. These less well-known, non-traditional types raise the question: "Are these really Hawaiian?" Focusing on traditional Hawaiian floral appliqué quilts, design sources found in nature, architecture, mythology, and kapa making will be explored. There also will be an opportunity to examine a small group of significant quilts in the collection of Queen Emma Summer Palace. Finally, well-known Hawaiian quilter, Junedale Lawa'eomakana Quinories will "talk story" and demonstrate traditional Hawaiian quilting techniques. Her work also incorporates old quilting designs associated with patterns found on Hawaiian kapa beaters (i'ekuku) as well as Hawaiian Redwork.

Kapa Ku'ina: Predecessor to Hawaiian Quilts

Barbara Harger

Kapa (tapa or bark cloth) was the only readily available textile known to early Hawaiians. While bark cloth was used for sleeping throughout Polynesia, only in Hawai'i was a specialized set of kapa sheets used for bed coverings. Kapa ku'ina or stitched kapa is usually described as a set of four layers of white kapa plus a kilohana or colored top sheet that might also be decorated by painting or stamping. There were many variations on this general pattern, but all had the layers of kapa "sewn" together along one edge. The openness of the set of sheets allowed for both temperature fluctuations and airing.

"Sewing" was done using a long needle of bone or wood to insert thread or kapa strips through holes made by an awl. Since sewing was noted by Captain Cook, it is possible that kapa ku'ina existed prior to European contact; however, "sewing" was also used for other purposes. It is not known if such sets did exist at the time of Cook's voyage since the kapa collected were often cut into small pieces and usage was not usually identified. Nor is it known whether all levels of Hawaiian society used kapa ku'ina or whether these items were restricted to royalty.

Numerous examples of kapa ku'ina have been carefully preserved in both private family collections and museums. It is easy to see how the use of kapa ku'ina led naturally to the ready adoption of quilting, and the artistic use of embellishment to the development of Hawaiian quilts.

Dress of the Lolo, Pathen, Hmong and Yao of Northern Vietnam in 2005 – 2006: Reflections of Cultural Continuity and Change

Serena Lee Harrigan

Many of the approximately 30 ethnic minority groups living in northern Vietnam continue to wear daily a traditional dress that communicates their cultural identity and links them to generations of history. Based on field studies conducted in villages in 1999, 2005, and 2006, this paper discusses the dress of the Lolo, Pathen, Hmong, and Yao who live in the northernmost areas of Vietnam where travel remains restricted. Connecting textiles with ancient beliefs and practices, these studies document the continued use of: a memorial display of clothing along with ancestral drums during

Black Lolo funeral rites; the celestial crown of the Yao Sanchi in Caobang; and a cap made of human hair worn by Yao Lanten men. Also documented are the stitch-resist techniques in the Flowery Lolo headscarf; calendaring techniques of the Black Lolo; and the unusual portable weaving loom of the Pathen.

Ethnic dress perpetuates societal structure. Unique elements of dress distinguish various subgroups of Hmong and Yao from one another, while common elements among these subgroups define the wearer as a member of the larger group. Recent changes in dress among the Hmong and Yao reflect an interest in being modern rather than western. Some Hmong subgroups now wear industrially produced copies of their ethnic dress: while this unusual adaptation to modernity is a regrettable diminution of traditional handwork, it nevertheless clearly expresses a continuity of cultural pride. Even when western-style clothing is adopted for daily use, traditional dress worn for ceremonies affirms deep-seated cultural beliefs.

Culture Brokers: Weavers, Photographers, Scientists, and Textile Experts

Kimberly Hart

DOBAG, a carpet weaving cooperative in western Turkey, founded in the 1980's, is famous for revitalizing natural dyes in new-production textiles of "indigenous" design for export. It is also known for its work in sustaining women's artistic production and helping villagers remain in rural regions, rather than migrate to urban centers. This paper considers the complex network of individuals who came together in the history of the founding of the cooperative. In 2003, the director, Ahmet Çinar, and in 2007, one of the founders, Josephine Powell, died. As a result, I have been rethinking the collaborative efforts of expatriate and native culture brokers. Through individual agency, the idea of a local "heritage" was manifested in a culture product, which self-consciously packaged and framed localness for the global market in textiles. The intersection of "insider" and "outsider" is a synergistic and productive location for interpreting the past, and inventing antiques of the future, while making art a socially transformative object, put into action through consumption.

Supplementary Warp Patterned Textiles of the Cham in Vietnam

Michael C. Howard

The difficult supplementary warp weaving technique appears to have been developed initially by Tai-speaking peoples in what is today southern China. The decorative technique subsequently diffused across Mainland Southeast Asia as far as Bhutan as well as to the southern Philippines and Indonesia. Use of the technique has declined considerably in recent years, until today it is still employed by only a few peoples in Southeast Asia. In the case of the Cham of southern Vietnam, the technique has not merely survived but it remains one of the dominant decorative techniques used by Cham weavers. The paper provides an examination of the supplementary warp weaving technique used by the Cham and of the textiles produced using this technique.

Hmong (Miao) Embroidery

Franklin Yingfeng Huang

Thousands of years before the emergence of today's international brand-name designers in Milan and Paris, many women of the ethnic minorities loosely defined as Hmong (Miao) made spectacular textile designs anonymously in the remote mountainous areas of Southwest China. Many never even left their villages. Inspired by nature, they invested all their energy in each and every stitch of their designs. Without regard for worldly criteria or trendy influences, they made maybe one or two garments at most in one lifetime, for themselves, their children or husbands.

From age four or five, a girl would begin her apprenticeship in the textile arts with her mother. After ten years or so of learning, she would then be ready to start on her own bridal dress. For most of the various Hmong sub-groups, the eligibility of a young girl as a mate depended not so much on her physical beauty as on the beauty of her dress! Without her textile skills, she could even risk ridicule. With her dexterity, she could ensure the transmission of her legacy through her handiwork.

More than thirty types of embroidery stitches can be discerned for the elaborate ornamentation of their costumes. After eighteen years of fieldwork and in collaboration with Dr. Angela Sheng in 2006 and 2007, I have classified them into two major categories: counted and freely formed stitches. Referencing examples and field photographs on display at the Writing with Thread exhibition, this paper will discuss in detail unique stitches such as poxianxiu, duibuxiu, bianzixiu, zhouxu, zhouxianxiu, xipianxiu, etc. to highlight their achievement that rival any international design of today.

Hand-Spinning for Traditional Garments in Ladakh

Tracy P.Hudson

This presentation examines the living tradition of hand-spinning wool for garment cloth in Ladakh, North India. In the villages of Ladakh, the technology of spinning has not significantly changed for centuries. Villagers typically spin and weave wool from the bounty of their flocks to produce items for daily use: clothing, bags, rope, and rugs. This research focuses on the villages of Skurbuchan and Bodh Kharbu in Western Ladakh, where wool is hand-spun, woven and dyed in a manner representative of the region. Women in these villages grow up learning the art of hand-spinning during the coldest months, when the household focuses on textile work rather than farming.

Sheep's wool is spun by women with supported, whorl-less hand spindles, called phang, possibly a unique method in the world today. Men weave the wool into narrow yardage, which is then fulled, dyed red or black, and sewn into gonchas, the traditional and identifying Ladakhi garment. So emblematic is the gonchas that the Dalai Lama, in recent visits to Ladakh, exhorted all Ladakhis to wear it as a demonstration of cultural pride. Cheap, ready-made clothing from China has become widely available in the bazaars of Ladakh, causing many Ladakhis to forsake their traditional clothing. However, the gonchas remains not only a symbol of Ladakhi heritage, but a highly practical garment in the extreme winters, and thus there is still a consistent demand for the locally produced cloth.

Through direct observation, participation, and interviews, this research explores the role of hand-spinning in the daily household life of Skurbuchan, where the whirring sound of the phang defines winter around the hearth. Photos and video footage document the entire process of preparing and spinning wool for use in the household and the marketplace, in the context of traditional community. The rhythms of these processes are as important as the finished product: rhythms of an ancient lifestyle that has become increasingly fragile in this world.

A Comparative Study of Andonpoh and Musam Korean Hems: The Production of Two Distinct Qualities of Hemp Cloth

Min Sun Hwang

Korean hemp cloth is produced for shrouds, funerary costumes, and everyday summer-wear. The two different terms used to describe hemp cloth in Korea are Andongpoh and

Musam. They are differentiated by their production processes used to make the yarn. Andongpoh is indigenous to the southeast region of Korea, whereas Musam is produced in eleven different regions throughout Korea and represents the majority of hemp fabric production in Korea. Traditionally Andongpoh was used as an offering to kings and royal families, while Musam was made solely for the Korean lower classes. In 2006, at the 10th Biennial Symposium in Toronto, I presented a video presentation of my research of Andongpoh hemp production. This past year, I conducted on-site research in Boseong County as part of my continuing research on Korean hemp. Boseong County is in southern Korea and has a long history for its Musam hemp cultivation, which dates back to the 7th century. For my research, I filmed and documented hemp harvest and its 23 complex steps of Musam production. My film shows the great collaborative effort of the entire village which is integral to Musam production and distinguishes it from Andongpoh production. The main focus of my presentation will be the differences between these two hemp fiber making methods and how these differences create two different qualities of hemp cloth.

I

Evolution Revolution: The Arts and Crafts in Contemporary Fashion and Textiles

Joanne Dolan Ingersoll

This paper springs from an exhibition on view from February through June of 2008 at the Museum of Art, Rhode Island School of Design. After the exhibition opened and after numerous programs in association with it, my hypothesis prompted a great deal of discussion and heated debate, which I aim to address in this presentation. The subject is an examination of the recent phenomenon of "craft" informing a new arts and crafts spirit in textiles and fashion. International in scope, designers from the United States, Britain, Europe, South and Central America, and Japan are producing work that reflect changing attitudes about design and consumption in ways similar to the transformative British 19th century Arts and Crafts movement. The analysis of craft's role in fine art, design, as well as craft as a distinct activity has broadened the discourse among these disciplines and invites fashion to join the dialogue.

As part of the process of collecting fashion and textiles for a museum, my examination and interpretation of design has revealed craft's relevance to contemporary fashion thereby beckoning a critical analysis of craft in fashion. The current activity in textiles and fashion, from design to consumption, shows an overwhelming proliferation of

designers concerned with the ramifications of their work on the world. In their pursuit of authenticity and artisanship, the tenets of the original arts and crafts movement are being revisited and employed. Many designers respond to what they perceive as an anonymous, homogeneous, and often destructive industry by embracing craft – craft as a verb or craft as a noun, in ways that challenge traditional notions and prompt a new look at the ideas of the Arts and Crafts movement and that of modernity.

J

Trade Cloth on American Whaleships, 1820-1870 "libretty with a roll of calico" (manuscript only)

Susan J. Jerome

Founding Presidents Award Nominee

In 1858, the Canton from New Bedford prepared for a whaling voyage to the Indian and Pacific Oceans with a variety of provisions that included 4844 yards of six different kinds of cloth. Antone de Castra, on the Marcella, invested \$4.88 for a total of 25 yards of cloth purchased from the ship's slop chest between 1854 and 1856. Mrs. Ricketson noted on January 27, 1872, that her husband Captain Daniel Ricketson, traded with natives using "cotton cloth, bleached and unbleached, and red cloth. He got twenty chickens and quite a number of bunches of Banana and some sugar cain." Outfitting books, journals, and account books indicate that cloth sold or bartered played an important role in the social and economic structure of whaling during the peak of America's participation in the industry during the nineteenth century.

This presentation explores the use of cloth as a bartering commodity within the unique economic system on a whaling ship, and between crewmembers of whalers and Native populations of the Pacific with whom they traded. Fabric became the money used in lieu of a common currency between these extremely diverse cultures. Research is focused on ships whaling in the Pacific Ocean between 1820 and 1870 from New England. New England's interest in whaling evolved during this time, while technological innovations assured a steady supply of cheap cloth. Cloth-covered books, discovered in manuscript collections, suggest that trade cloth, used to cover logs and journals, still exists.

Rediscovering Camlet: Traditional Mohair Cloth Weaving in Southeastern Turkey

Charlotte Jirousek

When European commerce expanded during the era of the Crusades, one of the commodities that was avidly sought by merchants reaching the Levant was a textile they called camlet, then known in Turkish as sof. Camlet in the 15th century was made entirely of mohair, although later forms of European camlet were adulterated with other fibers. The mohair goat was unique to the region once known as Asia Minor (now Turkey), and attempts to raise these goats outside of Turkey never succeeded until the 20th century. By the 16th century Western merchants mainly sought yarn and fiber to supply their own industries. However, their weavers were never able to successfully weave 100% mohair cloth because they did not know how to make the slippery fibers into a yarn strong enough for warp. .

Today there are very few regions where mohair goats can be found in Turkey. It had been assumed that the weaving of the traditional mohair cloth had ceased. However, recently weavers of this cloth have been identified in Sirnak, a province of Southeastern Turkey along the Iraqi border. Efforts are being made to preserve this historic production, with the support of development funds through the European Economic Union, and marketing support of the Turkish Ministry of Culture. This paper will document the weaving of this traditional mohair cloth, including the preparation of yarns and finishing of the cloth with its characteristic moiré finish, and a design project involving students in our apparel design program, who are working on prototype garments and other products.

Perfumed Textiles

Katia Johansen

Founding Presidents Award Winner

As a museum professional, I work with memories. And nothing is more evocative than scent, which is both fragile and powerful. Perfumed textiles and costume are a standard part of every culture, yet few have been identified, and virtually none have been preserved. Perfuming was traditionally used to mask malodors from use or from production processes like tanning and dyeing, for ceremonial reasons, or simply to create a favorable impression of the wearer. Perfuming methods included using incense,

laundry aids, sweet bags and fuming pans. Unintentional perfuming also occurred, of which we sometimes get a whiff in our museum collections.

Years of research have shown that museums and archives hold the key to this forgotten, intangible art. Inventories, tailors' bills, wardrobe lists, doctors' accounts, custom duties and other historical sources provide reliable information about perfuming textiles. Originally begun as a reminder to conservators that they must also learn to recognize and preserve scented objects, this work constitutes not only a new discipline but also an immediately appealing, inspiring and thought-provoking aspect for people already knowledgeable about other areas of textiles.

Working with a professional parfumeur has resulted in recreating a series of scents, so participants can experience the smell of Henry VIII's perfumed shirts, Indian shawls redolent of patchouli, Cassanova's handkerchief, the macassar oil left on hatbands and furniture, Japanese wedding kimonos, Paul Poiret's gowns sprayed with the first designer perfume in 1920, and modern technology's nano- and microcapsules permanently embedding scent in athletic socks, business suits and stockings.

Traditional Hand Weaving "Factories" and Workshops in Contemporary Uzbekistan

Mary Anne Jordan

Uzbekistan is a young country that became an independent nation when the former Soviet Union collapsed. Since gaining independence in 1991, Uzbekistan has seen a resurgence of traditional craft processes and techniques that were in danger of being lost to the industrial demands of the Soviet era. Although the Uzbekistan population is comprised of several distinct cultural groups, a cohesive national identity is being created through the production of traditional textiles, ceramics, woodcarving, and metal work.

This presentation will focus on weaving workshops and "factories" that produce woven cloth and carpets; these textiles are made and sold for use in Uzbekistan and exported around the world. The factories serve as schools for local women and men who are taught specific aspects of working with textiles, e.g., raising silkworms, spinning threads, natural dyeing, designing, preparing warps, weaving, and finishing fabrics and rugs. Some processes are assisted mechanically and others are done completely by hand. If a factory "student" chooses to continue working after initial training, this work provides a steady income and the possibility of retiring with a pension. Economic considerations

are vitally important to Uzbekistan, a country striving to develop and support itself without Soviet assistance.

This paper will focus on the Yodgorlik Silk Factory in Margilan; the Samarkand Bukhara Silk Carpet Factory in Samarkand; and the Boysun Craft Center in Boysun. Textiles produced include hand woven ikat, cotton and silk blended ikat, and both wool and silk carpets.

K

Natural Dyes as American Craft and Horticulture

Sara J. Kadolph

Cultural expression reflects the multi-dimensional environment in which an individual lives and works. Art and craft function as technologies within that environment. The materials used say who we are, and how we think and feel. The use of natural dyes expresses philosophy and intent. In my case, renewable resources (natural dyes) used in my art work connect me to horticulture. I grow many of the natural dyes I use and sell both dye seeds and goods dyed with Iowa-grown and exotic natural dyes. Using natural dyes also connects a dyer to the past and future. The historical connection occurs as I explore the techniques, processes and resources that have been used by earlier cultures to achieve specific colours and create visual impressions. The future connection occurs as I rediscover traditional methods and explore innovations in the process, with mordants, and by means of new dyestuffs that minimize environmental problems. Natural dyes motivate the fiber artist to be more experimental, more creative, and more expressive.

In my work as a professor, author, artist, and textile researcher, natural dyes reflect technology and they express empirical and ecological knowledge. My materials are a renewable resource. My work is designed to do two things: to help consumers understand the possibilities of natural dyes as renewable materials; and also to expand the applications of natural dyes in commercial use. In my work I use a variety of natural dyes applied through innovative methods (e.g. dyeing in zip lock bags to conserve water). My approach conveys that I am concerned about the land, crops, climate, and the interconnections that link me to farm women in earlier generations of my own family. Dyes go beyond craft in my case, for growing natural dyes locates me within the

winder family of humankind where cloth production, including dyeing, was, for thousands of years, part of women's daily experience.

E Ku Ana Ka Paia: Finding Contemporary Relevance in an Ancient Prophecy

Noelle Kahanu

It is through difficulty and upheaval that we are transformed and made stronger. Such is the prophesy of Kapihe, who lived during the time of Kamehameha the Great. He foretold an overturning, and that came to pass in 1819, with the fall of the traditional Hawaiian religious system and the arrival of American missionaries a year later.

Today, this chant can be heard whenever large gatherings of Hawaiians occur. Today, it stands for the power of change and transformation, of unity in the face of adversity. This chant is but one lens through which we will be presenting Hawaiian culture and history in the newly renovated Hawaiian Hall. Our purpose is to showcase our Hawaiian collections, thoroughly grounding that experience in native perspective, layered in meaning and authentic in voice.

Our purpose is not to merely elevate, or celebrate, but to acknowledge the blessings and the burdens – to share the depth, breadth and beauty of the Hawaiian culture. It is also about finding relevance for all in our experience. The prophesy chant transcends any one culture. We – as individuals, as families, as communities – have all born losses, but we have survived. We are stronger and we are still here.

This 20 minute presentation will provide a journey through Hawaiian Hall, from the depths of the sea to the sacred mountain peaks, from the coming of the gods to immigrants from afar, from our divine chiefs to those within our midst who kept the flame alive. It will embrace the depth and wisdom of both the ancient and the contemporary, celebrating the artistry of feather workers and kapa makers, wood carvers and weavers.

Collaborative Expressions: Replicating the Pukoro

Kahutoi Te Kanawa, Moira White and Catherine Smith

In 1896 a report was published of a group of Māori artefacts found in a kete (bag) in a rock shelter on Puketoi Station, Otago, New Zealand. This group of material included a variety of artefacts, among them three woven bags, one of which was a kete pukoro (used in processing tutu berries) constructed using techniques seldom seen in a contemporary context, providing evidence of an extraordinary level of technical skill.

The textile artefacts were re-examined over a period of ten months by an archaeologist and curator (Moir White), a conservator and textile scientist (Catherine Smith), and a Māori weaving practitioner and scholar (Kahu Te Kanawa). This collaborative research project consisted of discussion meetings, examination, measurement, drawing, and analysis of the artefacts. This paper will discuss how this process resulted in the replication of historic technical skills, through the recreation of the kete pukoro.

The research has enabled the unfolding of a story that is part of New Zealand's cultural and social heritage. The process has given the participants a depth of understanding and appreciation of each other's skills. The recreation of the kete pukoro has brought about the use, and increased understanding of a complex prehistoric weaving technique. In conclusion this whakatauki (proverb) encompasses the importance of this work: "Pupuritia nga taonga o ō tatou tupuna." (Holdfast to the treasures of our ancestors)

Translation of Medium: Kesi Meets Painting

Jean L. Kares

Pictorial silk tapestry, or kesi, was produced in China beginning in the tenth century as a method of weaving that allowed for designs that were independent of loom controlled patterning. When Chinese weavers adopted the technique, they expanded its design repertoire from overall patterning to a means of creating pictures, and typically chose similar subjects to those of court paintings, sometimes copying directly from them. In kesi, the conventions of depiction in painting and tapestry met, and the process of translation from one to the other gave rise to a new mode of expression. Tapestry method represents a serious challenge for the process of translating from a medium that is not constrained by a structure, and the investment of time and material to produce kesi strongly suggests that its creation was not undertaken lightly. Its use by the imperial court as gifts to courtiers and for diplomatic purposes demonstrates that kesi functioned as a valuable form of social currency and a marker of status and wealth. I will argue that the practice of copying paintings in pictorial tapestry went beyond mere reproduced imagery; more important was the transfer of the compositional conventions

of painting to tapestry, which encouraged the evolution of the medium as an independent, expressive art form, separate from painting. Principles of painting composition were synthesized with the ancient style of over-all patterning used in kesi functional textiles, and resulted in pictorial representations that honored both the strengths and origins of the medium of silk tapestry.

Japan Through Blue and White Eyes

Amy Sylvester Katoh

The blue-and-white message of the universe silently reaches us on many levels, through the ocean, through the rivers. The cosmos itself viewed from space speaks in blue-and-white.

In Japan, the word is written in indigo (ai). From the earliest days of preserved textiles in the Shôshôin depository, much of Japan's textile art was embellished in indigo. Particularly in the Edo era (1600-1868), skilled artisans created beautiful indigo banners, futon bedcovers, furoshiki wrapping cloths, and horse trappings for everyday living. Techniques employed included shibori, kasuri, and both stencil and freehand paste-resist (katazome and tsutsugaki). Indigo bedding and clothing handed down through generations was patched and mended time after time, creating thick tapestries of human endurance. Once known deprecatingly as boro, or "rags," these items now shine as examples of frugality and humble beauty.

Contemporary textiles continue the blue and white thread. Many are featured in Blue & White, my small boutique in Tokyo's Azabu Juban, started in 1975 because we feared Japan was losing interest in its own craft traditions. The passion for making tradition come alive also lies behind all of my books, from Japan, the Art of Living and Japan Country Living through Blue & White Japan and the just-completed Boro. My presentation will draw on forty years of residence and exploration in Japan, numerous exhibitions, and personal experiences with indigo artists and dyers. Through photographs and anecdotes I will bring my own Blue-and-White world to Hawai'i.

"Pride and Practicality"

Barbara Kawakami

The Japanese immigrants who came to Hawai'i in a steady stream beginning in 1885 brought with them a rich cultural heritage; their traditional clothing was an important part of that heritage. These immigrants had been exposed to little, if any, Western culture in their native Japanese villages. At first the issei men and women began working in the fields in the rustic cotton kimono they had brought with them from their villages. But those kimono were ill-suited for work in sugarcane and pineapple fields. The issei men readily accepted the standard work clothing worn by the other ethnic groups who were already working on the plantations. For formal occasions the issei men immediately adopted the Western suit. The clothing the issei women developed retained many features of their traditional Japanese clothing. But soon, the issei women began to take apart their cotton kimono and remake them into more suitable work garments. The arm guards and leggings that they learned to make out of sturdy ahina (denim) cloth were similar to the protective garments used on their farms back home. However, as they came in contact with the diverse ethnic groups in Hawai'i, they found useful ideas in the dress of other cultures. By assimilating these new ideas and combining them with their own traditional ideas, these women fashioned a unique style of clothing. Over the years the issei women continued to make changes in clothing that gave them greater freedom and comfort. From the perspective of clothing, the issei's personal histories are re-lived and serve as a link to cultural heritage for subsequent generations.

Crochet Lace as Expression of Digital Culture

Gail Kenning

Human designed, physical textile patterns such as lace are familiar in our everyday lives and the historical, geographic and cultural significance of these patterns, and their aesthetic and/or mathematical characteristics, have been extensively investigated and documented. However, their evolutionary potential remains under-theorized. While the digital environment is increasingly used as a design aid in the production of textiles, its potential for exploring the evolutionary possibilities for lace has not been fully investigated. This paper discusses an experimental research art project that explored the evolutionary potential for lace patterns within the digital environment.

Human designed, hand-made domestically produced physical textile patterns such as lace are familiar in our everyday lives. Their historical, geographic and cultural significance, and aesthetic and/or mathematical characteristics, have been extensively investigated and documented. However, their evolutionary potential remains under-theorised and, while the digital environment is increasingly used as a design aid for

patterns, the developmental potential of lace in a digital environment has not been fully explored.

Crochet lace patterns are one example of human-designed physical patterns, which have remained largely stable and consistent throughout various societal, economic and geographical transformations (such as the industrial revolution and globalisation). As part of a research project, these patterns were translated into the digital environment where, as data, the patterns became available for manipulation. Digital manipulation of crochet lace patterns offers an opportunity to explore patterns arising from a hybrid aesthetic (that is an amalgam of human design and digital aesthetics) and therefore the potential to examine patterns that might be regarded as expressions of digital culture.

Both Crochet lace patterns and software programming scripts use a form of code (crochet lace pattern instructions and computer programming languages respectively) and a systematic method of construction (that is, the application of a set of rules). Because of these similarities, the digital environment and more particularly computer software programming, is able to contribute to the development of the pattern form. Thus, the research project demonstrates the potential for conventional physical patterns to evolve and produce new pattern forms that both exist in, and are constructed of, the digital environment.

A Needle Woman

Kimsooja

Renowned contemporary Korean born and New York based artist Kimsooja will present the keynote address "A Needle Woman" at the opening session on Thursday, September 25.

Inspired by the needlework of her grandmother, Kimsooja began an investigation of personal history and life experience through the form of bottari—traditional Korean bundles of personal belongings wrapped in huge pieces of cloth. In her well-known performances and videos, "A Needle Woman," Kimsooja stands silently, her back to the viewer, while thongs of people move past her in various cities of the world.

In 2003, on the occasion of the 100th Anniversary of Korean Immigration to the United States, Kimsooja dedicated "A Mirror Woman—The Ground of Nowhere," an installation

in the courtyard of Honolulu City Hall, to all the Korean immigrants who came to Hawai'i and the United States. Much as immigrants experience displacement with a sense of isolation and unfamiliarity mixed with hope and excitement, visitors were enveloped in similar feelings as they stepped into the fine gauze cylinder and onto the mirrored floor. Displaced from their known world, viewers felt suspended in space, between the blue sky, dotted with white clouds above, their own reflection, and that of the sky and clouds below.

The Usage and Symbolic Meaning of a Length of White Cotton Cloth Used in Shamanist Rituals for the Dead in Korea

Jeeun Kim

As a practicing artist who is using fiber as a medium, I have been interested in the function and symbolism of fiber in traditional custom and culture as well as in traditional craft. In this paper, I focus on the symbolic role of the length of white cloth used in the ritual for the dead called "Kut" in Korea. Kut are not simply symbolic expressions of the belief system but are a deep source of cultural expression as well. In fact, Kut have been primary inspirations for the work of many artists, including my own work. I will introduce three ritual performances in Kut in which the white cloth plays the main role as a medium to provide a path to the other world.

1. About 10 meters of white cloth called chilbe or kilbe represent a path or bridge that connects this world and the next world. The shaman literally cuts cloth in half with her body by walking through it, as though she becomes the dead and leaves this world for good.
2. Seven to ten knots in a length of white cloth are untied by the shaman, who describes each of the knots as signifying a bruise the departed spirit has carried to the grave. Untying the knots represents releasing the dead person's grievances.
3. When the ritual is performed for a drowned person, a long cotton cloth provides a route for the soul to come up from the water to dry land.

Images of the first Kut ceremony in memory of Nam June Paik performed at Insa-dong, Seoul on Jan. 26, 2007, will be the main supporting material to show how the white cloth plays its role in Kut. Works of contemporary fiber artists also be shown to illustrate interpretations of the use of white cloth in Kut including Soo-Ja Kim's installation "A

Mirror Woman- The Ground of Nowhere” for the 100th anniversary of Korean immigration to Hawai’i and my own installation “Dream of Returning Home”.

Presenting Culturally Sensitive Exhibitions

Karen K. Kosasa

This site seminar will highlight the need for incorporating culturally sensitive approaches when displaying native objects and natural resources. It will begin with a 45-minute walkthrough of Hawaiian Hall, a masterwork of late Victorian museum design at Bishop Museum. Since 2006, Hawaiian Hall and its exhibits have been under renovation. The walkthrough will provide a glimpse of some of the new exhibits-in-progress that will be completed by the spring of 2009.

Three 20-minute papers using PowerPoint formats will follow the walkthrough. The first presentation, “E Ku Ana Ka Paia: Finding Contemporary Relevance in an Ancient Prophecy,” describes the new interpretation plan for the Hawaiian Hall exhibits. It emphasizes a complex layering of native perspectives to enhance the display of the museum’s Hawaiian collections. The second presentation, “Through a Native’s Eye: A Review of the Exhibition ‘Life in the Pacific of the 1700s,’” responds to some of the problems raised by an exhibition of objects collected during the Oceanic voyages of Captain Cook and shown in Honolulu and Canberra. The presenter explains why the lack of interpretive materials prevented viewers from understanding the cultural significance of many of the objects and placed too much significance on their visual appearances. The third presentation, “Wayside Exhibit at Ha’akulamano (Sulphur banks),” describes the renovation of an outdoor exhibit at the Hawai’i Volcanoes National Park inspired by a collaboration between Hawaiian elders and park staff. The resulting exhibit led to an important shift in perspective regarding resource management and protection.

Painting Life with Color Central Asian Ikat Garments

Sumru Belger Krody

This twenty-minute presentation will discuss the role ikat fabrics, and the garments constructed from them, played in 19th century Central Asian urban society. It will introduce a collection of hundred forty-nine artistically and historically significant Central Asian ikats that have never before been published or studied.

The presentation will provide a brief summary of the diverse types of garments present in the collection through the questions of what the different cut and tailoring of these robes were, how ikat designs were placed on the garments, and how these features relate to the aesthetic choices Central Asian tailors and their clientele made in constructing the garments.

The presentation will also investigate the types of fabrics used in the construction of these garments: ikat fabrics that represent myriad design types and printed cotton fabrics that lined the garments. What was the range of designs available to Central Asian ikat artists? What was the source for the ikat designs? Were the Central Asian ikat artists the prime creators of these designs? If so, which designs were native? What role did artistic influences from east and west play in the creation of these designs? Which designs were influenced by other traditions? What dictated the selection of printed cotton fabrics? Aesthetic preferences? Availability? Purchasing power? Fashion?

The presentation will stress that the visually stunning and colorful ikat textiles communicate the aesthetic choices the Central Asian population made in decorating their homes and adorning themselves.

L

Pojagi – From Korean Folk Art to Contemporary Art Form

Chunghie Lee

It is not unusual for us to use everyday objects without really seeing them. That was certainly the case in Korea with pojagi. These traditional wrapping cloths were so much a part of our lives that it was not until 1983 that the people of Korea awakened to their beauty. At that time, Dr. Hur Dong-wha, Director of the Korean Embroidery Museum, put the traditional pojagi he had collected for over thirty years on display at the National Museum of Art. He played an invaluable role as the first curator to bring an appreciation of our simple wrapping cloths to the people of Korea and the world. The pojagi (po-jah-ki), patchwork originally made by anonymous women during the Chosun dynasty (1392-1910), became known internationally when Dr. Hur went on to exhibit his traditional pojagi collection in major cities of the world. These women's homes were their entire world, but their work has moved beyond the gate of their houses and continues to reach out to inspire today's artists in Korea and in the West.

My unique experience in teaching pojagi nationally and internationally since the early 1990's includes: the Rhode Island School of Design, the Evtek Institute of Art & Design in Finland, workshops and a master class at the TAFTA Textile Conference in Mittagong, Australia, international textile conferences such as the 2005 Surface Design Conference in Kansas City, and Convergence 2006 in Grand Rapids, MI. In these settings, I have seen humble wrapping cloths take on new dimensions as sculptures, installations, wearable art, and more. Pojagi-making, which was originally done in the back room of conservative, traditional Korean homes by women who lived isolated lives with no art education, has caused East to meet West. The beauty of pojagi has traveled to far-flung places, influencing the students who work with the art form, while the art form is influenced in turn by the students themselves. Pojagi has truly transformed the personal into the universal.

Black Silk, Brown Silk, China and Beyond: From River Delta to Fashion Runways

Abby Lillethun

This one-hour discussion panel will examine bi-colored black and brown silk textiles called chiao-chou and shiang-yin-sa, (a.k.a. black gummed silk, Canton silk, cloud perfumed silk, gambiered silk, and by other names). Little known in the West, these textiles express cultural identities associated with specific geographic locals where the required mud treatment can take place. Thus, the textiles have primarily been made in southern China in Guangdong province and in Southeast Asia in Thailand and Vietnam where Chinese immigration occurred. Since their heyday during the Qing Dynasty (1644–1911), they faded from use. The panel first contextualizes the textiles and the culture surrounding them through a brief history and explanation of the dyeing method. Even though common people used them, chiao-chou and shiang-yin-sa demanded a high market value based on the silk fibers and lengthy dye process. Beyond precious monetary value, beliefs imbue the textiles, such as their benefit to health and well-being. The fabric also represents the unified cosmos, bringing together the earth, vegetation, water, and sun in material form. Members of the panel will examine the characteristics of the textiles—such as chemical properties and permeability to light and air—in relation to the senses and to the beliefs inhered in the textiles in the second section. Samples include contemporary and one-hundred-year-old pieces. The reemergence of these textiles comprises the third aspect of the discussion. Here the panel will examine recent marketing invoking the cultural beliefs while simultaneously promoting the silks as ecological and sustainable. The panel will close with discussion of the use of chiao-chou and shiang-yin-sa by fashion designers such as Vivienne Tam in the United States, in the 1990s, and Bonnie Tchien Hy in Paris, currently.

Black Silk, Brown Silk, China and Beyond: From River Delta to Fashion Runways

Shu Hwa Lin

This one-hour discussion panel will examine bi-colored black and brown silk textiles called chiao-chou and shiang-yin-sa, (a.k.a. black gummed silk, Canton silk, cloud perfumed silk, gambiered silk, and by other names). Little known in the West, these textiles express cultural identities associated with specific geographic locals

Fair Trade Textiles: Challenges for Cultural Expression

Mary Littrell

Fair trade businesses foster sustainable development by supporting artisan producers as they seek greater equity in the global marketplace. Beginning in the 1940s in Europe and the United States, fair trade businesses promote textiles that are hand-woven, dyed, printed, and/or embellished by artisans in the global South for consumers in the global North. Business practices focus on fair wages, safe working conditions, financial transparency, gender equity, artisan capacity building, and educational training as avenues to poverty alleviation and artisan enterprise development. This paper assesses contemporary impacts of fair trade practices on textile artisans as they work to maintain their cultural identity while also garnering a larger share of the global market. Among the topics covered are: development of coordinated product lines by leading fair trade businesses that satisfy the western market but hold potential to restrict artisans' cultural expression; advertising that features textile artisans and their lives as promotional tools; application of fair trade inspection and certification on a supply chain of fiber production, weaving, dyeing, and printing that crosses countries and cultures; challenges from mainstream retailers with generic ethnic product lines to the fair trade market that has long been dominated by textile artisans who apply culturally-specific aesthetics and production practices; and impact of fair trade's dual business emphases on profit and artisan quality of life. The paper draws on the author's research with fair trade businesses in South Asia, Central Asia, Latin America, and the United States.

M

The Quilt Index: Communicating Stories in the Stitches

Marsha MacDowell, Justine Richardson, and Mary Worrall

Investigations into the historical, cultural and sociological roles of quilts have become a focus for scholars across a range of disciplines. Scores of grassroots state and regional quilt documentation projects have focused on documenting quilts' personal and community contexts, as well as capturing the history of their production, ownership, use, and describing their physical appearance. Enabling both scholars and a broad general audience to access this information is central to furthering the role that these ubiquitous textiles can play in such scholarship. The Quilt Index (www.quiltindex.org) is a comprehensive, digital library that provides access to extensive documentation on quilts and quilting. Contributors from a wide variety of locations provide images and information about their quilts through private, password-protected online management pages. This information, previously accessible only in person, is now centrally available online, making it possible to locate, reference, and search these materials easily. The Quilt Index has become a model project in material culture research. The Quilt Index collections form the seed of what will grow into an extensive network of digital documentation, images, and aggregate information, as well as K-12 curricula materials, online exhibits, and forums for scholarly exchange. Research has indicated that the Index has vast potential for uses that cross the fields of history, anthropology, geography, literary studies, rhetoric, art history, and mathematics. As a national resource, the Index is working to provide the most comprehensive and thorough representation of our country's quilting heritage to a public that is increasingly interested in this aspect of our cultural heritage.

Makaloa Mats: The Treasured Art of Hawai'i

Marques Marzan

Marques Marzan will deliver a meaningful presentation on "Makaloa Mats: The Treasured Art of Hawai'i" on Saturday morning. The plaiting of makaloa, a Hawaiian endemic sedge, was the rare and specialized art of the weavers of Ni'ihau, the smallest of the inhabited Hawaiian islands. The art remained confined to a small portion of Hawai'i until the 1880s when the traditional passing of knowledge from one generation to the next ceased. Marzan will elaborate on the significance and history of these fine Hawaiian mats, the roles they played within the culture, and his efforts and those of others who are attempting to reawaken this slumbering knowledge.

Status-Faith-Exchange: Archaeological Textiles as Cultural Expressions

Session Abstract

H. Persson, E. O'Connell and S. Marzinzik

The *Status-Faith-Exchange: Archaeological Textiles as Cultural Expressions* papers by Helen Persson, Elisabeth O'Connell and Sonja Marzinzik formed a panel, which was moderated by Sue Prichard (V&A, London). The session was dedicated to the memory of Patricia Barker and made possible through funding by the British Academy of Arts, the Pasold Research Fund and the Research Board of the British Museum.

Textiles from archaeological contexts contribute significantly to the study of ancient corporate and individual identities. These papers address cultural expression(s) actively constructed through the production, movement and use of textiles in first millennium CE contexts.

Each of the three papers concentrates on a single region and set of chronological horizons, moving from the eastern Silk Road, China (1st to 3rd centuries CE), to Late Antique Egypt (3rd to 8th centuries CE), to early Medieval Northern Europe (5th to 11th centuries). All three regions experienced significant social, economic, political and religious change in the first millennium and the session will endeavour to suggest ways in which textiles provide points of access to interpreting both continuities and developments. Despite uneven preservation according to climate, the physical remains from each region suggest that the ancient populations therein employed (or deployed) textiles to display status, enhance prestige and negotiate social relationships.

Such archaeological evidence challenges still wide-spread notions of cultural homogeneity and isolation. Concentrating on textiles from burials, session panelists will emphasize the role of textiles at the intersection of gender, class, religious and ethnic affiliations – as visual manifestations of personal and group identity.

Expressions of Power – Luxury Textiles from Early Medieval Northern Europe

Sonja Marzinzik

This paper focuses on luxury textiles from archaeological and non-archaeological contexts in northern Europe from approximately the 5th to 11th centuries A.D. Due to

the preservation bias against organics in the archaeological record, today we only catch glimpses of the crucial role that textiles played in the Germanic world. Careful analysis of often minute remains of textiles, supplemented by examination of historical sources underlines their importance. Hence, textiles are not only a source of knowledge for early medieval social and economic relations but they are also markers of long-distance exchange between the North and the Mediterranean and beyond.

Select examples of high-status burials from Frankish, Anglo-Saxon and Alamanic contexts (e.g., St. Denis, Sutton Hoo, Oberflacht,) will provide an introduction to archaeological textiles and illustrate various threads cross-cutting regional and ethnic boundaries, thus unifying the early medieval North: Luxury textiles both in form of elaborate costume and lavish furnishings were one device of conspicuous consumption and status display. Elite identity found its expression through the quality and fineness of cloths, their sometimes exotic provenance, and the preciousness of gold thread and dye stuffs.

In addition, valuable textiles from Christian contexts – burials, reliquaries – but not necessarily Christian in them-selves, will be considered. A subsequent layer of evidence from mostly non-archaeological sources, they epitomise the close interplay between the new religion, the negotiation of power through gifts and relics, and the far-reaching, inter-cultural contacts of elites, represented by textiles from the Byzantine sphere, the Near East and central Asia, which were preserved in northern European church treasuries.

Weaving Cloth from Tosa-washi (Japanese Paper from Kochi in Shikoku, Japan): Connection and Expansion of Area and People

Yuka Matsumoto

The purpose of this paper is to make clear the socio-cultural meanings of woven textiles through a case study of making textiles from Tosa-washi which was already being made in Kochi in the 10th century involving two textile craftswomen of two different generations. Mey Kusakawa (1933-) and Yuko Isozaki (1978-) create paper textiles with the underlying meaning and rationale of recycling used paper and thrift long ago. From activities of these two textile craftswomen in modern times, it is clear that the change from paper to cloth has a role which connects areas and people, and brings independence and a symbiosis of women and handicapped persons, in addition to the role of clothing people.

Future Textiles as a Form of Digital Media – A New Culture for Design Communities

Andrew McDonald

By considering fashion as a form of media, the primary intention of this paper will be to propose strategies for the textiles & apparel industry to engage with the Internet in order to enable the cultural expression & exchange now transforming other creative fields (eg: music, film, photography, literature). In particular, the discussion will emphasise the significant changes in attitude and structure required to promote the true value of textile products.

This doctoral research explores how web-based interface technologies can be used in conjunction with existing/emerging design & production workflows, to deliver a more accessible and sustainable model for the fashion supply-chain. As with all forms of media to emerge from the industrial revolution (ie: publishing, broadcasting, recording), the mass-production and mass-consumption of standardised products represents a one-directional medium that remains characterised by the separation of creators and consumers. Under the mantra of fast-fashion, the global supply-chain only supports those products that will sell quickest. That is to say, only those expressions of broad market appeal survive.

With the mechanism of cultural transmission shifting from mass-media to multi-media however, the Internet represents a multi-directional medium where creators and consumers are united through new modes of social interaction. The previous dominance of corporations is being challenged by the rapid growth of online communities built around user-generated content. The economics of traditional media have been redefined yet, has anything changed in the way textile products are marketed?

Weaving Symmetries: Tai and Khmer Textiles

Linda S. McIntosh

Visually striking in their composition, design, materials, and color, Tai and Khmer textiles are highly regarded for their beauty and the advanced technical skills required for their creation. This paper explores the motifs found on Tai and Khmer textiles. The iconography is often associated with the weavers' perception of a bountiful paradise, a

world beyond this one. For the shamanic Tai the textiles and their patterns often served as conduits between the worlds, assisting in the soul's journey to the ancestor world. The offering of textiles also provided an avenue to accumulate merit for the Buddhist laywomen, allowing for a rebirth in the heaven where the future Buddha resides. The motifs originate from traditional stories and legends and serve as reminders of Buddhist teachings.

Mud and Dirt: Australian Soil as Self-Expression

Di McPherson

I was born in Tasmania, Australia's island state, and that geographical reality is the primary feature of my art work and my dyeing. Although I have also lived and worked in Britain, and in Africa, the natural world around me has colored my aesthetic sense. Dye research and conference participation, and dye workshops I have taught and attended in Canada, the USA, Japan, India, and elsewhere, have helped me integrate my artistic ideas with the ecology of the natural environment which sustains the organisms I use for dyeing. That environment also sustains and supports me, as a fiber artist, physically, emotionally, and intellectually.

Long fascinated with the African mud cloth, Bogolan Fini, this paper discusses how I have adapted the mud and soil of Australia to create my own fiber paints. Professionally trained as a graphic designer, I re-discovered my passion for paints and pigments, and for fiber, after attending a workshop taught by a Canadian dyer who came to Australia. Her innovative techniques made me realize I could re-invent my own approach to color. In the process, I rediscovered my own artistic voice. Mud colors are bold. They reflect climate and geography and they also demonstrate the impact of color on how we see ourselves as artists, and how others see the colors we create and respond to the art work accordingly.

This paper is about the adventure that is my daily life: making color that mirrors the pristine region of the world where I live and work. This work ties me to centuries of women who also made color. Their story is also mine.

Warp the Loom and Wrap the Dead: Trapezoidal Shaped Textiles from the Chiribaya Culture, South Peru (10th to 14th century AD)

Wynne Minkes

Central in this presentation will be a trapezoidal shaped tunic and loincloth from the site La Cruz, Osmore Valley, in the extreme south of Peru. Their specific features allowed their identification to the Chiribaya culture, a poorly known culture from the Later Intermediate Period (950-1350 AD). The tunic's form was the result of inserting discontinuous warps, whereas the loincloth's shape had been achieved by varying the length of the warps on the loom. Reconstruction of both techniques was made possible by Minkes ethnographic studies in adjacent Aymara and Quechua highland communities (2000), where weaving is still considered the most important identity marker. Both specimens were part of Minkes PhD research of archaeological textiles from four sites in the Osmore valley (1998-2005). Examination of fibers, structures, forms, functions, decorations, and quality scores of all funerary textiles and their contextual data, showed the potential of textile evidence in the controversy on the origin of Chiribaya people : Despite borrowing material, techniques and decorations from the expansive Tiwanaku culture from the Bolivian highlands, the textiles' details tell a story of a continuous line with archaic, maritime ancestors.

A Marketplace in Miniature: Norwich pattern Books as Cultural Agency

Victoria Mitchell

The paper analyses 18th-century pattern books from the city of Norwich (UK) as examples of cultural mediation. The anthropologist Arjun Appadurai notes that from a 'methodological point of view it is the things-in-motion that illuminate their human and social context'. The books are always on the move, portable, negotiated afresh with each encounter; they are a marketplace in miniature, carrying patterns, fabrics and names across geographical and cultural borders, snippets of detail in sample form linking back to the special relationship between the master weaver and merchant for which Norwich was famous. The word 'detail' (Fr. détailler) is used here to denote both the cutting into pieces of the cloth and the 'tally' that is central to the accounting. As well as drawing on previous historical research and recent studies of pattern books this paper also combines fresh analysis of the books themselves with theoretical contexts from visual and material culture. Cloth carries significance at the borders between cultures, often marking and serving culture in vulnerable, transitional circumstances. The books signal, for the eighteenth century, the fine line that marks a crucial exchange between production and consumption, and thus between the material and the social fabric. These visually stunning patterned samples are a focal point in a series of transactions linking sheep farmers in the East of England with the fashionable bourgeoisie of Europe and

beyond, and vice versa. The detail provided by a well-targeted sample is sufficiently robust to enable a whole territory of textile culture to be mapped.

Prosperity, Longevity, and “Happily Ever-After”: Symbolism and the Sophistication of Implication in Japanese E-gasuri (picture ikat) Textiles

Ann Marie Moeller

Ancient luxury fabrics, preserved from as early as the seventh century, testify to the long history of Japanese fascination with symbolic images on cloth. By the nineteenth century Japanese society had developed a complex vocabulary of symbols that was easily identified by both commoners and elites. This paper will explore sophisticated, implied messages expressed in this symbolic language in e-gasuri, a textile technique that came to full flower during the same century. E-gasuri is the Japanese term for the process of resist dying thread (ikat) which skilled artisans used to create pictures – sometimes simple, sometimes intricate-in fabric. Since the threads are dyed before weaving the woven images have blurred outlines which the Japanese find an appealing aspect of the e-gasuri esthetic. All echelons of Japanese society treasured the cloth made with this labor-intensive method and used e-gasuri into the early to mid-twentieth century. Subtlety and erudition are widely honored Japanese values. The paper will demonstrate how both traits can be discovered in the symbolism of e-gasuri textiles. Examples of nineteenth and twentieth century kimono, jackets and futon (bedding) covers will be used in decoding clever visual interpretations of Japanese celebratory phrases. Complicated combinations of common symbols will range from brooms, rakes and pine park signaling wishes for a long and loving marriage to eggplants intrinsic to a New Year's greeting. E-gasuri textiles, with their indistinct illustrations, provided a medium well suited for expressing ingenious variations of everyday symbols that inferred familiar sayings and concepts.

Hawaiian Textile Prints: A Comparison of Visitor Preferences with Assumptions Regarding Tourist Aesthetics

Marcia A. Morgado, Andrew Reilly, and Josh Feldman

Among images associated with Hawai'i – the pristine beaches, swaying palm trees, and orchid leis – is the humorous image of a balding American tourist decked out in a gaudy Hawaiian shirt festooned with cartoon-like patterns of palm trees, grass shacks, and hula

dancers, and worn with curiously mismatched walking shorts, buckled sandals, and black knee-high stockings. This is the tourist as sartorial nerd – the archetype of the universal clod, the geek, the yokel. This image has been captured in Island song, in commercial products, and in museum art collections, and it resides in the common wisdom of Island locals. Anecdotal evidence suggests that Islanders consider the image a literal representation of tourist taste in matters of dress, particularly with regard to tourists' lack of discernment in colors and patterns of typical Hawaiian textiles prints. An exploratory study of local apparel manufacturers indicated that many share in the assumption that visitors are unable to distinguish good Hawaiian-themed textile prints from bad. An earlier study of Island visitors from Australia, China, Japan, and Korea revealed that significant differences in their preferences for characteristics of Hawaiian prints correlated with nationality (Hyllegard & Morgado, 2001). The current study-in-progress builds on that research. We are examining the Hawaiian textile print preferences of visitors from various regions of the continental U.S. We will compare U.S. visitor preferences with the preferences of local Island consumers for the same print characteristics, and will test the assumption that visitors' tastes in Hawaiian textile prints differ appreciably from that of locals.

N

Kumihimo as a Cultural Expression

Carol Nagano

Kumihimo is traditional Japanese braiding with a wooden loom and weighted bobbins. There are four types of Kumihimo looms and three different traditional bobbins. Kumihimo was brought to Japan from China through Korea. It is another example of the Japanese skill in expanding and creating beautiful products once they have mastered a basic technique. As a Japanese cultural expression, Kumihimo flourished during the Samurai era. It was used for samurai helmets and armor, sword hilts, bows and arrows, horse harnesses, clothing, and religious and temple embellishments. The decline of the samurai era resulted in a decline in the need for Kumihimo. The negative economic impact on Kumihimo craftsmen necessitated a "reinvention" – the "obijime" or belt around the wide obi sash of women's kimono. It is also used to fasten men and women's haori (short jackets). The post-World War II transition from Japanese to Western attire has posed another need to transition Kumihimo. It is now being used as embellishments for Western attire (necklaces, bracelets, etc.) The transition from Japanese to Western also included sharing of many Japanese cultural traditions such as

martial arts, folk art, Kumihimo, etc. Many Westerners have studied Kumihimo under Japanese masters. Kumihimo as an Expression of Western Cultures Kumihimo was an integral part of Japanese culture through its use in traditional men and women's attire, household and religious items. It will probably never become an integral part of Western cultures. It will be appreciated and recognized as a traditional Japanese craft, and will be utilized in Western cultures as embellishments. The differences between traditional Japanese and Western adaptation of Kumihimo include equipment (looms) and types of fibers/materials. Kumihimo is a dying craft in Japan – many young Japanese do not know what it is. Many braids are machine-made. Therefore, maintaining the braiding techniques/traditions, albeit in a Western venue, is critical to preserving traditional Kumihimo.

Barkcloth in Uganda; An Ancient Craft in Modern Times

Lesli Robertson, Celia Nyamweru and Venny Nakazibwe

Ugandan barkcloth has been used in the enthronement of generations of rulers, been formed into ritual objects and burial shrouds, and met the basic needs for cloth of an agricultural community. The technique of stripping bark from trees and pounding it into functional cloth has been practiced over centuries, confirming barkcloth as a prominent symbol of history and tradition in Baganda culture. Today, coronation robes of barkcloth exist alongside tourist products; the functional, ritual, and consumer roles have developed into a necessary part of its continued existence and a unique expression of the culture.

The focus of this panel is to present these roles and discuss the necessity of sustaining production and finding avenues of preservation. We introduce the historical, cultural and symbolic context of barkcloth, emphasizing its significance within Baganda culture. The unique and arduous process of creating the cloth will be presented, based on field observations. We evaluate the environmental and social sustainability of this craft and its economic aspects. We address the role and meaning of barkcloth and how it has been redefined, transformed and augmented through creative practice among artists and designers in Uganda and internationally. Embellishment techniques used to create this work will be presented, illustrating the appropriation of this material culture into mixed media art work. We discuss ongoing efforts by the Uganda Museum and UNESCO to support the continued production of the cloth, in view of the current challenges facing it.

Weaving Cultural Connections: Using Textiles as Cultural Teaching Tools

Judy Newland

This talk will present an overview of two undergraduate courses that use textiles as the fundamental teaching tool to further student knowledge of ancient and modern cultures. In the first exhibition development course, students established the importance of using science and technology to further the study of ancient textiles. They explored the connections between ancient and contemporary Peruvian textiles, making cultural connections through unusual weaving techniques, such as scaffold weave and cross-looping. This course resulted in a full-blown professional exhibition that communicated the cultural values of ancient and contemporary Peruvian

society through textiles. In the second interdisciplinary course, students read a series of ethnographic studies on a variety of cultures, including the Amish and groups in Guatemala, Africa, the Middle East and India. Students then engaged in a series of hands-on activities related to the cultural expression of textiles in each society. Both classes made extensive use of museum collections.

This paper explores how textile study can intrigue even the most nonchalant college student. The classroom experiments engaged and challenged students, ultimately bringing a deeper understanding of world cultures by wrapping both text and technique into an experiential learning environment. Through textiles, students can explore art, social customs, political history, societal values and religion, making connections between cultures and through time.

The Iemoto System and the Development of Contemporary Quiltmaking in Japan

Nao Nomura

In 1975, the first American quilt exhibition toured some of the major cities in Japan including Tokyo and Kyoto and attracted a large number of audience. This exhibition made American quilts widely known to Japanese women and quiltmaking soon became a popular form of needlework among the middle-class women. Now, Japan boasts one of the world's largest quilt populations and exhibitions, and many classes are offered all over the country throughout the year. In contrast to American quilters who often learn to quilt through informal practice with friends, families or local communities and by attending short-term workshops, many Japanese quilters learn within an established organizational structure that administers teaching and certification. The diffusion of

quiltmaking in Japan owes a great deal to the establishment of these quilt schools. This presentation looks at Japan's unique approach to teaching quilts by looking at quilt schools' certification programs that are modeled after the teaching systems called the Iemoto system, practiced in traditional Japanese arts such as Sado (tea ceremony) and Ikebana (flower arrangement), which require completing a course of strict training before individuals become licensed under the aegis of a particular school. I discuss the importance and influences of such unique teaching methods and certification programs for the growing quilt population in Japan. Quiltmaking in Japan effectively utilized the existing system of "cultural learning" among women who appropriated the material culture common in the United States to satisfy their own aesthetic and functional needs.

The Shishu Ladies of Hilo

Sara Nunes-Atabaki

In the mid-1900s on the Big Island of Hawai'i, a group of remarkable women and their teachers produced a unique body of shishu, Japanese embroidery, which tells stories about the cultural and social values of this community. From the mid 1930s to 1969, Ima Shinoda who was trained in Japan in the needlework technique and her husband Yoshio who created the designs for stitchery, taught the centuries-old art of shishu to a group of predominantly nisei (second generation) women in and around Hilo. This immigrant couple and their pupils created a distinct body of shishu work whose design and function were transformed in the new setting. The embroideries were made for cushions, tablecloths, runners, bedspreads, or for wall hangings to be framed; they were also used on aloha shirts, mu'umu'us and dresses. The women who attended shishu classes came from plantation backgrounds. Through their classes they became shishu friends, establishing lasting relationships. They shared stories, threads and frustrations as they honed their stitching skills and learned the art of color shading. They trained their eyes to see the nature of form and color so that they could translate these qualities into their finished pieces. Shishu was a lesson in perseverance and discipline and it reinforced cultural values, stories and aesthetic sensibilities. The thread system was an honor system, and courtesy and giri (obligation) marked mutual relationships over several decades. The women cherished their embroideries and gifted them to their children and grandchildren so that future generations would know who they are.

Representation and Self-Presentation in Late Antique Egypt: 'Coptic' Textiles in The British Museum

E. R. O'Connell

Modern Akhmim was a productive source of "Coptic" textiles entering international collections in the late nineteenth century. Fragments said to have come from the site constitute the majority of registered textiles held by the Ancient Egypt and Sudan Department, The British Museum. In Late Antiquity, Akhmim was the location of Panopolis/Shmin, one of about forty metropoleis and a city relatively well documented in contemporary textual and other archaeological sources. This is precisely the period in which most of Egypt's residents became Christian. The abundance of material culture representing Panopolis/Shmin provides an opportunity to explore and challenge the categories scholars have traditionally used to describe late antique Egypt: Christian/pagan, rural/urban, poor/wealthy, Coptic/Greek. This paper will establish the grounds for attributing the BM corpus to the site; discuss the context of their ancient production and function; and explore the expression of cultural and personal identity via textiles, arguing for conservatism in religious and burial practice in late antique Egypt.

The String or Grass Skirt; an Ancient Garment of the Southern Andes

Amy Oakland

The string or grass skirt appears among the earliest known garments in the Southern Andes. Archaeologists discovered the skirts wrapped around Chinchorro ancestor figures in burials near the Pacific coast of North Chile dating to 8000 B.C. The Chinchorro people's mummified ancestors included specific gender traits so it is clear that they wanted to identify the skirts as a female garment. Chinchorro men were equipped with leather loincloths and both apparently used twinned grass mantles, blankets, or mats.

Through time, these coastal Andeans developed an elaborate dress with enormous string turbans and pelican-skin capes, however the string skirt remained the essential garment for women. In the last period of use, string skirts must have presented an exciting, perhaps even enticing, woman's dress with their thick, camelid-fiber cords dyed brilliant red. Even fired-clay figurines were dressed with miniature string skirts, but the garment did not continue in use past the first centuries A.D. It is possible that highland influence became too great for some coastal customs like the string skirt.

This paper discusses the development of the string or grass skirt identifying the earliest examples and especially focusing on the later styles, especially those well-preserved dyed camelid-fiber skirts excavated in Caserones in the Tarapaca Valley. In later periods of Andean prehistory the female string skirt was abandoned for the ubiquitous tunic, a woven shirt that was adopted by both sexes.

Introducing Chae-Sang and its Contemporary Expression

Soon-Hee Oh

While most cultures have some form of basketry and weaving, Chae-Sang, or the traditional Korean Colored Basket, is special to Korea because of the process of creating the weaving material as well as the form the basket takes while it is being made. This presentation will show traditional baskets created by hand-made bamboo strips dyed in different colors. Making the bamboo strips is time and labor-intensive, and the dyeing elevates these baskets to a new level. In addition, the box form is not made by consciously forming vertical sides, but rather by the weaving process as it progresses.

Even though there are few contemporary fiber artists who are interested in the traditional Chae-Sang, there are some who are developing and transforming it in new ways to make modern ones. These new works that are inspired by Chae-Sang will also be presented, as they show new possibilities of using textiles in visual expression, through new materials and methods of expression. Focusing on Soon-Hee Oh's personal work, a collection will be shown that moves from traditional forms to more imaginative sculpture.

Although traditional Chae-Sang is beginning to disappear from Korean culture, the Important Intangible Cultural Treasure Suh Han-Kyu has continued to produce them. A video will also be shown of this artisan, which will cover the whole process of creating the Chae-Sang basket.

I've Got a Feeling We're Not in Kansas Anymore: Cross-cultural Design in Peruvian Connection's Textiles

Margarete Ordon

Peruvian Connection, a high-end clothing company, has built its reputation on selling clothes made from finely crafted textiles using luxury fibers. Self-consciously marketing itself as a celebration of cross-cultural exchange, the company appropriates designs from Andean textiles and fuses them with elements from Western fashion and other global textile practices. Through transnational and transcultural design, production, and distribution, the company simultaneously stresses distance and connection, difference and sameness, in a constant tug of war over the designs, skills, labor, materials, and products. In exploring Peruvian Connection's cultivation of its cross-cultural textiles, I analyze how the company promotes the design, production, and distribution of its goods. I examine how the company uses textiles—specifically fibers, techniques, designs, as well as the designers and makers—to straddle multiple geographic, temporal, and cultural locations, while simultaneously trying to ground its products to a particular place—Peru.

Using primary evidence from the company's catalogs and website, in addition to scholarly research on the company, I discuss how Peruvian Connection distorts the textile designs, objects, and cultures of a colonized region that it claims to not only celebrate but also keep alive. I unsettle the problematic narratives Peruvian Connection uses to sell its products, while also exploring how the company opens space for pleasure or positive engagement with the cultures it appropriates. This paper does not propose specific, determined conclusions about the ambiguities around Peruvian Connection's design and marketing practices. Instead, the paper opens a platform to discuss issues around cross-cultural design in textiles.

Black Silk, Brown Silk, China and Beyond: From River Delta to Fashion Runways

Margaret T. Ordoñez

The one-hour discussion panel, *Black Silk, Brown Silk, China and Beyond: Traditional Practice Meets Fashion*, will examine bi-colored black and brown silk textiles called chiao-chou and shiang-yin-sa, (a.k.a. black gummed silk, Canton silk, cloud perfumed silk, gambiered silk, and by other names). Little known in the West, these textiles express cultural identities associated with specific geographic locals.

The unusual fabric that is shiny black on one side and red-brown on the other laid unidentified among the Chinese textiles in the University of Rhode Island (URI) Historic Textile and Costume Collection for over half a century. Abby Lillethun's interest in analyzing mud silks brought this cloth, identified as Xiang-yun-shā, from obscurity to notoriety. Its most obvious feature is the two-colored surfaces created by first dyeing

the fabric and then coating one side with black mud as described in the preceding papers by Lillethun and Lin. This paper will focus on the structural analysis of these fabrics.

P

Kanthas of Bangladesh: Rags and Richness

Anne Peranteau

The *nakshi kanthas* of Bangladesh, produced from the late 19th to early 20th century, were made by women to mark occasions such as birth of a child or marriage. Several different types of objects including covers or wraps for books, mirrors, beds, tables and bundles were embroidered with either figural iconography or abstract, floral patterns—or in many cases a combination of both. Typically, layers of pieced cotton cloth would serve as the ground, with cotton thread used to embroider and quilt the whole. Inherent in each design is the maker's wish for domestic plenitude, her devotion, and her desire to display her skills in the domestic realm. Thrift and pragmatism are evidenced by aspects of the construction of these textiles, such as the use of recycled cloth and thread, while others display an artistic self-consciousness. Using examples from the Philadelphia Museum of Art's collection and other collections in India, Bangladesh, and the United States, this paper will describe in detail the materials, construction techniques, and embroidery stitches present in historic *nakshi kanthas* of Bengal. It will also explore the ways in which these elements combined custom and invention in response to co-existing embroidery traditions of the region.

Extreme Conditions Shangri La: A Textile Conservators Overview Short Film Presentation

Ann Svenson Perlman

On the south shore of Oahu, above the pounding surf, is one of the world's most spectacular historic home museums, Shangri La. After several years of renovations, preparation for public access, conservation assessments and Phase One treatments, the home of the late Doris Duke was opened for public tours in November of 2002. With rooms open to the sun, sea and elements, Shangri La is presented much as Ms. Duke had lived in it, creating a maintenance challenge for the new museum.

This short film was produced for the annual meeting of the Western Association of Art Conservators (WAAC) held in Honolulu in October of 2003. The conservation issues presented here are as important today as they were five years ago.

Ethnicity, Mobility and Status – Textiles from the Taklamakan Desert

Helen Persson

Central Asia was a rich cultural melting pot in the first millennium. Textiles provide a unique opportunity to discover more about its diverse population, different faiths and extensive trade networks. In the early 20th century, Sir Aurel Stein travelled along the Eastern Silk Road, now within the boundaries of the Peoples' Republic of China, collecting a wealth of materials from various remote sites.

The Victoria & Albert Museum is the custodian of nearly 600 textile fragments from Stein's unique collection and this paper will discuss the variety of materials and techniques held by the Asian Department. This paper will offer glimpse of aspects of life along the Silk Road in the first millennium CE: the relationships between traders and indigenous people, the practical life of soldiers, religious activities and distribution of wealth. It will also provide an analysis of the finds from dwellings and tombs of Loulan, 0-250 CE – can such analysis reveal hitherto unknown information about the individuals buried there? Were certain designs and colour palette, types and weights of silk reserved for specific uses or particular social groups or was the choice of burial cloth more random? Can the different types of textiles be grouped according to gender, age, rank or ethnic background? This paper will attempt to answer these questions and provide an opportunity to explore a unique textile collection in one of Europe's premier Museums.

Contemporary Fiber: Four Artists Speak of Tattered Cultures, Mended Histories

Lisa Lee Peterson, Mary Babcock

We have traveled across eleven time zones – from Tasmanian Eastern Standard Time, Hawaiian Standard Time, Hoosier Eastern Daylight Time, and Nova Scotian Atlantic Daylight Time – to tell our stories of loss and healing, of tattering and mending, through the metaphor of cloth.

In *The Elements of Typographic Style*, author Robert Bringhurst tells us that storytelling and cloth-making are one and the same, that the words *text* and *textile* share a common etymology.

"An ancient metaphor . . .

Thought is a thread,
and the raconteur is a spinner of yarns –
but the true storyteller, the poet,
is a weaver.

The scribes made this old and audible abstraction
into a new and visible fact.

After long practice,
their work took on such an even, flexible texture
that they called the written page a *textus*,
which means cloth."

Mary Babcock, as co-curator with Carol Khewhok of the exhibition *Tattered Cultures / Mended Histories*, speaks through the voices of several artists in the exhibition who respond to the questions "what causes the fabric – of culture – to tatter?" and "why do we bother to mend?"

Denise Robinson speaks of her work as well as that of other Tasmanian artists whose work considers the depth and relevance of relationships between people, place, and spirit and how acceptance of diversity is integral to the mending of histories. Evoking textile metaphor, she speaks about those "who are attached to the land as if by luminous fibers, which - if severed - causes pain and a sense of dislocation, of not belonging."

Consuelo Underwood, who was to be a fifth speaker on this panel, was unable to attend, but you will hear her voice in Mary Babcock's presentation.

I will read a story that speaks about growing up American with an Asian face.

In closing, Fran Dorsey speaks of her own work and that of fellow Canadian, Gerard Choy, that reflect the multicultural mosaic that is Canada, where diversity is not homogenized, where distinct entities celebrate unique histories, where uniqueness results in a kind of sameness, a unity of differences.

Eats, Shoots, and Weaves

Lisa Lee Peterson

Woven to Shape: a Pre-Columbian Trapezoidal Tunic from the South Central Andes in the Metropolitan Museum of Art

Elena Phipps

Garments used throughout the Southern Andean region from the early Pre-Columbian era to at least the time of the Spanish arrival in the sixteenth century, traditionally were constructed of single or multiple webs of rectangular four-selvedged cloth sometimes folded and seamed, but never cut to shape. As a result, the drape and style of most garments retained the rigid outlines of their originally constructed rectangular format. Sometime during the Late Intermediate Period, along the far south coast of Peru and northern Chile, a different garment style developed. It featured a wide, curving shoulder, tapered sides, and bulging lower edges, and was woven to shape by utilizing unusual technical features. The Metropolitan Museum of Art has in its collection, an exceptional example of this type of garment. It features designs woven with discontinuous warps, as well as warp-patterning, and is an unique example among the corpus.

The paper will present the garment, focusing on its technical features to address the interesting questions regarding how these complex shaped garments may have been made and why Andean weavers from this region went to such extreme lengths to create them.

Dressing for the Hula: Textiles as Cultural Expressions in Hawai'i

Michael Pili Pang and the Halau Hula Ka No'eau

In the traditional Hawaiian manner of celebrating the closure of an important event, on Saturday afternoon, September 27, symposium attendees will experience a special presentation and performance of "Dressing for the Hula: Textiles as Cultural Expressions in Hawai'i." Michael Pili Pang will explain the cultural significance of the gathering of fibers and objects in preparation for the hula and, as the Halau Hula Ka No'eau performs, Pang will explain the meaning of the hula. This is a presentation not to be missed.

Textiles as Cultural Expressions: Status-Faith-Exchange - Archaeological Textiles as Cultural Expressions

Sue Prichard

Q

Talk Story

Junedale Lauwa'eomakana Quinories

This mini workshop offers an opportunity to "talk story" with Big Island quilter, Junedale Lauwa'eomakana Quinories, as she demonstrates traditional Hawaiian quilting techniques.

R

Embellishments of the Alaska Native Gut Parka

Fran Reed

Presented by Audrey Armstrong

Dealing with various weather conditions is a serious matter in Alaska. Coastal Native Alaskans have been surviving in severe environments for millennia. Between the heat of the summer and the freezing cold of the winter is that transitional season when it rains. Raincoats were fashioned out of bird skins and fish skins but it is the gut skin parka that became the universally adopted garment along the coast of Alaska. Differing preparation, stitching and styling methods distinguish the many coastal villages and are expressed in embellishments and details that define the region, the culture and the function of these beautiful outer garments.

Gut parkas are made of the intestines from sea mammals and bear, and are worn during kayak hunting expeditions, tide pool collecting, dancing and celebration rituals. Embellishment and detailing of these garments are achieved using the wealth of hair,

fur, leather, yarn, cloth, feathers, beaks and claws that are either salvaged from hunting and gathering practiced in each region or acquired through trade.

This paper will look at parka construction, embellishment and detailing from several island cultures in Alaska. To the north we will examine “winter-prepared” ugruk gut parkas produced by the Siberian Yupik people from St. Lawrence Island that incorporate feathers, beaks and skin tabs. Traveling south to the Pribilof Islands, home of the Aleut, we will see their wonderful parka constructed of sea lion intestine and embellished with hair, fur, and highly evolved embroidery using the finest fibers of caribou hair on dyed esophagus. Another Island, also in the Bering Sea, is Nunivak Island where the Yupik people developed a style of gut parka made with “summer-prepared” seal gut stitched with sinew and grass and embellished with yarn, beads and fur. A study of the Alutiiq people of Kodiak Island completes this overview of island peoples’ parka construction. All the parkas were made for either practical or spiritual purposes. All used the same basic materials, but in distinctively different ways with embellishment and detailing unique to their culture. These distinctive people have lived on the water and survived many generations of life in severe climate conditions, full of abundance and wealth to those who treated it with respect and care.

People, Place, Spirit

Denise Ava Robinson

People, Land, Spirit is about the deep engagement I have for my homeland, Tasmania. It is about the relationship between people, place and spirit.

Indigenous people live in harmony with the land – their very existence in accordance with rhythms of nature. Many cultures have over time been tattered, scattered or shattered through colonisation, the Tasmanian aboriginal culture being one of them.

Tattered cultures arouse the desire for the retracing of histories, cultural practices and traditions, many of which form the basis of contemporary practices today. These processes bring deeper understanding and awareness: new cultural practices emerge, and the cycles continue.

Sacredness of land lies at the core of Australian aboriginal culture with stories and traditional practices handed down. In the assimilation to white man’s way, aboriginal culture held little relevance and, in many places, the handing down was lost, Tasmania one of them.

Loss of identity and place for the Tasmanian aboriginal people continues to resonate today. Threading and sharing personal stories, retracing and reconstruction of traditional practices slowly resurrects a cultural history – a healing begun.

People, Land, Spirit references my own thread in the complex layered history of the Tasmanian people, both black and white. The struggle of finding my own sense of place in this fragile history continues. Almost invisible stitch marks across distilled panoramic scapes speak of the spiritual journeys through time – honouring the people, land and spirit of my homeland – a personal mending of a fragmented history.

Identification of Red Dyes in Ancient Textiles from the Andean Region

Ana Roquero

Identification of dyes and pigments is presently very precise by means of different systems of chromatographic analysis. Nevertheless, as the same dye components can be found in different plants and animals, it is important when studying dyes in textiles to consider the geographical and cultural context of both the textile and the possible dyestuffs used historically in the area. The presentation shall focus on a single colour: red. Various shades of red are profusely used in textiles from South America. Many of these are obtained mainly from cochineal. However, when analysing the colouring substances of an Andean textile, it is worth considering other sources of red dye such as chapi-chapi (*Relbunium hypocarpium*), ccallo-huacta (*Galium corymbosum*), chile-chile (*Geranium filipes*), rumi-unku (*Parmelia* sp. / *Xanthoria* sp.), inti-sunkha (*Ramalina* sp. / *Siphula* sp.), lambrán (*Alnus jorullensis*), etc. that have been reported in the area.

Research conducted for this paper follows my recent publication *Tintes y Tintoreros de América "Dyes and Dyers from America"* (Madrid 2006), which provides a useful tool for the identification of dye sources in archaeological textiles belonging to Middle American and Andean cultures. The book includes a catalogue of more than two hundred botanical and zoological species, traditionally used as dyestuffs and auxiliary products, and an ethnographical register of dye procedures still maintained by native dyers in the Americas up to the end of the twentieth century.

Spinning Pattern

Ann Pollard Rowe

The Textile Museum was recently given a Salasaca woman's rebozo, collected in 1966, with an unusual design effect created during the spinning of the weft yarn. In normal Salasaca women's wraps, the fabric is dyed wool with a few white cotton stripes along the sides and ends and across the center. Generally the cloth is woven in an undyed state, and then dyed. The wool yarns take the dye and the cotton yarns do not, and remain white. This shawl has these typical white cotton stripes but also an area near one end where the white is not continuous across the fabric but rather fades in and out. It appears that cotton has been spun alternately with wool in the same yarn.

The only other related example I have come across is in an Inca woman's wrapped dress (aksu) that is warp-faced. It is white with some brown stripes at each end. When I carefully separated the warp threads to analyze the weft, I discovered that the weft changed color at more or less the same point that the warp yarns did. The color change appeared to have been done during the spinning process. The effect would not have been visible, but it presumably was done with the idea of having a more saturated color effect in the stripes.

S

The Centre for Advanced Textiles: A Case Study in UK Digital Textile Culture

Eulanda Sanders

If textiles serve as records of a culture's history and values, how should we approach and evaluate the integration of digitally-created and digitally-produced textiles? How do the application of digital technologies encourage or inhibit cultural expressions?

Government and academic institutions in the United Kingdom (UK) are actively trying to support and invigorate what is being called the 'research culture' in the UK, yet the ability to create and maintain sustainable research centres in the creative textile fields have proven to be difficult. Through reflectively analysing the creation, re-evaluation and re-focusing of the Centre for Advanced Textiles (CAT) at Glasgow School of Art, and through investigating future potential, this organised session will demonstrate possible methods for creating a culture for sustainable creative research with textile art and design technologies.

The following four papers presented by staff and affiliates of CAT work together to comprise a case study of one of the longest-term UK research centres in digital textiles and design:

- Learning/Teaching Digital Textiles – the role of location and culture in linking the virtual and physical
- Commercial Research and Service – facilitating cultural expression
- Future textiles as a form of digital media – a new culture for design communities
- Cross-cultural analysis: connecting US to UK research culture in textile technology and design

Collectively the presentations will address strategies for implementing textile technologies into design-led research, and will demonstrate the impact of these strategies on future textile culture.

Textile Culture of the Mamluk Court

Maria Sardi

The focus of this paper will be on the emblematic power of textiles during the years of the Mamluk rulers of Egypt (r. 1250-1517). In a textile-saturated society as that of the Mamluks, woven fabrics were intimately connected with every aspect of courtly life and they were often used as a vehicle to convey political intention.

In ceremonial processions, numerous textiles of high quality used as costumes, banners, flags and tents were meant to impress their subjects and display the might of the Mamluk state. The majority of these woven items, inscribed with the epigraphic or emblematic blazons of the Sultan and his high emirs, were used to manifest their possessors' rank, power and status. In political affairs, woven artefacts of superior quality were also offered as diplomatic gifts with the intention to convey political messages. In a religious context, sophisticated fabrics destined for sacred coverings of the holy Islamic sanctuaries were elaborately displayed in Cairene streets to proclaim the role of the Mamluks as arbiters of the Sunni Islamic religion.

Based on information provided by medieval Arabic and European accounts as well as pictorial material of the period, I will try to give an insight into the multiple roles and significance of textiles in Mamluk Egypt. To visualise the splendour and the high artistic merit of these fabrics, unpublished artefacts from the collection of the Benaki Museum in Athens are going to be presented.

Disguise and Display: Camouflage as Cultural Cue

Sarah Scaturro

"It is we who made that!" exclaimed Pablo Picasso to his friend Gertrude Stein after seeing a camouflaged tank roll by in the streets of Paris during the First World War. Indeed, while camouflage has roots in natural history, it was through art, especially Cubism, that the pattern gained entry into the military and then popular culture realms. The purpose of this lecture is to demonstrate how camouflage-patterned cloth developed into the twentieth century cultural phenomenon that continues today, and to reveal its multi-faceted and controversial character.

A term referring to a color-blocked textile pattern with amorphous shapes and a defined color palette, camouflage leapt from the military realm into the cultural lexicon through its aesthetic beauty and nuanced meanings. Originally designed with disguise as its goal, camouflage soon developed paradoxical purposes as both a tool of concealment and a signal of identification. From the onset, each nation developed their own unique camouflage pattern reflecting their environment, of which the best recognized is the USA's Woodland pattern issued during the Vietnam War. It is this specific camouflage pattern that has most infiltrated popular culture from fashion to protest to art.

The cultural appropriation of camouflage reveals the malleable pattern to be a vehicle for self-declaration, artistic exploration, and even marketing and branding. The proliferation of this textile pattern as a cultural trend has partially neutered its power as a symbol of war, whilst assigning other conflicting meanings. It is through its inherent transformative powers that the camouflage pattern causes one to disappear or stand out.

Field of Flowers: Mughal Carpets and Treasures

Michael Schuster and Sanjay Kalra

Michael Schuster, PhD will be discussing the exhibition Field of Flowers: Mughal Carpets and Treasures. The exhibiton focuses on a rare pair of large carpets on from the collection at Shangri La.. Each carpet has an arched interior with pointed ends. When paired, the carpets form a bold field of flowers with an interior void wherein a person, most likely a royal personage, could have sat in splendor. In mid-17th century Mughal India, the taste for naturalistic floral sprays reached an apogee of

artistic expression. The aesthetic style seen in the carpets and other art forms of the period dominated the arts of south Asia from the 17th century to the present and has had an impact on aesthetic traditions of the West and China.

Jewish Garments from the Land of Israel in the Roman Period: The Qumran Sectarians and the General Population--The Characteristic Distinction Between Them and its Cultural Implications

Orit Shamir

Although the basic items of clothing worn by Jews did not differ significantly – in their design from those worn by other inhabitants of the Graeco-Roman world, the raw material used in them have an important cultural expression.

But there were two distinctive Jewish traditions: the law forbidding sha'atnez ("diverse kinds" – linen and wool) and sisits – tassels at each corner of the mantle.

Although thousands of textiles were examined by the author, not one piece of sha'atnez was found at Jewish sites. This is in contrast with other sites like Palmyra and the sites of Coptic Egypt which yielded great quantities of textiles made of mixed linen and wool. The meticulousness to avoid sha'atnez, despite the frequent hardship of war and the certain temptation to buy these textiles from non-Jews at the markets – is impressive and also caused technical weaving problems.

Qumran – undoubtedly a Jewish site, yielded hundreds of textiles. Some of the wool textiles have decorations of bands – representing tunics and some have gammas – representing mantles. Others were used as scroll wrappers, sacks and probably as bandages. The number of linen textiles from the Roman period at Qumran (70%) is in contrast to other sites. C. 2000 textiles from the Roman period discovered in Israel were examined and 35% are linen, the other materials are sheep wool, goat hair and camel hair. Sectarians – Dwellers of Qumran wore only non-dyed linen garments which they considered to be pure. This is indicative of the anti-Hellenizing attitude of the sectarian. Since the width of the dyed wool clavi indicated the wearer's rank in society, the sectarians' adoption of all-white clothing suggests a rejection of this society.

Commercial Research and Service – Facilitating Cultural Expression

Alan Shaw

The commercial service (CATDIGITAL) at the Centre for Advanced Textiles(CAT) was initiated from the inception of the Centre in 2000. It provides a crucial link between the conceptual/theoretical research conducted in CAT, the teaching/learning experiences supported through the Centre and the client-based business for providing digitally printed cloth. As a business, CATDIGITAL is unique in that it can respond to individual clients with more complex requirements, projects that push the limits of the technology by housing cutting-edge technology with staff that have pioneering knowledge and expertise in the field.

This presentation will describe the history of the commercial service in CAT, the varied services it provides, and will showcase a series of client projects that CAT has facilitated to use digitally printed textiles in culturally relevant ways.

Examples illustrated will include work undertaken with:

- Artists/designers working within education and community based projects,
- Varied work carried out with design-led manufacturers to develop and invigorate more traditional or heritage-oriented product lines
- The Centre's "Classic Textiles" collection and the cultural and digital potential of working with archives.

Donning the Cloak Safavid Figural Silks and the Display of Identity

Nazanin Hedayat Shenasa

This study examines the function of figural silk textiles from Safavid Iran (1501-1722) as visual transmitters of identity. Textile historians and connoisseurs have admired figural silks for the technically advanced weave structures, delicate textures and brilliant colors, but the narrative motifs featured in a sub-genre of these compositions set them apart from other luxury textiles. The emphasis of this study will be on scenes depicting events and characters from Iranian poet Nizami's twelfth century epic poem, Layla and Majnun.

The appeal of narrative textiles among the Safavid elite will be analyzed in relation to political and religious conditions that propagated its popularity. Within Iran's borders, the Safavid dynasty encouraged the emergence of Sufi thought and practice into mainstream culture after 1500, allowing artists and patrons more freedom of expression. Silk garments depicting popular characters from Sufi poetry, such as Layla and Majnun, allowed the wearer to communicate inner spirituality through the iconography depicted on the outer cloak. In addition, the centralization of Iran's silk industry by Shah Abbas (r.

1587-1629) created a nationwide campaign to export Iran's signature textiles as luxury items, in order to bring revenue to the Safavid state. The international association of figural silks with Iranian identity was assisted by Shah Abbas' attempts to form alliances with the European courts through his English-born ambassador, Robert Sherley, who is depicted in a figural cloak in Van Dyck's 1622 portrait.

Women Writing through Textiles in Traditional China

Angela Sheng

Abundant and imaginative motifs are usually seen as ornamentation on extant costumes and textiles made in traditional China—that is, in the traditional Chinese styles both long before and after the adoption of western dress that grew widespread in the late nineteenth century until now. Many scholars have addressed the symbolic meaning of these motifs, some of which were also used in paintings and other the decorative arts. However, they tend to focus on auspicious motifs developed in the dominant Han-Chinese tradition (notably Cammann 1952 and 1953, Bartholomew 1985, Bickford 1999, Ni Yibin 2003).

Since the decade-long Cultural Revolution ended in 1976 and national economic reforms began in 1978, Chinese scholars have gained increasing freedom in their research. In the field of the history of Chinese costumes and textiles, many have published on the achievements of ethnic groups, hitherto shadowed by the dominant Han people. For example, the Miao (Hmong) embroidery and the brocaded weaves of the Dong and Tujia—peoples who mostly live in the Xiang River valleys (Hunan province) and westward. However, only few have referred to the deep historical connections embedded in these textiles (Qi Congwen 1998, Zhang Boru 1994).

Referring to examples on display as part of the Writing with Thread exhibit, this paper will first examine the relationship between motifs of the Han-Chinese and those of ethnic minorities and the relationship between recent textile works and archaeological finds at Jiangling (Mashan, Hubei province) and Mawangdui (Changsha, Hunan province), dated to the third and second century B.C.E. respectively, to then articulate the complex relationships of gender, visual literacy, and visual production as expressed in women's script, *nu shu*, and women's textile work.

Textiles Recorded: Fashion Reconstructed Through Aztec Codices

Jennifer G. Siegler

Textiles from central Mexico at the time of the Aztec empire are generally ascribed great significance due to the historical documentation of textile tribute offerings and sumptuary laws in which textiles identified social status; however, further research is warranted on the artistry of these textiles. While the climate of central Mexico is not conducive to preserving fiber materials, the rich manuscripts of this region preserve many images of textiles created during the Aztec empire. Early colonial manuscripts, many of which are copies of pre-conquest manuscripts no longer extant, preserve images of textiles from the pre-conquest period. These manuscripts provide invaluable information regarding the regional variations, creation technologies and costume elements for textiles.

The Matrícula de Tributos, Codex Mendoza, Codex Magliabechiano and the Florentine Codex will be comparatively analyzed to gain a more comprehensive understanding of the textile designs in use during the Aztec empire and provide contextual information on the function and status afforded certain textiles. The tribute records in particular are valuable for identifying regional design origins and material availability. Ethnographic sections of the manuscripts indicate the distribution and association of textiles with specific ranks of warriors and nobles. Through this manuscript comparison, I develop the argument that particular designs were autochthonous to certain regions and indicative of a specific status. Textiles with designs of diagonal bifurcations, conch shells, and jaguar pelts are the focus of this study as they are particularly revealing in terms of their origins, social significance, and the communication of broader cultural values.

Iconography of Lampung Art as Reflected in Ceremonial Textiles

Garrett and Bronwen Solyom

The complex imagery of certain textiles from Lampung province in southern Sumatra will be discussed. These textiles—the square tampan and horizontal rectangular pelapai—are often labeled “ship cloths” in Western sources. However, when compared with related imagery in other forms of Lampung art (particularly house architecture, ceremonial furniture and objects, mats and beadwork), they present other possibilities.

Bordering Melaka Strait, an international crossroads for trade, Lampung people were exposed to the great cultures of India, Hindu-Buddhist Java, and expanding Islam. Although outward looking, particularly toward successive courts and kingdoms holding sway in their region, the population was isolated in small pockets separated by difficult

terrain, and remained on the periphery. In spite of the diversity of exposure, many aspects of surviving imagery suggest affinities to what scholars have constructed of an older cultural group, primarily Austronesian-language-speaking peoples who settled the Philippine and Indonesian archipelagoes from the middle of the first millennium BC.

The twentieth century saw extraordinary and accelerating economic, social and religious change in Lampung. We found only scattered remnants of any kind of art there, and few people able to remember or recognize any part of its significance. Combining fieldwork and comparative analysis of the role of imagery elsewhere in the Malay world, we offer interpretations of the textiles that consider ancient legends of origin, reverence for ancestors, continuity of lineage, and agricultural fertility. We conclude with a walk-through of Ancient Customs, Ancient Stories: Lampung Ceremonial Textiles and Objects, an exhibition in Hamilton Library's Bridge Gallery.

Holy Dust, the Religious Significance of Textiles as Relics and Wrappings for Relics of Roman Catholic Saints in a Belgian Monastery

Frieda Sorber

Ongoing research by the presenter involves the study of the relics of the Herkenrode monastery in Belgium. Founded in the 11th century the monastery received a number of skulls and bones associated with Saint Ursula and the 11,000 virgins between 1250 and 1280. Legend has it that saint Ursula and her retinue of 11,000 virgins were massacred by Attila the Hun in Cologne in the 6th century. In the 12th century the excavation of Roman grave yards in Cologne, naturally led people to assume that they had uncovered the graves of the saint and her attendants. Skulls from the Cologne graveyards travelled to many areas of Northwestern Europe and beyond.

47 skulls remain in Herkenrode today, the largest collection in Belgium. Their first presentation probably dating to the 13th century included a tight linen wrap, with a tabby silk wrapping covering the entire skull except a section of the forehead. Presumably at the end of the 15th or the beginning of the 16th century a major renovation included stiff kin bands with silk embroidery. The fabrics used for embroidery included black velvets and damasks, lampas weaves from Italy, striped silks and wool cloth. 'Caps' covering the skulls included red and green tabby silk and silks with designs in gold and silver leaf. Fine linen veiled the section of the forehead, left visible in the earlier presentations. Crowns of artificial flowers made from silk, parchment and metal wire were added at this time. In the 17th and 18th centuries interest in the skulls as recognizable object waned and silks added at this time are carelessly stitched and glued.

In the 19th century interest in the relics waned and skulls disappeared from public view. Towards the end of the 20th century they became the focus of research by historians, art historians and scientists. This has led to renewed interest by the local clergy as well.

Powerful Threads: Embroidered Eloquence in a 17th Century Tunic

Kaye Durland Spilker

A distinctive type of ceremonial tunic worn in mid-to late 17th century Colonial Peru narrates, in its composite of Inka and European symbolism, a compelling story of both cultural resistance and assimilation. The uniform-style tunic was black, and the design on its sides, embroidered in blue, magenta, and gold depicts an elaboration of the mascaypacha—symbol of political power and divinity of the Inka king. The mascaypacha was originally just a small red camelid fiber fringe worn on the supreme Inka's forehead, but during the reign of the Spanish the symbolic fringe was included in an ornate portable structure of miniature gold and silver rainbows, Inka flags, tunics, and weapons, European-style flora, rampant lions, and castles.

The Spanish appropriated useful indigenous political and social traditions, and incorporated Inka symbolism into their own Christian design vocabulary in an attempt to achieve the political cohesion necessary for an ordered colonial society. Black tunics with colorful bands worn by Inka aristocrats in Christian religious processions are documented in 17th century paintings of one of the most important festivals, the celebration of Corpus Christi, in which the elaborate mascaypacha was carried by a chosen Inka nobleman. These colonial tunics, unified in color and design and bordered by tocapu, geometric patterns (like logos) of lineage, rank, or profession associated with the elite members of earlier Inka society, manifested and reinforced the elevated status of the local Peruvian lords in the new Colonial political structure.

On the Edge: A Consideration of the Aesthetics and Structures of Uzbek Textile Trimmings

Lotus Stack

Observation of numerous types of edge finishing on a variety of Uzbek textiles ranging from clothing and utilitarian objects to ritual and symbolic, "decorative" forms reveals the aesthetic importance of these elements throughout the culture for urban, rural and

nomadic peoples of this part of Central Asia. Analysis indicates consistent visual preferences that are created through the use of several textile structures. Further examination has shown that the structural repertoire has been achieved employing a variety of techniques.

The aesthetic importance of edge finishes is manifest in the continuing cultural emphasis of “dressing” the textile in order to complete the form of the specific object. During the past 150 years a number of different structural units as well as several technical variations have been adapted in an effort to make the hand work easier, and faster, but most variations have been directed to reinforce consistent visual standards and thus maintain cultural identity. Although much of the work done today is directed toward a market economy and the very real need to subsidize household funds, ethnic stability and moral values, including pride of workmanship, are manifest in a variety of textile forms.

This paper is based on the study of several hundred woven and embroidered historic pieces housed in museum and private collections as well as field research conducted during 2005 and 2007.

Summoning the Spirits: Straw and Paper in Shinto Ritual

Barbara B. Stephan

Straw and paper—two humble materials that mirror Japan’s aesthetic tradition—are at the heart of Shinto ritual. Ropes of twisted straw, known as shimenawa, demarcate sacred space, and may be seen hanging majestically at shrine entrances, mysteriously encircling large trees or rocks, or spanning snow-laden village paths as a magical barrier against evil. At year-end, colorful street markets throughout the country boast an explosion of decorative shapes and sizes, all destined to be hung over entryways to welcome the fresh new year.

Closely related to shimenawa are ritual paper wands that summon the deities. Stunning and serene, these wands--known as gohei--consist of cut paper fastened to an upright staff and creased so that zigzag folds fall on either side. Gohei descend from ancient offerings of bast fiber and woven cloth. Over the centuries paper—also made from a bast fiber—supplanted cloth, allowing a profusion of new creative designs. Prominent in purification rituals, gohei both invoke placate the spirits. Prolific within shrine precincts, they can also be glimpsed in hidden valleys of rural Japan, where spirits of the household and paddy field still govern the rhythm of everyday life.

Shimenawa and gohei are beautiful but little-studied examples of Japanese ritual art; ending their lives in purifying fire, they leave few historical remains. Using photos and examples from the Honolulu Academy of Arts, *Summoning the Spirits* explores the still vibrant nature of these symbols. A sample gohei for folding and a packet of patterns will be provided.

Comparing Textiles Used for Men's Robes of Central Asian Origin: Mongolian Zhi-sun, Korean Cheolik, and Indian Jama

Kisook Suh

Zhi-sun, Cheolik, and Jama are men's robes from three different cultures of the same origin. They are constructed of a fitted upper jacket with a closing on chest and joined to a gathered or pleated lower skirt. The prototype of the robes can be found in a riding costume worn by nomads in Central Asia. Based on the prototype, we can observe, in the variations in shape and use of materials, the robes' assimilation into the three aboriginal cultures that are the subject of this study. The textiles used show the aesthetics, as well as the regional and historical identities, of the individual courts where they were adopted.

The robes were official attire in the courts in Mongolia, Korea, and India respectively. Zhi-sun, a traditional Mongolian robe, was adopted as a costume for state occasions by Chinggis Khan and his successors in the Yuan dynasty (1279-1368). Use of this costume spread widely as the Mongolian empire expanded. In the fourteenth century, the Koryo dynasty (918-1392) in Korea adopted Zhi-sun as a symbol of acceptance of subordinate status to the Yuan dynasty, and named it Cheolik. The Mughal (1556-1707) court also adopted this Central Asian robe to show its lineage to Chinggis Khan. Jama is the generic name of a man's court robe in Mughal India.

By comparing a few representative garments, and using visual information in old paintings, we will discuss the meaning of the variations among the robes, in the context of cultural expressions.

Traditional Textile Materials of Baekje Kingdom

Mi Young Suh and Kil Soon Park

The purpose of this study is to analyze the traditional textile materials of Baekje including the sorts of material, colors, and patterns. This study is qualitative research using documentary records related with the costume of Baekje and evacuated data such as "Yang-Jikgongdo", on the wall paintings of Seonwun-temple, Wajeon(tiles), and the relics from King Muryeong's dome and other domes.

The results of study are as follows:

1. Textile manufacturing technology of Baekje which had been developed since Mahan era greatly prospered in Baekje era, and high quality silks, hemp, wool, and leather were used as dress material.
2. Six basic colors of the costume of Baekje were Five Colors(blue, red, yellow, white, and black) based on the ideology of Yin-Yang and the Five Elements plus violet based on the ideology of Great Absolute.
3. The honeysuckle arabesque pattern of the costume of Baekje has elegant lines, and shows artistic technique by completing exquisite beauty of symmetry on the basis of splendid form. Especially floral arabesque used as the decoration of cap is the characteristics of the pattern of Baekje. Buddhist pattern was used as textile patterns. The pattern of Wajeon in late Baekje era shows that Baekje's own pattern was developed.

From historical viewpoint, the biggest characteristic of the costume of Baekje was that Baekje first established a government organization using different colors of textiles among three kingdoms in A.D. 260(27th year of King Goi). The pattern of textiles shows the esthetic sense and the mild disposition of Baekje.

A New Start: Re-Thinking The Display and Interpretation of African Textiles at The Detroit Institute of Arts

Howard Sutcliffe

In November 2007 the Detroit Institute of Arts (DIA) will open its doors to the public after several years of renovation and rebuilding. In a radical departure from the traditional chronological and geographical approach to art history the new DIA will provide its visitors with an innovative experience that focuses as much on the stories and connections behind the art as the art itself. Textiles from the DIA's encyclopedic collection will play a large and integral role in this new vision, from European tapestry to Native American beadwork textiles will feature prominently in almost every new gallery.

This paper will discuss the rationale behind this new approach using textiles from the comprehensive African collection as a paradigm. One culturally complex object in particular – a late 19th century Ashanti warrior's shirt from Ghana will serve as a nucleus. From its creation by Hausa Koranic Scholars for use by powerful Ashanti warriors to its acquisition by the Museum, recent conservation, display and interpretation, the 'life' of the shirt will be explored and used to illustrate just how the DIA intends to share stories that will enable the contemporary museum visitor in the United States to connect with an object from a very different time and place and leave the Museum with a greater understanding not only of that object but of the lives of those who created it, used it and are now invested with its future preservation.

T

Autumn to Spring: The Moriguchi Father-and-Son Kimono Artists of Kyoto

Sharon Takeda

Moriguchi Kakō (b. 1909) and his son Moriguchi Kunihiko (b. 1941) are masters of the art of yūzen, a paste-resist dye technique developed during the Genroku era (1688-1704) of the Edo period (1615-1868). Yūzen permitted the direct application of dyes onto silk with a brush, which led to the development of sophisticated pictorial representations on kosode (the precursor to the modern kimono). This revolutionary technique helped to establish kosode alongside painted scrolls and screens as a highly respected format for Japanese artists.

The elder Moriguchi studied painting before becoming a yūzen dyer. In 1967 he was designated by the Japanese government as a Living National Treasure. This status was established in the 1950s to acknowledge individuals with traditional artistic skills so significant and rare that protection and encouragement was warranted to help ensure continuation of their craft. Moriguchi received this prestigious honor for mastering and revitalizing yūzen.

Moriguchi's second son, Kunihiko, continues the family tradition but with his own distinct style. After studying at the Kyoto City College of Fine Arts, Kunihiko received a French government scholarship to the École Nationale Supérieure des Arts Décoratifs de Paris, graduating in 1966. A year later, Kunihiko turned down an offer from a prestigious French design firm to return to Japan and join his father's studio. What ensued was a period of lively artistic debates between father and son that strengthened their

respective work. Kunihiro exhibits internationally and was designated a Living National Treasure in 2007.

This paper will illustrate the yūzen technique and explore the similarities and differences in artistic expression within the Moriguchi household.

Local Colors: Natural Dying in a Milas Carpet Weaving Village

Documentary

Ulara Tamura and John Wells

This documentary examines the process of naturally dyed carpet production in a village in the Milas region of southwest Turkey. In large numbers of villages of this region, carpet weaving is the household based work of every woman who lives there. The carpets made by these women will be used in their own homes, or play a role as a symbol of wealth within some spheres of the local economy as in the case of dowry or donations to a mosque, or they will be sold as a commodity outside of the village for cash.

In the modern era, the demand for Turkish carpets in Western countries facilitated many changes in the modes of production to increase yield and lower costs. One such change was the introduction of synthetic dyes. While all carpets produced in the villages of Turkey are handmade, the vast majority of them are made with synthetically dyed yarns purchased by the villagers.

The village that is the subject of this documentary is a rare case because carpets produced here are made with natural dyes. The film is structured around the complete production process of carpets in this village, beginning with the acquisition of the yarn, natural dying, preparation of the loom, and weaving. A final section explores the multiple roles carpets play in the lives of villagers.

While serving to illustrate in detail the methods of production, it is also an intimate portrait of village life, customs, and the social and cultural aspects surrounding carpet production in the Milas region.

From Heaven to Hell: Clothing and Culture in the Mesopotamian Literary Tradition

Terri Tanaka

The donning and removal of clothing plays an important role in the ancient Mesopotamian literary tradition, preserved in cuneiform texts from the 2nd through 1st millennium BCE. In the story of Adapa, Adapa breaks the wing of the south wind after it capsizes his boat. He is advised to dress in mourning garments when summoned to heaven to answer for his actions, in order to gain the favor of the two deities whose disappearance from the earth he is purportedly mourning. In "Inana's Descent to the Netherworld", the goddess Inana puts on several items of clothing or adornment in preparation for her visit to the netherworld, ostensibly for the funeral of her sister's husband. One item of clothing or adornment is taken away from Inana at each of the seven gates of the netherworld, so that she arrives there naked and powerless, with significant consequences. This paper will investigate "Adapa", "Inana's Descent", and other literary texts to examine the way that aspects of Mesopotamian culture are expressed through the lens of clothing.

Shellfish Purple in Traditional Japanese Embroidery

Takako Terada

Shellfish purple, known also as 'murex', is a dye obtained from molluscs and it has long been associated primarily with Central American textiles. It is also a very ancient dye in Japan but it is less well known. The earliest evidence is from the Yoshinogari site which dates to circa 100 BCE, where a shell bracelet shows traces of shellfish purple pigment. This archaeological find is particularly important because in all of East Asia there has been little other evidence of ancient shellfish purple dye.

Several years ago I was asked to investigate the dye. My project was to research various species of snails and to prepare dye samples to give an indication of the actual color results from shellfish purple. My experimentation involved worldwide species as well as Japanese snails. I have confirmed that there are 2,000 species of the Muricidae family, of which approximately 600 species are found in East Asia. Approximately 200 of these snails can be used to make a purple dye. The focus of this present research is *Rapana venosa*, a fairly large molluscs which is common in Japan and therefore easy to collect and use.

Since the discovery of shellfish purple at the Yoshinogari site, I have been working on the best method for dye extraction and preparation. This paper will discuss the murex technique I have developed. I will also show how I used the dye in a commission to prepare vestments for the Bishop of Nagasaki.

Coded in Thread: Patterns Informed by Hand and Earth

Sadae Torimaru

In Miao embroidery, esthetic decisions are sometimes inseparable from selection of materials and the specific manner in which they are used. For decorative wrapped threads, core materials come in several options depending on where and how a Miao embroiderer lives: machine-spun cotton thread in Wengxiang, palm bark fiber in Shinqing, ramie in Zhijin, as well as horsehair and fish-line.

Beneath these richly embellished surfaces hides an intimate knowledge of material and an ingenuity that has developed from living so closely with nature. Manipulating fabric and threads often requires sizing and lining. Beans from a pod of *Gleditsia sinensi* Lam. yields a gelatinous substance the Miao use to stiffen silk that is later cut into small pieces for folded cloth appliqué in Shidong. In Wengxiang, starch from tubers of *Bletilla striata* (Thunb.) Reichb. Fil. is used for pleated skirts or for folded cloth appliqué. Nature informs the process which in turn informs the cloth, adding distinctive characteristics.

The microcosm within the Miao textile world is most intensely felt in embroidery. Stitching from the right side and/or back side depends on the type of embroidery stitch, pattern, and specific effect desired. One variation of chain stitch which the Miao do "backwards" I decided to term "ancient" chain stitch. Its effect is unmistakably similar to the archeological finds from Chu Period (8th-3rd century B.C.) and Western Han Period (206 B.C. – A.D.8). The Miao double pulling stitch, almost always erroneously explained, is another fine example of the important distinctions played out in the minute decisions of why and how a needle and thread are used.

A Study of Evolution of and Variation in Miao Looms and Weaving

Tomoko Torimaru

Small practical articles like belts – whose common use is to tie a robe, jacket, skirt or baby carrier, also serve to identify specific ethnic sub-groups of Miao. Creating visual identification provides a sense of security and contributes to harmonious living amongst the different minority groups living in close proximity. Symbolic motifs in textile patterns are not only of esthetic importance but also act as a social buffer.

Weaving is one of the central activities at the core of Miao life. Each village has their own preferred methods: different ways of warping, opening a shed, and keeping tension. Evidence of this is illustrated by the large variety of body tension looms the Miao have devised: circular warp in the Qiandongnan area; using a big toe and handheld string heddles in Maijiang; using knees and a wrapped shed stick in Xinghua. In Qiandong and Qianxnan areas, warp is tied between a weaver's waist and a stationary post or tree while weaving with an eye and slot heddle.

Four-legged floor looms with a backstrap are used for a great number of weaving variations. The most remarkable is qi weave, possible only on a backstrap loom in which warp tension is allowed to vary. Using simple tools to great effect, Miao use multiple sticks to vary patterns as opposed to the modern version employing multiple harnesses on a fixed tension warp. Some of the Miao's qi weaves have the same construction as that of the ancient qi "damask on tabby" which appeared in History of Textile Technology of Ancient China edited by Weiji Cheng.

U

Tunics from the Azapa Valley, Late Formative Period, A New Weaving Tradition at the Lower Valleys

Liliana Ulloa

Three tunics from the Azapa Valley, in northern Chile, dating to the Late Formative Period (330 A.D.) are presented showing the first complex ways of weaving from this area. They are woven as warp faced and the pattern design is made changing colors through discontinuous warps and mixing with weft faced weaving at the bottom of the tunics. One of them has coarse embroidered selvages, which probably were created as reinforcement for the sides and as decorative features for the textile. The tunics originally formed part of mummy bundles that were excavated in small mounds or funerary túmulos between several layers of organic matter and earth. Most of the other textiles that also formed part of the bundles are made combining several techniques like

slit-tapestry and different kinds of embroidery. Other objects, such as a wooden whistle and feathers are located in the same area, so this area is considered to be a burial ground for distinctive persons.

Looking at the colors (blue and green) and at the unusual techniques used in the valleys, is it possible to think that the weaving tradition comes from the higher lands of the Andes. Similar tunics have also been found in Tarapacá, located south of the Azapa valley.

W

Environment and Material Culture: An Overview of Textile Materials Used by the Miao in Guizhou, China

Yoshiko Iwamoto Wada

Guizhou is one of China's provinces that contain the most minority groups. Accounting for approximately 37% of the province's total population, the area's minority groups include Miao, Yi, Qiang, Dong, Ting, Buyi, Bai, Tujia, Gelao and Shui. One wonders how so many ethnicities can live harmoniously in compact communities. To understand it begs a deeper look into the different cultures and how they subsist on land.

The Miao comprise the largest minority group in Guizhou (approx 12% of the total population). They claim no written scripts and rely on textiles to record their history, beliefs and way of life. Thus, textile-making has long been integrated into their subsistence within agriculture, shepherding, bee-keeping, and other crafts. Setting aside a small field plot, women plant cotton, ramie or hemp depending on the climate, soil and their preferences. Most often plant two different kinds of indigo, usually *Strobilanthes flaccidifolius*, *Polygonum tinctorium*, or *Isatis tinctoria*. This ensures sufficient harvest and a steady supply of dye against climate change. Those living at higher elevations use wool for weaving and felt-making while others practice sericulture. One method in Shiqing produces a peculiar form of flat cocoon sheets instead of round ones. This flat cocoon silk is essential for appliqué embroidery used to decorate costumes for a festival celebrated every 13 years in Danzai. Brightly dyed flat cocoon silk is appliquéd so minutely that any layperson would deem it indistinguishable from satin stitch. Yet, the Miao continue to endure the laborious process, a decision that belies their expert and intimate knowledge of textiles.

The Cloud Brocade and Yangzhou

Ying Wang

The kind of silk textile famously known as cloud brocade, from Nanjing, developed during the Yuan dynasty of China (13th -14th century). Its production reached its peak during the Ming and middle Qing Dynasties (15th -18th century), and was monopolized by the royal court. The incredibly rich textures and fantastic designs fascinate people even today.

Throughout the 18th century, the successive officers in charge of cloud brocade production (members of the Cao family) were also responsible for the salt trade of Yangzhou. The salt trade was the most important industry controlled by royalty, providing almost 50% of the court's annual income at the time.

This article will investigate how the salt industry of Yangzhou literarily sustained the silk industry of Nanjing. It will study the complex nature of these two industries, and their relationship to the intergraded cultural world of royal officials, literati, salt merchants and silk trade managers. In doing so, it will enhance our understanding of middle Qing Culture.

Character Through Clothing, Interrelationships Among *Xiqu* (Chinese "Opera") Costumes, Role-Types, and Characters

Elizabeth Wichmann-Walczak

Two of the most important sites of stylization and convention in *Xiqu* are costumes and role-types. Traditionally, while an individual actor was generally trained to perform only one role-type, actors of either sex learned to perform each of the role-types, and played them throughout their lives. Probably as a result of this inclusive practice, specific patterns of stylization developed for each role-type to indicate the gender, age range, and general level of dignity (as opposed to social status per se) of characters of that type. Even today, an individual actor studies only one role-type, and learns techniques involving patterns of stylization that affect not only the voice, but also posture and such basic actions as gesturing and moving through space. These techniques are similar to but significantly different from those learned by performers of other role-types, and they often involve the manipulation of specific items of costuming.

This relationship between costumes and movement techniques has led to increasing, performance-enhancing stylization in the design and function of many Xiqu costumes. While such things as long, white silk “water sleeves” may have their basis in historical costume parts, through enlargement and “aestheticization” they have become theatrical conventions, substantially different from the real-world clothing that inspired them. Xiqu’s conventional costumes usually indicate gender, like the role-types, and costume conventions have developed to indicate age. But while role-types are not character-types in that they do not indicate personality—an older male character may be wise or fool hardy, trustworthy or dishonest, etc., and he may be changeable as well—costume conventions may include some indicators of personal circumstance and character.

This presentation explores these relationships between role-types, costumes, and characters through slide, video/DVD, and live demonstration as well as explanation and discussion.

Hawaiian Quilt Designs: Inspiration and Adaptation

Lee S. Wild

Visually striking, the boldly graphic two-color patterns of traditional Hawaiian appliqué quilts belie an underlying complexity of design. Multilayered in construction, they also are multilayered in meaning.

Many aspects of Hawaiian life influenced pattern design. Flowers and foliage inspired the snowflake-like motifs, even when the name given to the design actually referred to an event or place. These kaona, or hidden meanings, often known only to the quilter, reflected the love of word play that enriched early Hawaiian culture. Personal events in the quilter's life or in the world around her often found expression in new designs. Objects associated with Hawaiian royalty, combining both ancient and modern symbols of chiefly status provided another important theme reflecting their deep love for their heritage.

While the use of contour or echo quilting (kuiki lau) has become the hallmark of Hawaiian quilting today, early quilters also incorporated many straight-line quilting patterns, named after designs incised on nineteenth-century kapa beaters (i'ekuku). The designs themselves bore names of objects important in everyday life. A few such quilting designs also seem to be unique to the Hawaiian Islands.

This visual presentation offers an exercise in recognizing and comparing sources of inspiration for many quilt motifs, ranging from lush tropical flora to Hawaiian architectural design. Discussion also focuses on how traditional patterns were altered to reflect personal taste and explores the idea that what might have begun as a mistake in cutting or placing a pattern on fabric often resulted in an innovative and unique design.

Kākahu – as Cultural Identity

Christina Hurihia Wirihana

As Maori, we recognise ourselves as Tangatawhenua, literally meaning people of the land. We acknowledge our Earth Mother, Papatuanuku and Sky Father, Ranginui as the kaitiaki, guardians of our natural world. The natural fibres of Harakeke, commonly known as NZ Flax, was the most extensively used fibres in the production of traditional clothing, fishing nets, lashing, baskets and other functional forms that contributed to the survival of my people. The medicinal values of Harakeke also played a major role. The process of extracting the fibres (muka) from Harakeke continues today as it did many years ago. The humble kuku, mussel shell is a priceless and irreplaceable tool that is still accessible and unique in Maori society today.

Kākahu, traditional Maori cloak was one of the garments made, it served many functions, and the appropriate Kākahu was chosen, depending on the event at the time. The techniques and processes contributed to define the difference between one Kākahu to the other. The retention of tikanga, rules associated when making a Kākahu continue to be practiced today, in accordance to Maori culture. Colonisation has impacted on many facets of traditional Maori Clothing and it is my responsibility as kaitiaki, guardian, to ensure the retention of tradition is retained. My presentation will have a direct reference to the function of selected Kākahu as my Cultural Expression.

Aloha! Mainland: Language in Service of Imagery in Hawaiian Textiles, 1937–1959

Leigh Wishner

Hawaiian textiles occupy a unique niche in the history of American design. From the late 1930s through the post-war period, tourism, military presence and the transition from U.S. territory to statehood contributed to the singular character of fabrics designed in Hawai'i for sportswear. "Aloha" apparel became wearable billboards and played a key

role in the understanding and knowledge of Hawaiian cultural practices, island lifestyle, and tropical flora, fauna and scenery. Vividly colored textiles with bold patterns conveyed “Hawai’i” through various artistic styles to suit a spectrum of clientele: tourists, military personnel, locals, and mainland U.S. consumers who had never set foot in Hawai’i. Hawaiian-designed textiles truly represented the magic of this Pacific paradise.

Though studies of Aloha attire are abundant, and classifications of Hawaiian textile genres have been established (i.e. border prints, hash designs, etc.), there is to date no examination of the relationship between written language and visual motifs in such textiles. This category of pattern design—sometimes called conversation prints—transcends mere novelty by way of being informative and semi-educational. Captions which label essential Hawaiian features—fruits, flowers and animals; geography and landmarks; and native material culture, traditions and history—not only augmented the imagery, but celebrated the special new place of Hawai’i within the broader American context.

This presentation is a study of Hawaiian textiles from 1937–1959 which used words and phrases—both English and Hawaiian—to enhance visual imagery, transmit concepts specific to Hawaiian culture, and introduce a foreign vocabulary to an American public ready to embrace the exoticism of Hawai’i.

Queen Liliuokalani’s Crazy Quilt

Loretta G. H. Woodard

Queen Liliuokalani ruled as the eighth and last ruler of the Hawaiian kingdom from 1891-1893. She was overthrown by foreign and commercial interests opposed to her plans for promulgating a new constitution. In 1895, an unsuccessful attempt by royalists to restore her to power led to the queen’s arrest by the Republic of Hawai’i. She endured a humiliating public trial in her former Throne Room. After being convicted of misprision (knowledge) of treason, she was imprisoned in an upstairs room at Iolani Palace for nearly eight months. During that time, Queen Liliuokalani began work on a crazy quilt which is now one of the most cherished objects in the Iolani Palace collections. Much of the quilt’s iconography also suggests that what may have begun as a virtuoso piece of art needlework became a fervent political statement by the time the quilt was completed. A detailed analysis will highlight the poignant message of both hope and loss reflected in the embroidered signatures, commemorative ribbons, and other objects that contribute to this unique document of a vanished kingdom.

The “Other” Hawaiian Quilts

Loretta G. H. Woodard

Recognized the world over, the vibrantly colored, boldly graphic designs of Hawaiian appliqué and flag quilts have come to define what is a Hawaiian quilt. Less well recognized, however, is the fact that native Hawaiian quilters embraced all types of quilting, interpreting each new western fad in uniquely Hawaiian ways, incorporating Polynesian design sensibilities. Some styles were relatively short-lived, such as crazy quilts and red work (outline embroidered designs worked in red cotton thread), while other styles such as piecework continued to be made at least through World War II and the eve of the current quilt revival.

One can better understand the dynamic nature of Hawaiian quilting by observing the change over time in the relative importance of piecework, appliqué, and embroidery in the repertoire of early island quilters. Equally important is the fact that fancywork, including quilting, was practiced by women at all levels in Hawaiian society from royalty (ali'i) to commoner (maka'ainana). Individuals and friends, multigenerational families, church groups and relief societies frequently were involved in some type of quilting, whether for personal pleasure, gift giving, or fund raising. This paper focuses on these early quilting styles and examines how they reflected traditional Hawaiian cultural values and influenced later quilting. Drawing on the work of quilters across the islands, from the last quarter of the nineteenth century through the first half of the twentieth century, an attempt will be made to answer a question often raised by owners of these non-traditional quilts, “Is this really Hawaiian?”

On the Edge of Empire: Hybrid Costume from the Chingul Kurgan Burial, Southern Ukraine

Warren T. Woodfin

In 1981, a team of archaeologists from Kiev uncovered an important nomadic burial of the thirteenth century in the southern Ukrainian steppe. The grave yielded important textile finds that are now being thoroughly documented, thanks to a grant from the Getty Foundation. This paper presents the preliminary results of analysis and restoration of woven textiles, gold and pearl embroideries, and tablet-woven bands from the garments buried with the nomadic chieftain. The sophistication and expense of the

costumes is evidenced in the use of luxury dyestuffs such as kermes, the consistent use of gold foil wound on a silk core for the gold threads, and the use of underside couching for the gold embroideries. While such micro-scale technical details point to a metropolitan center of manufacture, the macro-scale iconography and cut of the garments paints a more complex picture. The embroidered decoration, which includes a possible imitation of a Byzantine imperial loros as well as a figure of an archangel with a donor, seems inspired by the court dress of Byzantium. The tailoring of the garments, on the other hand, reflects nomadic traditions: the caftans are fur lined and bear full, pleated skirts for comfort on horseback. The diverse and eclectic origin of the components—both in their manufacture and their cultural inspiration—raises important questions about the nature not only of textile trade in the steppe zone between the Black Sea and Kievan Rus', but also the nature of symbolic appropriation among a people without written records.

Z

A Delicate Link With Their Far Away Country: Textile Design at the Scuola d'Industrie Italiane (1905-1927)

Emily Zilber

The Scuola d'Industrie Italiane (1905 – 1927), was a small textile production facility founded by wealthy American philanthropists in New York City's Greenwich Village. The creators of the workshop employed Italian immigrant women to fabricate faithful reproductions of sixteenth and seventeenth century Italian laces and embroideries. A variety of objects were consulted as pattern sources, including printed schematics first published in sixteenth- and seventeenth-century Italy as well as nineteenth-century re-printings, actual historic textiles, and reproductions of antique fabrics from established Italian textile schools.

This paper will present new research on the Scuola, filling a gap in the history of the Arts and Crafts movement in both the United States and Italy. The school has, until now, primarily been discussed in histories of immigrant labor practices in the early twentieth-century. Relying on richly informative archival materials, I focus on the methods of textile production and design at the school, and the theoretical framework that underlay management's decision to focus on contemporary copies of Italy's historic textiles. My examination of the actual objects used as patterns alongside the work of the school, both in the form of extant pieces and period photographs, shows that the founders of

the school intended the Scuola's textiles to act as clearly readable, multi-layered documents. Through their verisimilitude to historical works, new textiles were envisioned as expressing the entirety of Italy to their primarily upper class consumers, communicating not only the importance of Italian cultural history to the reformation and rehabilitation of the American artistic landscape, but also a perceived explicit link between newly arrived Italian immigrants and their nation's past.