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**We Pieced Together Cloth, We Pieced Together Culture:  
Reflections on Tongan Women's Textile-making in Oakland**

Ping-Ann Addo

*Tapa*, or barkcloth, is central to the cultural identity, social relations, politics, history, and contemporary religion of people from the South Pacific Kingdom of Tonga. Large and ornate textiles made from the beaten inner bark of the paper mulberry tree are designed and made only by women. During 2003–04, the Center for Art and Public Life at the California College of the Arts completed a collaborative project entitled *Pieces of Cloth, Pieces of Culture: Tongan Tapa Cloth*. Under the direction of Ping-Ann Addo, The Center's 2003–04 Scholar-in-Residence, Tongan women *tapa*-cloth artists from Oakland produced a full-sized (15 ft. x 15 ft.) *tapa* cloth and held educational programs, mounted an exhibition, and made a video documentary about Tongan *tapa* cloth and Tongan culture in the Bay Area. With support from the Department of Anthropology at the California Academy, the cloth was exhibited in 2004 at the Gallery, State Building on Clay Street, Oakland, and at one TSA venue for the 2004 Biennial Symposium.

This presentation was collaborative: Dr. Addo presented images, words, and recorded work songs highlighting the production of the *tapa*-cloth, while the lead Tongan woman artist, Mrs. Siu Tuita, reflected upon and answered audience questions about what it has meant to them to produce the first full-sized, all-natural Tongan *tapa* in the mainland United States. We also discussed the merits, and challenges, of striving to enhance a new sense of community solidarity with collaborative projects of this nature.

**Symbolic Defiance:  
Questions of Nationalism and Tradition in Middle Eastern Textiles**

Jeni Allenby

While the historical importance and visual beauty of Middle Eastern textiles have long been acknowledged, their contemporary role as a vehicle for political and nationalist expression has rarely been studied.

How has nationalism been transfigured into historical and contemporary Middle Eastern textile traditions? What new forms of textiles have developed from nationalist/political origins and what other cultures influenced their design and media? To whom was their political message addressed (were these textiles produced for local or foreign markets or as a means of symbolic private protest?) and has their creation altered traditional gender and/or social roles? What specific changes and revivals have occurred to traditional costume styles and domestic textiles due to nationalism, war and/or occupation. What influence have these conditions had on the development of modern forms of dress, such as *hijab* (contemporary Islamic modesty dress)?

How far can the definition of "traditional" be pushed in relation to contemporary textile handicrafts with nationalist content (such as Afghani "war rugs" or Palestinian and Afghani refugee camp embroidery project products)? And finally, what of textiles appropriated from other cultures and re-created entirely for nationalistic purposes (such as the *kaffiya* headscarf, which is now regarded worldwide as a symbol of Palestinian nationalism and cultural identity)?

In its examination of these questions this paper explores a wide range of rarely seen textile examples drawn from traditional (oasis, village, bedouin and urban) and contemporary (including refugee) Middle Eastern societies. Illustrative material includes 19<sup>th</sup> and early 20<sup>th</sup> century North African textiles featuring Islamic calligraphy and nationalist symbolism, "war rugs" from Afghanistan, children's Gulf War "flag" dresses from Kuwait, political embroideries from Palestinian refugee camps, and political beadwork from the Sinai Desert.

## **Churchill Weavers: 80 Years of American Handweaving**

Philis Alvic

In 1922 Eleanor and David Carroll Churchill founded Churchill Weavers in Berea, Kentucky, and it still continues as a unique American handweaving company over 80 years later. While a missionary in India, D. C. Churchill tackled problems within handweaving, the country's second largest industry next to agriculture. He put to use his MIT education, adapting the loom's fly-shuttle attachment for greater efficiency. After abandoning his short teaching career at Berea College, the Churchills began a business to employ local people that had few job opportunities. D.C. manufactured the loom he had designed in India and compartmentalized weaving tasks. Eleanor designed items, managed the operation, and marketed the production.

Churchill Weavers became known for an amazing array of items—blankets of all sizes and types, fashion accessories, household textiles, and baby items. The production showed inventiveness in design, good color, and a variety in weave structures and fibers. Eleanor Churchill saved one complete piece from each production item, which now forms an outstanding archive of the business, attesting to the creativity of their designers.

Churchill Weavers marketed their products through a variety of retail outlets, including specialty shops, department stores, and their own retail venues. When their competitors claimed their items were not handwoven, they opened their Berea factory to tours. In the late 1960s Eleanor Churchill chose a young couple to run her business. Lila and Richard Bellando have guided changes that kept the company successful while still turning out thousands of handwoven items on the old Churchill handlooms.

## **West Anatolian Carpet Designs: The Effect of Carpet Trade Between Ottoman Empire and Great Britain**

Elvan Anmac, Filiz Adıgüzel, Ismail Oztürk

West Anatolia is a region that holds diverse precincts of carpet weaving in terms of colour, motif and composition features the carpets display throughout history. The carpet weaving tradition of West Anatolia till the middle of the 19th century had continued as a home industry which was manufactured by the villagers. The weaving style followed a sample rug called "örneklik" (a sampler with many motifs on it); the weaver was selecting the type of design she wanted to use. It was not the custom to draw the design of the carpet on a design paper.

Together with the increase in carpet exportation to Europe and America, there had occurred a distinct disparity particularly in the colour, motif and composition styles of these traditional carpets. Following this, in some regions, the carpets were being manufactured according to the patterns brought from Europe. Furthermore, English carpet traders opened a Design Office in Izmir. So it was inevitable for the native weavers who were producing for English firms to use design papers; this also introduced a technical change that affected the character of traditional design.

The emphasis of this research is on displaying the disparity and diversity in West Anatolian traditional carpets as from the end of 19th century from the aspect of the change in colour, motif and composition styles. The visual samples for this research are held in private collections of families living in and around Izmir; they have not been previously published.

## **California and the Fiber Art Revolution**

Suzanne Baizerman

The 1960s and 1970s were critical years in the development of American fiber art. One of the major and most exciting centers of change was California. This paper will look at California's transforming role in the fiber revolution. One noteworthy indicator of change in fiber art was the series of twelve exhibitions entitled *California Design*. They were held at the Pasadena Art Museum from 1954 to 1971 and at another venue in

1976. Exhibition catalogs were published for the last five exhibitions (1962, 1965, 1968, 1971 and 1976). The catalog pages document the movement within the fiber area - away from functional textiles and towards two dimensional wall pieces and sculpture, from design to fine art. For this presentation, the work presented in the catalogs is juxtaposed with social and political events in California and those in the field of fiber art to provide context.

### **Shifting Sands—Costume in Rajasthan**

Vandana Bhandari

Rajasthan in Western India has a history of turbulent political conditions. This is an outcome of Rajasthan being a frontier region of India's borders. Therefore, its people have had a continued interaction with outsiders entering India in successive waves of migration (from the time of Aryans – 1000 BC). Costume of the region is an assimilation of many historical and foreign influences and has evolved to present a unique tradition.

This paper aims to study dress in this region by taking examples of different ethnic groups like Marwaris, Rabari and Rajputs and examine influences that have led to change. The three major changes, which have taken place in the last 500 years – the coming of the Mughuls, colonization by the British, and independence of India – will be discussed here.

The coming of Mughuls in the 16<sup>th</sup> century added new dimensions to Indian costume. The widespread usage of stitched clothing is ascribed to them. The British brought some Westernization of dress, particularly at the princely courts and among the middle classes at work. The Independence movement came to be identified with the reversion to traditional clothing and Indian identity and costume. This brought a new national identity and political structure. One of the biggest changes took place in Rajasthan where Independence in 1947 led to the merging of twenty-two princely states in the region and abolition of royalty in India.

The traditional costume of the region is in a stage of transition. Over the last few decades growth and change in economic structure and professions and change in social fashion have spurred this transition.

### **Pattern Power: Textiles and the Transmission of Knowledge**

Carol Bier

If one makes an ontological distinction between patterns and textiles, an argument can be developed to assess the potential role that textiles may have played in the transmission of mathematical knowledge, concerning the spatial dimension. This paper seeks to address early Islamic textiles within the context of contemporary advances in the history of mathematics from the 8<sup>th</sup> – 10<sup>th</sup> centuries, which may have influenced, or been influenced by, technical developments in the production of pattern-woven textiles.

In particular, this paper explores patterns in woven textiles ascribed to the Sasanian Empire and its aftermath in Iran and Central Asia, with a view towards determining their relationship to mathematical ideas then in current circulation. The works of Omar Khayyam, al-Khwarezmi, and al-Biruni, among others, are examined with respect to units and repeats, development of an understanding of algorithms, and the evolution of iterations of formulas and their applications, which eventually led to the spread of Islamic mathematical ideas to Europe. The word *algorithm* is commonly accepted as a Latin corruption of al-Khwarezmi's name, and the word *algebra* derives from the title of his work on restoring and balancing equations, *Al Jabr wa'l Muqabala*, for which no Latin equivalent word could be found to express his revolutionary mathematical ideas. The overall framework of tangential pearl roundels, with a variety of main motifs drawn from the repertory of Sasanian royal iconography, serves as the starting point for an exploration of Islamic textiles that relate to mathematical forms of expression in patterns.

## **The Ubiquitous T-Shirt and Fashionable “Islamic Dress”: Cultural Authentication in Turkey**

Marlene R. Breu, PhD

From both rural and urban traditions, the dress of Turkey is rich in historical forms that have been transformed over the years. Transformation occurred as individuals and groups reacted to the external influences of trade, technology and political events. With the incorporation of the global market economy and a greater variety of inspirations and products available in rural and urban areas, individuals and groups combined elements of traditional dress with modern forms to create dress that is distinctively Turkish. These multi-layered cultural authentications are incorporated into use with meanings that function to maintain a social order and act as a marker of social and cultural traits.

In this paper I present examples of cultural authentication in the dress of present-day Turkish women: Authentication of the t-shirt by both rural and urban women, and incorporation of current fashionable dress into a distinctive “Islamic Dress” for young women in the urban areas. The author discusses five features of the ubiquitous t-shirt that have contributed to its incorporation into the dress of village women and, in a different mode, urban women’s dress. In the case of the young Islamic women, a transformation occurred within the context of use, in which several components of fashionable dress offered in the larger market were combined to cover the body in a manner appropriate for expression of specific Islamic ideals.

## **Extreme Textiles: Designing for High Performance**

Susan Brown

There have been extraordinary innovations over the last twenty years in textiles engineered for high performance in extreme circumstances. Known as *technical textiles*, they are fundamental yet often disguised components in architecture and design. In the course of my research for Cooper-Hewitt, National Design Museum’s upcoming exhibition on the topic, I have been consistently surprised by the diversity of areas in which textiles are being used as engineering solutions.

The space program, the medical field and the military have all been influential in the development of new materials, inspiring as well as being inspired by innovators in very disparate fields, from fashion design to polymer engineering. This paper will explore the transmission of ideas and technologies back and forth between technology-driven applications like aeronautics, industry, and medicine; and consumer applications such as apparel, sports equipment, wearable computing, and product design.

New fibers, such as aramid and carbon fibers, have caused engineers and designers to re-examine the structural capabilities of traditional textile forms like weaving, knitting, braiding and embroidery. The highly specific placement of fibers made possible by these textile structures is being exploited in a wide range of applications, from structural support for buildings to bio-implantable materials for surgery, from solar arrays to bicycle frames. This paper will look at the development of knit fabrics for electronic sensing, machine embroidery for bio-implantable tissue scaffolds, three-dimensional braiding as a new basis for architecture, and the extensive use of woven fabrics in aerospace composites, as well as looking toward the future of fiber placement in new textile forms.

The exhibition *Extreme Textiles: Designing for High Performance* will open at Cooper-Hewitt, National Design Museum on April 8, 2005, and will be accompanied by a 232 page, full color catalogue published by Smithsonian Institution and Princeton Architectural Press.

## **Interpreting Social Change and Changing Production Through Examinations of Textiles of Xam Nuea and Surin**

Charles Carroll

This paper explores the transformation of the Lao Xam Nuea style *sin muk* through two different approaches to the examination of change in practice. In the process, the paper reveals ways in which changing handloom production in Southeast Asia are inextricably embedded within broader changing social practices. The first part of this paper presents an historical and structural analysis of revolutionary migration and technological transformation of the Lao Xam Nuea style *sin muk*. The analysis examines the adaptation of techniques in the adoption of the Xam Nuea style through the comparison of Vientiane and Xam Nuea *sin muk*. This initial analysis is limited by the information that can be drawn from historical data and the physical features of the textiles abstracted from social practices of production.

To better understand details the first approach may elide, the historical/structural analysis is paired with an ethnographic analysis of product change in Surin, Thailand. A community of weavers in Surin, that less than a decade ago produced complex multi-shuttle ikat textiles, recently became a supplier of supplementary weft fabric for Bangkok markets. Interviews and observations with weavers from this community reveal ways in which transformation of practice is linked to broader transformations of social life; spiritual practices, conceptions of space and time, and educational practices are fundamentally altered along with the shift in products. The ethnographic research from Surin is employed to build a foundation for further theorizing about broader social transformations that may have accompanied the Vientiane emulation of the *sin muk*.

### **The Fate of the Xam-Nuea Healing Cloths**

Patricia Cheesman

The healing cloths of Xam Nuea, Laos P. D. R. were once used in ceremonies conducted by shamans who traveled to the other realms in trance to seek cures. These textiles embodied powerful symbols of the animal and supernatural world, beliefs that held strong despite the invasions of the Chinese Ho, the Siamese, and even the establishment of French Indochina. However, during the American-Vietnam war weaving was made impossible in the northeast region and many people, including shamans, fled to Vientiane. Here new communities flourished, weaving elaborate textiles in the Xam Nuea style, which later became the newest fashion after the revolution. The market for textiles in Vientiane provided a ready income for weavers and the Xam Nuea healing cloths, which had never previously been woven for sale, became popular with the Vientiane Lao as shoulder cloths to wear to the temple. Buddhist as well as Western aesthetics changed the original structures from two distinct decorative ends with different patterns to symmetric form. New colour ways were produced and sizes changed, but the original symbols were maintained, albeit the young weavers did not know their meaning. Many of the new products were made for interior decorations in homes scattered across the globe. Today these cloths are cut up to make garments for foreign royalty and are incorporated into Thai high fashion. The ingenuity of the weavers themselves as well as foreign entrepreneurs created these innovations, an evolution that is still continuing. The power of the cloths has prevailed in most cases, capturing the imagination of the buyers through their unspoken ancient knowledge.

### **Dragon Covers – Mysterious Aberrations of the Li**

Lee J. Chinalai

Over a million Li people, representing approximately fifteen percent of the total population, live predominantly in the mountainous areas of Hainan, China. The island is rich in silk, hemp, ramie and cotton. The Li, a tribal people, began spinning, weaving and dyeing in ancient times and developed over the centuries a reputation for the quality and beauty of their textiles. Although the clothing and textiles of the various Li sub-tribes span a range of style and design, all – with one exception – clearly emanate from Li religion, culture and tradition, sharing roots with other Daic-speaking groups.



Several years ago, large, silk-embroidered cotton hangings appearing to date to the late Ming and early Qing dynasties, came onto the Chinese market. Although they were attributed to the Li, they looked more like ceremonial hangings for a Chinese emperor than a Chinese minority. Intrigued by this inconsistency, I went to Hainan. Through research and interviews I concluded that some time during the Ming period, the Court in Peking began to send prototype paintings filled with imperial symbols to Hainan for the Li to copy in the form of rich embroidered panels. These were then sent back to the Imperial Palace as tribute. It appears that some Li also made dragon covers covertly and hid them from the authorities. Over time the hangings became a secretive component of major Li ceremonies. With the help of 35 mm slides, projected on two screens simultaneously, this presentation compares the dragon covers with the splendid array of other Li textiles; then discusses how the material and production of Li indigenous weavings paved the way for their creation. It explores how a basically “foreign” textile assumed a clandestine, yet vital, role in Li culture and how, in the mid-20<sup>th</sup> century, political events forced dragon covers into the open and eventually created yet another transformation in their use and purpose.

**A Discussion of Sa'dan Toraja Supplementary Weft Weaving:  
An Ethnographic Interpretation of Acculturation and Assimilation of Loom Technology and Weaving  
Techniques**

Maria Christou

The Sa'dan Toraja loom is a variant of the body-tension loom with a continuous warp. A comparison is made between the Sa'dan loom to other looms found on the island of Sulawesi, Indonesia, based on ethnographic fieldwork I conducted there from June 1993 to June 1994. This research is done in order to situate the Sa'dan loom in a historical time frame. I suggest that loom type correlates with the materials and decorative techniques, and to a certain, but lesser, extent with design. This assemblage of material data offers insight into the cultural history of South Sulawesi.

My fieldwork supports what Maxwell (1990) has shown, that foreign cultural influences have been layered onto the indigenous material culture. These influences have entered via trade and marriage alliances. In the loom technology and the weaving of Sa'dan Toraja, one can see four historical layers of influence: (1) The Sa'dan Toraja indigeneous, c. 4000-8000 years ago. (2) The Dong-Son art style of northern Vietnam, c. 2000-4000 years ago. (3) The Hindu-Buddhist cultural influence, c. 400 AD. (4) The coming of Islam, c. 1400 AD.

This technical weaving and loom data may be compared to data from other areas with the same type of loom and weaving technique. This information in turn provides clues of cultural affiliation, and relationships from the present and the past between two, or more groups of people who have weaving as a common cultural and technological trait.

**From Protest to Persuasion:  
Chinese Textiles as Political Tools from the 19<sup>th</sup> and 20<sup>th</sup> Centuries**

Diana Collins

Throughout history textiles have been used to demonstrate dissent towards political regimes and so it was in late 19<sup>th</sup> century China, when some civil officers expressed their frustration with decay and corruption during the decline of dynastic rule. Defiant modifications reflecting disrespect for the emperor were incorporated into embroidered badges of rank required by strict dress regulations to be worn conspicuously at the front and back of officials' surcoats. When any insubordination could attract the penalty of death, wearing such rebellious statements against the Son of Heaven was undeniably bold.

With the overthrow of the Qing dynasty in 1911, centuries old dress codes and traditions were ripe for reformation. Throughout the Republican Period (1912-1949) textiles and dress reflected not only a drive for modernity and a new identity but also the political instability present during the turbulent evolution of modern China.

After Liberation in 1949, the People's Republic of China faced sweeping changes and textiles were again to play an important role in communicating social and political principles. Fashion was considered decadent during the Cultural Revolution and proletarian dress represented the newly unified face of China. Surprisingly, at this time of social pragmatism, embroidery and weaving joined various other mediums to disseminate propagandist messages.

This overview, beginning with the prophecies carried by badges of rank from late imperial China will be followed by a focus on textiles from the Republican period and the People's Republic of China that express political persuasion during a century of revolution and reform in China.

### **Disconnecting the Tais: Responses to Trade, Training and Tourism**

Mary F. Connors

This paper examines the responses of Tai speaking groups in Laos and Vietnam to outside influences and their increasing awareness of the commercial value of their handwoven fabrics. Based on the author's field work in Luang Namtha Province, Laos, Nghe An Province, Vietnam and Vientiane and Luang Prabang cities, Laos, the weavers in the three regions are compared and their responses to challenges presented such as the availability of yarns and dyes and access to input from the target market and outlets for their products are examined.

In northern Laos live the Tai-speaking Lue, Tai Dam, Tai Khao and Tai Daeng. In the late 1980s and early 1990s, a number of governmental and non-governmental agencies worked with various villages to encourage the weavers to produce cloths that could be sold to outsiders as a source of income. In order to appeal to a foreign market, the weavers were introduced to the idea of making textiles incorporating new widths, colors and patterns. Initially, the Lao government set up a distribution network. Today, private traders dominate. Luang Namtha Province, bordering on Burma and China, has few foreign tourists who could give the weavers immediate product feedback.

There are also a number of Tai speakers living in northern Vietnam, most notably the Tai Dam and Tai Khao. In the late 1990s a non-governmental agency, Craft Link, identified certain villages in Nghe An Province as training centers to revive traditional weaving and to make it commercially viable. The weavers in these villages are still actively involved in producing textiles for sale, with Craft Link as their primary outlet. The area of Nghe An Province discussed in this paper, near the border with Laos, is not open to tourism.

The paper ends with an examination of the textiles produced by the Lao-Tai commercial weavers living in the Laotian cities of Vientiane and Luang Prabang. Unlike their counterparts living in rural provinces, these weavers have direct access to the purchasers of their product and greater exposure to the outside world by attending trade fairs and conferences in other countries.

### **A Ping-Pong Example of Cultural Authentication and Kalabari Cut-Thread Cloth**

Joanne B. Eicher, PhD

The concept of cultural authentication was first introduced to analyze the check and plaid textile called Indian madras used by the Kalabari people of the Niger Delta of Nigeria to produce a design by subtraction on the cloth which they subsequently call *pelete bite* (Erekosima, 1979; Erekosima and Eicher, 1981). Although the Kalabari are part of a much larger group of Niger Delta peoples, this cut-thread cloth is original and peculiar to them. They depend on the supply of madras from India to produce *pelete bite* to wear as men's and women's wrappers, to cover the face of a masquerader, and to dress the funeral bed of a female elder.

Indian suppliers of madras to the Kalabari became aware of the cut-thread designs of the Kalabari and sometime in the 1980s began to have their weavers produce madras that had the appearance of cut-thread cloth for their Kalabari customers. These textiles were sold successfully to the Kalabari who called them "machine-cut" *pelete bite*, but who preferred the more expensive hand-cut examples if they could afford them. In 2003, a twist in the cultural authentication process occurred when a contemporary Indian textile designer used the cut-thread design as inspiration for handwoven silk scarves for a fashion market in both India and the United States,



providing a ping-pong example of cultural authentication in which the cut-thread design originally created by the Kalabari on Indian cotton madras in Nigeria becomes culturally authenticated in India on silk for a global market.

### **Transformative Prospects: Textile Technique and Structure in the Analysis of the Social Organization of Pre-Columbian and Colonial Andean Production**

Blenda Femenias

The pre-Columbian Andean material culture record is especially crucial for trying to understand social organization because Andean societies apparently did not employ what Europeans recognized as “writing.” The evidence contained in the objects themselves thus bears a larger burden in helping scholars analyze how social life was structured to enable a huge volume of cultural production. For pre-Columbian textiles in particular, the analysis of embroidered figures and their relationship to the ground fabric on which they were positioned has played crucial roles. In effective and original ways, Anne Paul used the evidence in textile objects, especially from the Paracas culture, to further our understanding of social organization as well as aesthetic choices. In this paper, I discuss how several aspects of her analytical approach can be applied to Inka and colonial period textiles, especially those that combine woven structures and techniques (notably, tapestry) with embroidery.

### **Textile Exchange and Cultural and Gendered Cross-Dressing at Palmyra, Syria (100BC–AD272)**

Cynthia Finlayson

For millennia, textiles have been utilized by human civilizations to define gendered identities as well as ethnic and political affiliations. Textiles have also been utilized as lucrative objects of trade. As such, their utilization in societies foreign to their origin of manufacture presents an interesting study in the power of trade textiles to transform the very essence of both gendered and cultural manifestations of identity through the absorption of foreign clothing styles and textile motifs.

Perhaps no society utilized the influence of trade textiles with more eclectic creativeness than the ancient citizens of the Palmyrene trade oasis of Tadmor, Syria. During the late Hellenistic and early Roman eras, Palmyra linked the Eastern Silk Routes as well as the Persian markets with the hungry consumers of the Mediterranean. Thus, lying literally between East and West, the tribes of Palmyra developed an interesting process of cultural and gendered cross-dressing influenced by their involvement in the textile trade between Asia and the Greco-Roman world.

This paper presents new research concerning the impact of textile styles and motifs on the garments worn by the elite and middle class citizens of Palmyra. Based on five seasons of research in Syria, this presentation specifically investigates the impact of the textile trade on the gendered identities of Palmyrene citizens. For the first time, this paper identifies and places eunuchs in Palmyrene social and religious contexts based on textile appropriations. The firm identification of such individuals in Palmyrene portraiture has never before been accomplished.

### **Something Borrowed, Something Red: The Appropriation of Traditional Textile Designs for Political Purposes in Central Asia**

Kate Fitz Gibbon

Turkoman and other tribal groups in Central Asia have used specific textile patterns from carpet weaving and embroidery as identity markers for centuries. Under late 19<sup>th</sup> century Russian rule, these designs were used as decorative elements on publications to represent an exotic, foreign, central Asian identity. In the Soviet period tribal patterns were utilized as formal symbols of Central Asian provincial sub-identities within the Soviet Union. They were incorporated into architecture, used in theater set design, in painting, as a sort of tribal-identity-prop in every form of visual artistic expression. Similarly, a standardized “national costume” only superficially related to the actual traditional form of clothing was widely used in theater and performance art. Soviet newspapers printed new embroidery designs for traditional dowry embroideries. Carpet weaving became

a collective industry, producing not only traditionally composed carpets designed to sell in the wider Soviet market but also integrating European style portraits of heroic figures and events into the woven surfaces. After decades of suppression of traditional industries, a degree of revival was encouraged in the 1950s and 1960s under the rubric of “Folk Art.” Today, although the types of usage do not differ substantially from the Soviet period, traditional textile designs are important symbols of “Our Art” and of a separate central Asian identity within the newly established republics of central Asia.

## **The Evolution of *Yuzen*-dyeing Techniques and Designs after the Meiji Restoration**

Yuko Fukatsu-Fukuoka

This paper will explore how the introduction of chemical dyes to Japan influenced the technique and designs of *yuzen* dyeing. *Yuzen-zome*, a resist-dyeing technique in which freehand designs were created with multiple colors, developed during the mid-Edo period, at the end of the 17<sup>th</sup> or beginning of the 18<sup>th</sup> century. The technique allowed for the creation of large pictorial images, unburdened by the repetitive patterns that characterize most textile techniques. It revolutionized *kosode* decoration.

Traditional *yuzen-zome* was a true handcraft, extremely labor intensive and, as a result, very expensive. Only the wealthy could afford *kosode* patterned in this method. As the technique gained in popularity, labor-cutting and cost-cutting methods, such as the use of stencils, were developed to make *yuzen*-dyed robes more widely available. By the early 19<sup>th</sup> century, designs became standardized and there was little variety. The introduction of chemical dyes by the middle of the 19<sup>th</sup> century brought about a renaissance in *yuzen* dyeing, making more complex designs possible while, at the same time, decreasing the amount of time needed to create them.

Two developments that changed the character of *yuzen*-dyed textiles of the Meiji era will be discussed in this paper: *kata-yuzen*, a stencil technique in which dye and paste are applied at the same time, and the use of Japanese artists to create designs for *yuzen* dyers to follow. The first technique was an evolution of the stencil-resist technique. The newly introduced chemical dyes could be mixed with a starch resist paste and both applied through a stencil at the same time, thus combining two steps into one. It sped up the process and allowed for very precise, complex designs to be achieved.

The second change brought about during the Meiji period was the growing use of artists to create *yuzen* designs. Many painters, whose work was considered old fashioned and not modern enough for the Meiji rulers, sought work in the textile industry. The artists revitalized the late Edo-period designs and introduced more realistic patterns. This paper will examine the designs introduced by artists and their impact on kimono decoration.

## **Piecing Together a New Home: Needlework in *Kvinden og Hjemmet* Magazine**

Laurann Gilbertson and Karen Olsen

*Kvinden og Hjemmet* was a magazine for women published in Cedar Rapids, Iowa, from 1888 to 1947. “The Woman and the Home” contained patterns for clothing and fancywork, as well as household hints, recipes, serialized novels, short stories, and poetry. Everything was written in, or translated into, Norwegian.

Ida Hanson, the editor of *Kvinden og Hjemmet*, had emigrated from Norway in 1870. She knew first-hand the trials of adjusting to a new way of life and she wanted to ease the transition for other Norwegians by providing information on how to make clothing and household textiles in the American style.

The life that many Norwegians left was rural and traditional. Urban emigrants were familiar with Victorian and Edwardian fashions and fancywork, but for the majority of Norwegians, immigration to the United States dramatically transformed their clothing and household textiles.

Immigrant women knew some of the magazine’s handwork techniques. Crochet, tatting, crewel embroidery, and hardanger embroidery had trimmed their Norwegian folk costumes. They were not familiar with doilies and pen wipes and lambrequins, nor were they familiar with quilts. *Kvinden og Hjemmet* provided patterns for New

World textiles in the language of the Old Country and for a significant number of women. The magazine's readership peaked in 1907 with more than 80,000 copies sold in North America and abroad.

Focusing on the patterns published for hardanger embroidery and quilting, this paper describes how Ida Hanson and *Kvinden og Hjemmet* successfully facilitated the transformation of Norwegian needlewomen into American needlewomen.

### **Joanne Segal Brandford**

Barbara B. Goldberg

This paper reviews the creative work of Joanne Segal Brandford. She received her BA in Decorative Art in 1955 and her MA in Design in 1967 from the University of California Berkeley with Ed Rossbach. Her work as artist, scholar, teacher, and curator was fueled by her interest and expertise in ethnic textiles, especially those of North, Central, and Andean America. Her widely exhibited innovative nets and sculptural forms were made by interlacing, knotting, and twining of primarily natural materials, sometimes dyed. Her mastery of handling materials in such a variety of ways was driven by the research and curatorial work she undertook. Her art is deeply rooted in the study of ancient and ethnographic textiles.

Brandford was a Research Fellow in Textile Art at the Peabody Museum of Archaeology and Ethnology at Harvard from 1972-78. In 1984 she curated a traveling exhibition with a detailed catalog of American Indian Baskets, "From the Tree Where the Bark Grows;" she curated "The North American Basket 1790-1976" at the Worcester (MA) Craft Center. Brandford was Research Historian for the exhibition and catalog for "Knots and Nets" as well as a featured artist. She catalogued the basket collection at the Wadsworth Athenaeum in Hartford, CT. Brandford taught at UC Berkeley, Rhode Island School of Design, Montclair State College (NJ), Wheelock College, Mass College of Art, and the Radcliffe Seminars in the Boston area, bringing the educational philosophy of the UC Design Department to the East coast.

### **460 Years of Silk Production in Oaxaca, Mexico**

Leslie Grace

The origin of cultivated silk in Mexico can be traced to Cortez's first shipment from Spain of *Bombyx mori* eggs in 1523. For the following 60 years three urban centers, Mexico City, Puebla and Oaxaca City were exclusively awarded the right for Spanish weavers to create silk satins, velvets and taffetas to be worn by the recent invaders. The indigenous people did the field work required for production of the fiber but were forbidden to weave on the newly introduced floor looms.

Sometime over the ensuing centuries silk fiber was adopted and used in Oaxaca by indigenous groups. Recent field work confirms the continuation of silk production and weaving in certain Mixtec and Zapotec communities in the mountainous areas of Oaxaca. Here in particular areas traditional pieces using silk continue to be woven on the backstrap loom.

In addition during the past ten years there has been an effort to commercialize silk usage. The government introduction of varieties of Japanese silk worms and new varieties of mulberry trees from Colombia, Brazil and India is intended to increase this production. This introduction is to replace the "yellow cocoon" and the indigenous mulberry that Cortez first recognized on his arrival. The introduction of foot looms as well as electric spinning wheels may have the significant impact of encouraging efforts to commercialize, streamline and offer employment for people in the mountains. This transformation in Oaxaca is very much in its infant stages and awaits a market particularly for silk *rebosos*.

## **Tradition and Transformation in Chicahuaxtla Trique Textiles**

Cecilia Gunzburger

San Andres Chicahuaxtla is a Trique-speaking village in the mountains of the southern Mexican state of Oaxaca. This paper explores changes in Chicahuaxtla Trique textiles and costume over the previous half century as women incorporated newly available commercial products into their indigenous weaving tradition.

Contact with the outside world and access to manufactured goods gradually accelerated, yet hand-woven clothing remains a strong component of women's cultural identity. Although trade in textiles between Mesoamerican villages is certainly nothing new, the 20<sup>th</sup> century brought new materials like factory-spun and – dyed cotton and acrylic yarn in a wide range of colors, as well as industrially-manufactured textiles, clothing, and other goods. Women have selectively incorporated these materials into their textile repertoire in such a way as to maintain the essential aspects of their identity as Chicahuaxtla Trique. Some traditional textiles and costume elements such as half-gourd hats and even hand-woven skirts are being replaced by manufactured goods. Other textiles endure in modified forms, like the brown wool shawl now made of black acrylic. The Chicahuaxtla woman's *huipil*, or overdress, is the most culturally significant item in her wardrobe and has actually grown ever more visually elaborate and labor-intensive to produce. In addition, new types of textiles, such as tablecloths and placemats, have emerged in response to new tourist markets now open to Trique weavers. I will draw on my fieldwork among Chicahuaxtla weavers along with historic textiles, images, and ethnographies to illustrate the complex patterns of appropriation and transformation in Chicahuaxtla Trique textiles.

## **Tradition and Innovation in Contemporary Lao Textiles**

Rebecca Hall

In this presentation I assess the physical changes that have transpired in Lao textiles within a context of tradition and commercialization. Through understanding of the characteristics of both “traditional” and commoditized textiles, I found that multiple changes are transpiring at once. The most important elements of this research are the textiles themselves, with the perception that textiles reveal the context and intention of their makers. Examination and comparison of over 100 Lao textiles from select U.S. museums and private collections and market observations conducted in Laos resulted in the material cultural analysis presented here. Salient aesthetic and symbolic elements of motif, design, and color were primary components of the study, leading to the conclusion I present: as new possibilities are added to previous ones, contemporary Lao textiles reflect wider changes within Lao society.

As elements of art and culture, textiles are visual records of important changes, both in the past and present. Although Lao textiles are currently transforming at an unprecedented rate, it is important to understand that both innovation and modification to existing textile designs continue over time. Transformations in the physical properties of Lao textiles, such as motifs, design, color, and materials, are not particularly recent phenomenon and previous influences are observed today. For example, Indian influence, particularly in the form of Buddhist iconography, can be seen in many textile motifs. The more recent phenomenon of tourism, commercialization, and the development of local and international markets will be placed into a larger art historical framework, taking into consideration motifs and their potential changes over time.

## **Tapestry Translations in the Twentieth Century: The Entwined Roles of Artists, Weavers, and *Editeurs***

Ann Lane Hedlund

Historically, European tapestry making involved collaboration among artists, designers, draftsmen, cartoon makers, spinners, dyers, weavers, patrons, dealers, and other professionals. This specialized system of labor continued in modified form into the twentieth century in certain European weaving studios. This paper explores

the negotiations involved and results achieved in the design, creation, and marketing of a group of twentieth century tapestries, in which painted imagery was translated into the handwoven textile medium.

A case study based on the Gloria F. Ross Archive of unpublished letters, contracts, sketches, invoices, photographs, and other materials is presented. Serving as *editeur* (analogous to a film “producer”), the late Gloria Frankenthaler Ross worked with thirty American and European artists and orchestrated over one hundred tapestry designs from 1965 to 1996. Weavers in New York, the Navajo Nation, Scotland, France, and China, contributed to approximately 450 tapestries, woven as single panels or in editions of five to seven.

An examination of the roles of the artists, weavers, and *editeurs* in tapestry-making leads to a discussion of authorship, authority, and authenticity. Specific issues include the varied contexts in which artists create or approve designs for the tapestry medium; how an *editeur* negotiates with artists and weavers and between artist’s designs and woven products; the naming of works and acknowledgment of participants; gallery and museum representation of the work; and collectors’ rationales for acquiring and displaying the work. In such discussion, the shifting relationships between collaboration and appropriation can be explored.

### **The Jicarilla Apache Woman's Ceremonial Cape: The Making and Re-Genesis of a Cultural Icon**

Joyce Herold

Women of the tiny Jicarilla Apache tribe of north-central New Mexico have one of the most vibrant and distinctive poncho traditions of any contemporary American Indian group. Based on the yoke of the early 1800s deerskin “tail dress” design, the Jicarilla cape became a separate item of apparel. that was decorated in a classic mode with scallops and fringes, yellow paint, and striped beadwork edges. The cape design signifies woman’s origins and fruitfulness connected with the moon and its phases; thus it functions as necessary raiment and a powerful symbol at a Jicarilla Girl’s Coming Out Ceremony and Feast, a four-day ritual of traditional learning and joy. When trade cloth dresses sewn on Singers revolutionized clothing in the late nineteenth century, the skin cape survived as a unique sign of personal and tribal pride and status. Ever more creatively beaded within the classic style, ceremonial capes continue to be made and worn as icons of Jicarilla womanhood.

### **Lillian Elliott**

Pat Hickman

Whenever she taught, Lillian Elliott (1930-1994) arrived for class carrying bags bulging with historic world textiles—to illustrate a technique, a crazy, unexpected juxtaposition of color, a thread gone wild—all to suggest new possibilities. Abundance and generosity dominated; they fed her visual ideas and those of her students. Elliott valued most her teaching in the Department of Design at UC Berkeley, as a colleague of Ed Rossbach’s. Her curious mind led her in multiple directions simultaneously, as did his. Those of us lucky enough to study with both of them, entered the field as artists and teachers, changed. Their influence spread as former students scattered far beyond California, some becoming teachers and passing on the vision of mentors inspired by textile history.

Elliott received her BA from Wayne State in 1952 and her MFA from Cranbrook in 1955. She was hired as the token woman designer in the Styling Division at Ford Motor Company, where she worked until 1958. Despite never having a tenured academic position, she taught part time for many years. In addition to Cal, she taught at the University of Michigan, Ann Arbor, California College of Arts and Crafts, University of California Davis, Pacific Basin School of Textile Arts, Fiberworks /John F. Kennedy School, and San Francisco State University.

This paper will present Elliott’s contribution to 20<sup>th</sup>-century fiber, demonstrating the innovative work that earned her recognition in the Archives of American Art, part of the Smithsonian Institution.



## **Changes in Nomadic Arab Weaving Due to Outside Influences**

Joy May Hilden

Centuries of tradition in the weaving of the Bedouin, using sheepswool and goat hair, has changed dramatically in the last fifty years. With the decline of nomadism, due directly and indirectly to the discovery of oil, techniques and products have fallen to disuse or have been transformed with new materials and put to new uses.

Bedouin weaving was formerly used for tents, rugs and animal gear by nomadic Arab tribes in Saudi Arabia, Oman, Qatar, Iraq, Syria, Jordan, Palestine/Israel and Egypt. Lifestyles among and influences on the *bedu* vary by region, but the decline of nomadism is common to all. Desert tents are often used now to entertain urban dwellers in their courtyards. Large wool tent dividers, no longer in common use, are now substituted with synthetic versions and used as wall decorations, often in miniature. The settled Bedouin, in their transformed lifestyle, have developed a variety of short portable looms and other technical innovations for making smaller pieces for foreign and urban markets.

In the Levant, changes were brought about by war, colonization and occupation. World War I dissolved the Ottoman Empire, changing borders and migration patterns. Thriving textile industries declined. World War II and the creation of Israel decimated tribal life. Charitable organizations in Jordan and Israel have formed to help settled Bedouin women use traditional methods and materials to make and market their products. Westernized design, color and catalogue marketing methods are used to promote sales.

## **From Rags to Riches to Revolution: A Social History of 19<sup>th</sup> Century Irish Lace**

Shiralee Hudson

Cultural theorist Daniel Miller writes, “The deeply integrated place of the artefact in constituting culture and human relations has made discussion of it one of the most difficult of all areas to include in abstract academic discourse” (“Artefacts in Their Contexts,” *Material Culture and Mass Consumption*, Oxford 1987, p. 130). This is, however, the very task this discussion of nineteenth century Irish lace undertakes. This paper outlines the establishment of the lace industry in Ireland in such centers as Carrickmacross, Limerick and Youghal. It also examines both its makers and users, revealing how artefact can indeed provide a powerful symbolism of the cultural and human relations of which Miller writes. Lace is traditionally considered a symbol of the delicate and dainty, the rich, and the feminine. Yet studying it within its socio-historical context also reveals the hardship of the Irish people and the crux of social and political conditions that inspired the Irish Revolution of 1916 and continued violence throughout the twentieth century.

## **Tapestry Through Time: Technique as Signature**

Joyce Hulbert

For the past 15 years my practice as a textile conservator and artist has stimulated an ongoing dialog between myself as a textile maker and the weavers of ancient textiles. A human hair caught in the web of a cloth, a weaver’s choice of interlacement patterns and the deliberate manipulation of woven motifs all mark the presence of “the weaver.” Who were these people, why do their creations make us marvel and how can our experience as contemporary weavers add to the scholarship of ancient textiles?

Because of the structural simplicity of tapestry weave, analyzing an intricate design from a culture such as that of Pre-Columbian Peru allows us to come face to face with an individual weaver’s decision making processes concerning technique and design. In tapestry, the weaver is essentially “drawing” with thread, an individualized act that reflects personal and cultural sensibilities and enhances the immediacy of the medium through time.

Through slides gleaned from research and my conservation practice, highlighting the recent conservation of a pictorial Wari tunic, I will elaborate on the following theme: The tapestry medium offers considerable freedom to the creator. Viewed through a continuum of several centuries, the decision-making processes of the weaver,



evidenced in such practices as lazy lines, dovetailing, and slits, gives us clues to what these people valued and thought, and offers insights for contemporary tapestry artists and textile scholars.

### **A Berkeley Home for Textile Art and Scholarship, 1912–79**

Ira Jacknis

The work of Ed Rossbach, his colleagues, and students at the University of California, Berkeley during the 1960s and 1970s was critical in forming the modern movement of American fiber art. What may not be as well-known is the continuity of this work with a tradition of textile art and study at UC Berkeley going back to 1912.

Founded as a department of Household Art as part of the home economics movement, it became a department of Decorative Art in 1939, under the leadership of Berkeley anthropologist and textile scholar Lila M. O’Neale (1886–1948). A cultural approach to the teaching of historic textiles was carried forward by her successors, anthropologists Anna Gayton and Ruth Boyer (who taught 1948–65 and 1962–72, respectively).

The most important creative weaver in the department was C. Edmund Rossbach (1914–2002), who taught from 1950 to 1979. Although he never knew O’Neale, he was inspired to creatively adopt the ethnic and historic influences which he encountered in the teaching of her colleagues and in the rich museum collections at Berkeley. This approach was also taken up by Professor Lillian Elliott (1930–94) and student Joanne Segal Brandford (1933–94).

As an introduction for the other essays from my session, my article reviews the political battles over the status of the department from its entry into the College of Environmental Design, through its official demise in 1974, until the last textile classes with Rossbach’s retirement in 1979.

### **The Technology of Tapestry: Six Centuries of Change**

Tina Kane

This paper traces the technological evolution of western European tapestry from its earliest examples in the medieval period up to the twenty-first century. It reviews cultural and economic conditions that supported the development of European tapestry and then proceeds to look at how changes in artistic tastes, economic conditions, and loom and spinning technologies fundamentally altered the way tapestries were designed and woven. For example, tapestry in the Middle Ages and early Renaissance was valued over painting and the distinctive images created by weaving remained unique to the medium of tapestry. However, as painting came to be valued more highly than tapestry during the Renaissance, tapestry in turn became painterly. This shift in aesthetics induced changes in how tapestries were designed and how weavers interpreted the cartoons on which they were based. Technological innovations such as the flywheel, the spinning jenny, and synthetic dyes also changed the look and hand of the fabric itself.

Among the techniques that distinguished early tapestry and determined the quality of its woven images were weft interlock (both double and single), hatching, and stepping. In contemporary tapestry, some of the earlier weaving techniques have virtually disappeared. In addition, the role of the weavers in the creative process and the preparation of the cartoons fundamentally changed in surprising ways. By looking at examples of tapestry over the centuries, this paper shows when and why certain techniques, materials, and approaches were exchanged for newer ones and how these changes affected the artistic integrity of tapestry itself.

## **The Transformation of Tusser Silk**

Brenda M. King

India and England enjoyed a mutually beneficial relationship through the silk trade during the British Empire. Thomas Wardle transformed aspects of India's wild silk production, increasing demand for India's yarn and providing employment for many thousands; this work should be better known.

Wardle was the first to print and dye Indian tusser almost any shade. At the Paris Exposition, 1878 he revealed tusser's improved potential, gaining great publicity and a gold medal for India's yarn. Thereafter, India increased exports of tusser yarn and cloth to Europe where it was demanded for furnishing, fashion and embroidery reads.

## **The Nineteenth-Century Fashion for Small-Patterned Textiles**

Keiko Kobayashi

This paper focuses on the Japanese fashion for small patterned designs on textiles during the late Edo (Edo: 1615-1868) and Meiji (1868-1912) periods. The trend was influenced by Western textiles produced using technologies developed during the European Industrial Revolution, including roller printing and the Jacquard mechanism. These Western textiles reached Japan through the port of Nagasaki, open to trade with the Dutch and the Chinese between 1634 and 1868. By the end of the Edo period, Japanese weavers and dyers had become familiar with them.

Albums filled with small fragments of European imported cloth were put together and collected by Japanese textile producers, and even feudal lords, and are evidence of the Japanese fascination with imported Western textiles. The Japanese not only admired the exotic Western patterns, but also the precision and accuracy achieved with the new industrial techniques then being developed. One aspect of Western textiles that especially impressed the Japanese was the extremely small patterns or dots that could be achieved with the new printing processes and the Jacquard mechanism.

The small repetitive patterns on European roller prints strongly influenced traditional Japanese stencil resist (*katazome*) and ikat (*kasuri*) textiles and new techniques for achieving very small repetitive patterns were developed for both these techniques. Stencil resist textiles with these patterns are known as *komon* (small pattern).

Jacquard-woven silks also reached Japan prior to the Meiji Restoration of 1868. The introduction of the Jacquard mechanism to Japan in 1873, changed the way the Japanese designed textiles and allowed for even smaller repeat patterns. Graph paper, which arrived with the Jacquard mechanism, also facilitated the design of small-patterned woven silks and *kasuri*.

## **Calico Trade Shirts on the Journey with Lewis and Clark**

Margo Krager

In the spring of 1803, Meriwether Lewis traveled to Philadelphia to prepare for his journey west. During a busy month there, he gathered thirty-five hundred pounds of supplies. His shopping list included "Indian Presents": beads, tomahawks, fishing hooks, combs, and "30 calico shirts."

Israel Whelan, Purveyor of Public Supplies, purchased from twenty-eight Philadelphia merchants many of the needed items, including the calico shirts. Where did he get them, were they ready-made and what did they look like?

The North American marketplace of 1803 offered a wide variety of fabrics. Canoe manifests from the customs house at Michilimackinac in 1802 listed "Indian calicoes", "painted cottons" and "striped cotton made into shirts." These items were for trading posts at Duluth and westward. The Choteau ledgers from St. Louis at that same time mention sale of "indienne" and "caillaico" yardage as well as "shirts of indienne." The United

States Factory System (1796-1882) requested plain and printed shirts as trade items. Philadelphia newspapers advertised auctions of local merchandise and goods arriving from Europe and Asia. Textiles available in the city that Spring included “dark and light Indian calicoes”, “cases of chintz” and “Germantown prints.”

In 1904, the quartermaster at Schuylkill Arsenal found six previously unknown Lewis and Clark documents. One was a list of “Supplies from Private Vendors.” Included in this list were payments for “calico” and “mak (in)g. shirts.” Lewis and Clark traded made in America shirts on their epic journey West.

### **The Tale of the Two-tailed Mermaid: A Case Study in the Origins of the Cretan Embroidery Style**

Sumru Belger Krody

It is fascinating to trace the style and motifs of embroidered textiles from the Greek islands back to the political powers that held the islands in their control for centuries. Among these islands Crete has a special place in the study of Greek island embroidery. Because of its geographic location among trade routes and its political and artistic history, Crete presents an entirely different embroidery style from that of the other Greek islands. Through focusing on one motif, the two-tailed mermaid, this paper will try to construct a history of influences seen in Cretan embroidery.

The first section of the paper will provide a brief summary of Crete’s history and the types of embroidered textiles produced on the island. After brief Islamic and Byzantine control, Crete passed into Venetian hands in 1204. The Ottomans eventually took control of the island in 1669. With each dominant power in Crete, new motifs and stitches were introduced and eventually became absorbed into the local Cretan embroidery style.

The second section of the paper will investigate the history the two-tailed mermaid motif seen on Cretan embroidered textiles. Called *gorgona* in modern Greek, the two-tailed mermaid had been part of ancient Greek mythology as well as part of Medieval and Renaissance art. She is always shown full-face. Below her navel, her body splits into two fish-tails which coil up on either side of her; she grasps the two tails with outstretched hands as if to keep her balance. On her head is a crown. Was the motif part of Cretan art before the Byzantine and Venetian occupations and endured the influences of these two cultures? Or was this motif introduced to the island’s design vocabulary with Venetian textiles, art objects, and pattern books during the 16th century? If the motif appeared in the 16th century, could the Venetian colonizers who came with their families, not alone, to settle on the island have introduced the two-tailed mermaid motif? Is this motif evidence to prove that the relationship between the islanders and their overlords, although strained at times, never prevented an exchange of artistic ideas? Did the two-tailed mermaid motif have similar connotations in Cretan culture as it did in Medieval and Renaissance Italy?

This paper will stress the importance of old trade routes in moving traditional textile motifs from one part of the world to another and explores how new traditions have been created first by transferring artistic ideas across cultures and then styling to suit the tastes of the adopting culture. Artistic traditions are not developed in isolation but within current political and cultural climates as well as existing geographic realities. Examining these factors is of paramount importance to understanding and evaluating textile traditions.

### **Contemporary Tapestry Works in a Cross-cultural Context**

Christine Laffer

Weavings and their techniques and attributes, have constantly crossed cultural boundaries whether along trade routes or between neighboring communities. At the same time, they have been claimed as identifiers of their makers’ cultures and territorialized to prevent “stealing.” In contemporary art practice, an act of appropriation is often seen as an act of aggression. Appropriation, from the artist's perspective, serves the purpose of social critique, in particular aimed at the cultural arenas controlled by the art world. However, exchanges that take place through viewing and interpreting the textiles of another culture are under minimal political or social control.

Tapestries fall into the category of “weavings” at the same time as their images place them in the category of cultural art object. To an artist who perceives both categories simultaneously, imagery will include many textile references. This paper will look at the work of Janet Moore, a tapestry artist who has crossed cultural boundaries in her work. As an artist, Moore has informed herself of the currents in contemporary art by reading and participating in several artistic and cultural communities. In her work, she transmutes inner material in a direction that remains compatible with her political worldview. Her work facilitates an examination of the complex political positioning of contemporary cross-cultural engagement.

**Dissolving the Objective Grid:  
Cultural Excavations and the Work of Sharon Marcus**

Mary Lane

Sharon Marcus’ tapestries reflect her training in anthropology and archaeology. Her investigation into the notion of site and the human traces that remain within a site reveals the complex, layered and inherently ambiguous nature of the meaning embedded in fragmentary remains. Her artistic exploration also involves a critical investigation of the methods of scientific inquiry that underlie the disciplines of anthropology and archaeology. Her tapestries examine the notion of objectivity and the ordering system of the grid. In exposing the limitations of those paradigms, Marcus has adopted a subjective and multifaceted approach to representation that rejects the notion of transparency, emphasizing instead the interpretive power of the artist.

In addition to woven tapestries, Marcus has also explored more direct interventions, including charcoal rubbings and plaster gauze castings, which emphasize the role of the hand over that of the eye. The castings create an artifact of an artifact, an allegorical doubling that Marcus interprets as skin, the body’s protective covering. A series of tapestries extends this idea by exploring the metaphoric power of skin, focusing through the object, back onto the subject.

**Picturing the Transformation of a Nation’s Textile Traditions:  
Meiji Era Woodblock Prints in Japan**

Donna F. LaVallee

Woodblock prints, photographs and contemporary sketches will be used to illustrate the rapid change to Western dress in Japan and its impact on the importation and imitation of Western textiles. Between 1853 and 1868, American Commodore Perry forced the opening of Japan to foreign trade. The old fashioned Shogun was overthrown, and young, forward thinking Emperor Meiji took the throne. Under Emperor Meiji, the Japanese government introduced the wearing of Western style clothing for all public occasions, both social and official. These events brought Western textiles to Japanese dress: military uniforms were the first to use both woolen cloth and European styles. Wool was virtually unknown in Japan before the opening to foreign trade. Tailors were non-existent; the entire trade of tailoring had to be imported for these new uniforms. The first Japanese woolen mill was started in 1878.

In 1898 three million yards of English and German woolen fabric were being imported. The symbolism of Western style versus traditional Japanese was especially vivid during the Satsuma Rebellion in 1877, when the government armies wore wool and the rebels wore cotton and silk. By the 1880s, upper class Japanese women were wearing Western fashions made of imported textiles to social dances, garden parties and charity events. Traditional Japanese textile arts showed up as embroidered embellishment on the Western style garments. At this same time, traditional Japanese clothing, especially over-garments, began to be made in wool. The importation and imitation of Western textiles transformed the Japanese textile industry and the way a nation dressed. Meiji period (1868-1912) woodblock prints provide visual interpretation of this transformation.

## **Javanesque Effects: Appropriation of Batik and Its Transformations in Modern Textiles**

Abby Lillethun

American batik practice emerged in the early twentieth century based on traditional techniques from Java and those filtered through Dutch *Nieuwe Kunst*. The promotion of batik through the Arts and Crafts movement in North America fostered egalitarian endorsement from artisans, individual practitioners, and consumers, across geographic locales, social milieu, and skill levels. Encouraged by manuals, magazine articles, and exhibitions, enthusiasm for batik grew across the nation and in the avant-garde enclave of Greenwich Village. While practitioners were cautioned to avoid excessive veining or crackle in their works in emulation of fine tradition, commercial enterprises helped to transform the aesthetic of batik in America. Two elements—subtle veining (or crackle) and the clearly drawn line of hot wax flowing from the *canting*—extracted from the tradition of fine Javanese batik predominated in American popular and commercial batiks.

In 1914 the John Wannamaker New York store employed Pieter Mijer to supply batik art, accessories, and yardage to its silk fabric department. Extant yardage samples consist of all-over crackle. Printed designs of fabric companies Cheney Brothers (*Ye Greenwich Village Prints* by Coulton Waugh in 1919) and H.R. Mallinson & Co. show prominent crackle and lines imitating the flow of wax from a *canting*. Yet, while American commercial batiks did not resemble traditional batik designs, motifs, colors, or processes they were perceived as batik. As new elements in the American design vocabulary, the flowing line and the crackle effect indicated batik. For example, H. R. Mallinson & Co. described their batik fabric designs as “Javanesque effects.” As long as lines resembling drawn wax or crackle were discernable, fabric designs were “like” batik—they were “Javanesque.” Crackle also provided an abstract quality linking batik to emerging modernist art styles: Crackle referenced only itself as an indication of the batik process and had no figurative or symbolic meaning. Once a subtle signature of fine batik as faint veining, the amplification of crackle into an especially prominent motif in American batik marked the transformation of batik in America from Javanese to Javanesque.

## **Cultural Authentication and Fashion in the Global Factory**

Hazel A. Lutz, PhD

Erekosima and Eicher (1981) first published a *cultural authentication* (CA) analysis. Of the Kalabaris’ adoption of Indian madras cloth, they asked four questions. *Selection*: how was the new cloth selected by society members? *Characterization*: what is the adopted cloth now called? *Incorporation*: how has the cloth’s use changed vis-à-vis categories of persons who wear it, occasions of wear, and its meaning? *Transformation*: how has the cloth been physically transformed?

Lutz (2003) incorporated the four CA questions into her study of the producers and traders of Indian cloth exported to the now transnational Kalabari market. She found Indian workers culturally *de-authenticate* the textiles as they produce and export it.

## **Carson Colcha Embroideries: From Ersatz to Orthodox**

Suzanne P. MacAulay, PhD

In the 5<sup>th</sup> century BCE, Heraclitus wrote, “Everything in time begets its opposite.” The history of the Carson colchas of New Mexico appears to follow that axiom. Under a range of epithets from “fake” to “authentic,” these embroideries evolved during the 1930s as marketable (alternately enigmatic) replications or copies of 19<sup>th</sup> century Spanish colonial textiles to finally emerge as a distinctly recognized, legitimate genre of traditional Hispanic needlework in the late 20<sup>th</sup> century. These pieces were originally associated with the Carson community dominated by a clan of Mormon brothers married to Hispanic sisters, which created a complex intermingling of Anglo Mormon entrepreneurial guidance with Hispanic and Anglo artistic collaboration.

My presentation traces the evolution of the Carson colcha legacy as the calculated invention of a Mormon trader who saw an opportunity to create historically “authentic” embroideries from the remnants of genuine



Spanish colonial textiles. In the process, appropriation encompasses everything from reusing yarn and patching together original foundation fabrics to borrowing iconography while simulating a particular aesthetic system. Carson designers and stitchers then acculturated neotraditional imagery (Catholic saints and rituals) and ethnic emblems (e.g., Native American) to create eclectic embroideries with immediate visual impact and identifiable symbolic content that met tourist demands for exotic yet “culturally expressive” textiles.

This paper explores the consequences of the circulation of a cultural artifact predicated on an interpretation of authenticity, created from artifice, subject to scholarly skepticism, and eventually transformed over time to become the basis of an independent artistic trend, or at least a viable *colcha* embroidery subgroup.

### **Indonesian Fashion Designers—Transformation from Traditional Textiles**

Yuka Matsumoto

Indonesian fashion designers who emerged in the 1970s have been creating various designs through uniting traditional and Western designs in accordance with the cultural policy of the country. Designs uniting traditional culture with Western culture symbolize Indonesia’s hybrid cultural background which consists of various ethnic cultures. In the 1980s, with the development of the economy, Indonesian fashion design was presented globally. But since 1997, because of the Asian economic crisis and the collapse of Soeharto’s administration, Indonesian designers have begun to present their designs to domestic consumers who have become aware and appreciative of the rich creative potential of this cultural fusion.

### **Contemporary Phuthai Textiles**

Linda S. McIntosh

This paper examines the hand-woven textiles of the Phuthai ethnic group made in the last thirty years or after the Communist Revolution of 1975. If one asks a Phuthai woman to describe Phuthai dress, she will answer, “*sin mii lae suea lap lai*,” or a skirt decorated with weft ikat technique and a fitted blouse of indigo dyed cotton, decorated with hand-woven, patterned red silk. Despite the use of synthetic dyes that are readily available in the local markets, many Phuthai women still grow indigo and cotton, and indigo-stained hands and the repetitious sounds of weaving are still found in Phuthai villages. This paper focuses on the Phuthai living in Savannakhet Province, Laos, but they are also found in Khammouan, Bolikhamsay, and Salavan provinces of Laos as well as in Thailand and Vietnam. The author conducted fieldwork in Savannakhet Province in several districts during 2004. The Phuthai belong to the same ethno-linguistic family, the Tai-Kadai, as the Lao, who are the dominant ethnic majority of Laos, and the Lao and Phuthai share linguistic and cultural similarities, such as religious beliefs that combine Buddhism and shamanism. In the past, the Phuthai rulers of Muang Vang Ang Kham paid tribute to neighboring kingdoms, and the Muang was eventually incorporated into Laos. The Phuthai incorporated non-Phuthai elements of dress and textiles, such as textiles made in a royal Lao, or Lan Xang, style into their culture. However, despite the changes in political power and the introduction of different styles of dress and textiles, the hand-woven textiles of the Phuthai continue to symbolize their ethnic identity.

### **Rafoogari of Najibabad**

Priya Ravish Mehra

This paper will discuss the still continuous and centuries old skill of “Rafoogari” or the Darning and Maintenance of Pashmina Shawls by the Rafoogars or Darners of Najibabad, an historical town in western Uttar Pradesh. It is the home of several ‘Rafoogar’ families and the hub of the *kani* shawl trade. While Kashmiri pashmina shawls have been elaborately researched, the important role of darners in the maintenance of these priceless shawls has not yet been recognized. Although darning is a highly intricate and laborious task necessary to the maintenance, restoration, and renewal of the shawls, the role of the darners has remained unnoticed, possibly because the hallmark of good darning is to “share invisibility.”

The tradition of production of these intricately designed and expensive shawls came from Central Asia to India along with Islam and got further refined by local cultural influence, pushing the technique to its creative limit in a process of appropriation and acculturation lasting more than five centuries. The production of these



shawls has become almost extinct. The socio-cultural conditions that made such a practice possible have changed. Normal production of such exquisite pieces is not possible anymore.

The continuing tradition of darning becomes extremely significant in this context. The special skill of the darners has been helping to rescue a substantial number of priceless shawls from destruction. Darning has kept them in circulation and continuous use until today in changing circumstances and in an interesting simultaneous transformation of the product and the market instead of being preserved only in museum collections. The paper will highlight this particular cultural approach to objects where historicity is maintained without sacrificing the use value. It will further discuss a complex range of issues in conservation, restoration and renewal of cultural products raised in the context of darning as an independent practice.

**From Sweaters to Shawls:  
The Indian Shoddy Industry and the Transformation of Second-hand Clothing**  
Lucy Norris

Indian shoddy wool products are now some of the leading contenders in a global recycling industry predicated upon second-hand clothing available in the international market. Whether from thrift stores or charitable organisations, waste clothing is sorted, baled and shipped by the container load to be reused, often in very different cultures from those in which they originated. Whereas other studies have focused upon the nature of garment reuse as clothing and cloth in developing countries such as Zambia and the Philippines, this paper presents an analysis of a trade which relies upon the total destruction of the original garment in order to create a valuable new product.

Used sweaters and coats are a cheap source of wool, and are imported into India via kin networks linking source to factory. Garment labels which reveal designer names, virgin fibres and colonial markets, once the primary source of value, are stripped away as worthless exuviae. Sorted by colour and fibre, these garments are shredded, carded and re-spun through the shoddy process. This thread is then woven into suiting, shawls and baby blankets, and sold as new 'Indian' products, either with Eurasian designs or tartan checks, and sometimes re-exported back to the West. In this case, the donor and the end user may be one and the same. This anthropological study investigates the importance of materiality and the invisibility of the origin of the raw materials for the creation of value, and reveals the means through which new trans-national hybrid identities are formed.

**Appropriation, Transformation and Contemporary Fiber Art:  
An Artist's Perspective**  
Claire Campbell Park

Although founded on European assumptions of fine art, fiber art is equally grounded in textile traditions from around the globe. Issues of appropriation have evolved since fiber's critical formative years in the 1960s and 70s, when an explosion in awareness of diverse cultures was reflected in the curriculum of California universities. The desire to mainstream into the fine art establishment gave rise to a trend in the 1980s and 90s, for some fiber artists to distance themselves from these traditions. It is this artist's contention that the most appropriate of appropriations is a renewed appreciation of cultural values evident in textile traditions, once again reinvigorating our understanding of fine art.

**The Impact of Synthetic Dyes on Meiji Japan**  
Pamela A. Parmal

Almost as soon as they were invented in 1858, chemical dyes were introduced to Japanese artists and craftsmen. Chemically dyed red, purple, orange and blue silk yarns were woven into elaborate textiles used to furnish the Meiji palaces, costume Noh actors, and wrap Buddhist priests, while dyers adapted resist techniques such as *yuzen* and stencil resist. Japanese wood-block print artists also responded to the new colors and incorporated them into their work creating vibrant scenes of life during the Meiji period. The bright, bold colors produced

with the early synthetic dyes became emblematic of the technological advances of the Meiji period and were known as “the colors of progress.”

This paper is based on a study begun at the Museum of Fine Arts to identify the chemical dyes used in Japan in both textiles and wood-block printing. Standards for the identification of chemical dyes have been created by the Museum’s Conservation Science Department and will serve as a basis for determining which chemical dyes were used by the Japanese and, because many woodblock prints are dated, maybe even begin to identify when the dyes were introduced.

The Museum’s collection provides a remarkable resource for such a study. Its woodblock print collection and its collection of Japanese textiles and costume are unrivaled in the United States. The collection contains a remarkable number of Meiji-era textiles collected by one of the museum’s most significant donors of Japanese art, William Sturgis Bigelow. Bigelow lived and traveled throughout Japan during the Meiji period and collected all types of Japanese art, both traditional and contemporary. The Meiji-period textiles and costume that entered the collection include a selection of Noh theater costume, kimono, textile lengths, *yuzen* samples, furnishing textiles and Buddhist textiles, including *kesa*, *ohi*, and *uchishiki*. The Museum’s collection also contains a book of Meiji-period textile samples purchased by the MFA’s first curator Charles Loring during a visit to the 1876 Centennial Exhibition in Philadelphia. The samples in this book will be analyzed and will provide evidence of the first wholesale use of aniline dyes in Japan.

While one aspect of this study is to better understand which dyes were used in Japan, an important theme of this paper will be the reasons why chemical dyes were so readily accepted in Meiji Japan and their propagandistic role within the Meiji government as symbols of progress.

### **Nets, Bags and the Transformation of Headdress in the Southern Andes**

Ann H. Peters

Anne Paul opened the Pandora’s box of Andean headdress history in “The Symbolism of Paracas Turbans: A consideration of Style, Serpents and Hair” (*Ñawpa Pacha* 1982). Mary Frame’s work on the multiple textile significations of twisted strands, looping, diagonal interlacing and other techniques used to create headdress bands has led to new insights on the relationships among textile practice, visual design, and concepts and philosophical premises encoded in many forms of Andean material culture.

This paper looks at the associations of form, practice, and textile history embodied in netted and looped head coverings preserved in burials on the desert coast of the south central Andes between 400 BC and AD 400. On the Paracas peninsula and in contemporary cemeteries of nearby valleys, netted and looped headdress elements may be combined with turban bands. Further south in the valleys that descend from the circum-Titicaca region to the Pacific coast, netted and looped headdress elements are combined with skein headwraps that have also been classified as ‘turbans’ (Agüero 1994).

In these societies of the coastal regions of far southern Peru and northern Chile, looped bags constitute an important textile form whose history stretches back to late Archaic fishing communities contemporary with the Chinchorro burial complex. Looped bags present at Camarones and Faldas del Morro are transformed over time in changing social contexts involving long distance llama caravanning, horticultural diversification and increasing social complexity. In some regions they develop into more specialized bags, while in other regions they emerge as headdress elements. This transformation from bag to headdress lays the technical foundation for a new type of head covering with the potential to transform the social meaning of headdress itself.

### **16<sup>th</sup> – 18<sup>th</sup> Century Andean Tapestries: Art and Process in the Colonial Andes**

Elena Phipps

Tapestries made in Peru and Bolivia after the Spanish arrival, in 1532, drew from native Andean tradition and the variety of new influences that resulted from the social and political transformation of Colonial society.

Tapestry-woven garments, following Inca *cumbi* weaving techniques, perfected by the masterweavers of the previous era continued to be made in a modified form, along with a new form of tapestry hangings, following the Spanish and European taste. Many of the early Colonial tapestries retained the Inca symbols of rank and identity in their use of the highest quality native materials and important, emblematic motifs. At the same time, the weavers incorporated elements reflecting European values, including symbols of wealth (in the form of silk and metallic threads) status (armorial coats of arms) and religion (including Christian motifs, such as Adam and Eve, among others). These value systems converged in the complex interaction of Andean and Spanish world views.

Tapestry methods, materials and designs incorporated by the skilled Andean weavers manifest the hybrid nature of the Colonial culture of the period. The paper will outline the evolution of the tapestries made in the Colonial Andes from the mid 16<sup>th</sup> through the end of the 18<sup>th</sup> centuries.

### **Traveling Stitches: Origins of Fair Isle Knitting**

Deborah Pulliam

The beginnings and "invention" of knitting has long fascinated knitters and amateur historians. Only recently has it come to be studied seriously, and there is still much folklore and fantasy repeated and published as history.

This paper (and discussion) considers some of the best known and most popular stories about the origins of Shetland and Fair Isle knitting and compares those with more recent considerations of color patterning in northern Europe, especially in the Baltic states and eastern Europe.

Fair Isle color patterning has been explained for many years as having been inspired by a wreck of the Spanish Armada on the tiny island in the North Sea. While Fair Isle and Shetland knitters certainly developed the patterning into a beautiful and distinctive style (now imitated all over the world), it can be argued the origins are in northern and eastern, not western Mediterranean, Europe. Some of the original motifs may have their origins in Italian embroidery.

The tradition of small repetitive color patterns is readily recognizable as worked in Shetland, and is still very popular around the world. But its true origins can tell us more about trade patterns and dissemination of handwork techniques if examined carefully and without the sentiment that has long gripped knitters' imaginations.

### **The Natural Law of Change in Late Intermediate Period Discontinuous Warp and Weft Weaving of Ancient Peru**

Jane W. Rehl

This paper considers a variety of creative adaptations of the discontinuous warp and weft weaving technology (hereafter DWW) on the coast of ancient Peru during the Late Intermediate Period (LIP, ca. 1000–1450 CE). Based on a sample of over sixty LIP textiles, DWW technology was wide spread along coastal Peru during this era and had even reached SW Colombia. Although numerous, independent styles do assert themselves, suggesting relative decentralization, ties between different coastal ethnicities are nonetheless borne out by shared features in their DWW textile production (Ica, Chancay, and Chimú, among others). Developed as early as 300 BCE in coastal southern Peru, DWW weaving remained a regional technique until the highland Wari (fl. ca. 650–850 CE, Middle Horizon) disseminated it. The tapestry-weaving Wari apparently appropriated and then brilliantly adapted DWW technology to their own state-building needs in the production of colorful tie-dye mantles and tunics. Worn in both life and in death, these garments were woven with camelid fibers in geometric modular webs and characteristically expressed messages of permanence, order, and centrality. The impact of the Wari presence on pan-coastal DWW textile production, even centuries after their demise, extends beyond the mere adoption of the technology by Central and North Coast cultures. For example, multiple webs and distinctive joins, as well as the addition of blue or blue green to their color palettes are signs of selective appropriation from the Wari by LIP DWW weavers. The innovative synthesis of these features with the LIP

preferential use of lowland cotton, frequently undyed or dyed in a few muted colors, sets this era of DWW production apart from all others. Bolstering this impression of new directions in LIP DWW weaving is the return of traditional subject matter all along the coast and its expression of complementary duality and transformation, or the natural law of change.

### **Through the Fabric of Discontent: On the Work of a Few Argentinean Artists**

Elizabeth A. Richards

A group of Argentinean artists involved in a collective exhibition titled *The Tao of Art* at the Ricardo Rojas Cultural Center were termed “light” artists by the critic Jorge Lopez Anaya in his column in the newspaper *La Nacion*. The term “light” signified these artists’ move away from conceptual art with its dematerialization of the art-object. Instead, these artists in the nineties showed an interest in using fanciful and decorative aesthetics to create a discourse around social issues. Two artists of particular interest in *The Tao of Art* exhibition were Feliciano Centurion and Marcelo Pombo, both of whom worked with fabrics as a way of creating a link to the past and present conditions of life in Argentina. Centurion used manufactured blankets and hand-embroidered tablecloths to express the loss of sentimentality in popular culture and the growing appropriation of Western aesthetics. Pombo also worked with manufactured fabrics but as a more overt symbol of capitalist oppression and its connection to popular culture. Through the incorporation and imitation of luxury items such as popular culture materials, these two artists critique the oppression imposed on Argentina by capitalism and the West.

### **Culture on a Platter: Politicization of Central Asian Ikat Patterns**

Victoria Rivers

Textile patterns and motifs are powerful cultural markers conveying much more than mere geographic origin. Businesses and even governments have harnessed the meanings conveyed through the visual construct of textile patterns by adapting and interpreting them into products. This resulting, distinctive "otherness" has been used to express geo- and sociopolitical interests, ethnic identity and unity.

This paper investigates a curious example of textile pattern appropriation and explores its geopolitical and cultural meanings within a particularly volatile time and place. After the collapse of the Soviet Union, Central Asian embroidered textiles and silk ikats began appearing in markets. Along with these textiles cropped up an occasional porcelain plate glazed with patterns mimicking Central Asian ikat textiles. The glazes are sprayed through stencils cut to mimic ikats' irregular outlines. Color schemes echo those commonly seen in ikat *chapan* from present-day Uzbekistan. Most have curious back stamps that simultaneously reveal, yet conceal their origins and date of manufacture.

Who manufactured these plates and when? For whom were they intended and what did they mean to their users, who obviously treasured them? These ikat patterned plates, an art of everyday life, mirror the sociopolitical zeitgeist from about 1901 to 1914 and reflect increased Russian geopolitical interests connected to oil and war. The Russian-made ikat patterned plates echo commercial and political attempts to unify the empire's far-flung people and diverse cultures. However, such attempts actually contributed to awakening nationalism - an awakening in part achieved through the visual power and culture of ikat.

### **It's in the Bag: Transformation in Guatemala**

Kathy Rousso

*Morrales* or net bags are an important man's accessory in rural Guatemala, and many are made from maguey fibers using the ancient techniques of thigh spinning, and simple looping. Adaptations to these styles probably began when neighboring Mayan and Xinca tribes exchanged ideas as they came in contact with each other in times of trade and conflict. With Spain's colonization, new tools such as spinning wheels, knitting needles, and looms, along with their uses, were incorporated into bag construction. The sailors who transported these early explorers likely introduced the strap methods of braiding, and knotwork, and with the introduction of horses

there became a demand for horse gear, such as saddlebags. One community abandoned their ancestral homeland for the present one, and brought unique bag making skills with them. More recently, missionaries, and international aid workers living in remote communities have introduced new techniques, and styles, while globalization has brought additional products and materials into these same villages. Movement of people as a result of the recent civil war, and economics has also affected *morral* making. Even a researcher such as myself can influence the production of bags made in the republic. All of these events have transformed *morrales*, and today besides being looped, bags are woven, knit, crocheted, and linked. From the first people to the present, learn what *morrales* can reveal about Guatemala's unique land, its people and their history.

### **Highland Textiles from Middle Horizon Peru**

Ann Pollard Rowe

Because of seasonal rainfall, textile preservation is ordinarily poor in the Peruvian highlands, except in cave burials. Although such cave burials are not uncommon, few textiles preserved in them are in museum collections or have been published. I have recently been studying a group of textiles from the period of the Huari empire (ca. AD 650-850) from three cave sites in the Department of Ayacucho, Province of Victor Fajardo, some two or three days walk from the site of Huari.

The textiles are mostly fragmentary and are representative of the different styles present in the caves. The diversity of the material is actually of some interest in itself. It includes Huari style tapestry fragments of both ordinary and unusual designs, as well as a few tapestry fragments in other styles of less obvious affiliation. There is also a significant representation of warp-patterned weaves, which presumably represent the local style, as well as plain-weave textiles in both camelid fiber and cotton.

The collection gives a good idea of a highland textile assemblage in a period in which the highlands dominated the coast, previously known primarily through coastal finds. It is thus possible to define more clearly what the highland influences on coastal textiles were during this period.

### **The Distribution of Cultural Identity: A Canadian Case study**

Jennifer E. Salahub

*A banner like this, hung in the central passage of a training institute ... cannot fail to impress itself on the character of some, giving their tastes a bent in those directions which you would desire to push them into.*

Albert Henry George, 4<sup>th</sup> Earl Grey (b.1851-d.1917).  
Letter, National Archives of Canada, Dated 13 March 1906.

This illustrated presentation introduces a series of early twentieth-century embroidered and appliquéd banners that were the inspiration of Lord Grey, Governor General of Canada between 1904–11. The medium – needlework – was specifically chosen because of its historic connotations. By literally fabricating material memories these banners were meant to play an integral role in the construction of a Canadian cultural identity that was to privilege the British of an American model. Historians have recognized government supported campaigns that proselytized Imperialism, such as Empire Day and the IODE (Imperial Order of the Daughters of the Empire); however, the importance of textiles in the creation of Canadian cultural identity has been virtually ignored.

Lord Grey's correspondence suggests that no less than ten banners were shipped to Canada. Of these, eight represented Saint George, patron saint of England, Englishness and Empire, and one the personification of Canada. The message sent via the banners was a transparent one – to elicit loyalty in young men. Nonetheless, two of the banners proved to be stylistically problematic and these were held back whilst Grey reconsidered the use of embroidery and tradition in the construction of masculinity and national identity. His solution would in fact underpin Canada's identity within the Empire – a dutiful daughter of Britannia.



Through the examination of these banners we see how Imperialism and middle-class British aesthetics came together in an attempt to tighten the ties of Empire. We will also consider the Canadian response to what Lord Grey called his “little scheme.”

### **Katherine Westphal and the Wearable Art Movement**

Jo Ann C. Stabb

This paper traces the influence of Katherine Westphal on the developments in textile design during the years between 1965-1985. As a member of the Berkeley community and wife of UC Berkeley Professor Ed Rossbach, Katherine’s activities were key to incorporating ‘wearable art’ into the dialogue and validating it as a serious component of the ‘textile revolution’ taking place in the San Francisco Bay Area. I trace her career as a painter and free-lance textile designer to when she joined the faculty at the University of California, Davis campus. She revitalized that textile program with her emphasis on surface design and created a synergy with the costume/fashion curriculum. Her respect for all forms of visual expression prevented the lingering hierarchy of “fine arts” and “applied arts” from restricting creativity. From her vantage point, she acted as a bridge between the highly innovative graduate students in the UC Berkeley program and the opportunities for teaching and professional exposure offered by UC Davis. This paper also discusses her unique contributions to the field of surface design as she pioneered in appropriating office technologies such as the Xerox copy machine to generate new, exciting imagery that she combined with heat transfer, hand-made paper, and shibori dyeing. Her focus on surface design complemented that of Ed Rossbach’s focus on structure, yet they constantly crossed over and incorporated both into their work. Her ability to inspire creativity has had a lasting effect on many people who continue to contribute to the field of textiles.

### **Appropriation, Acculturation, Transformation**

Janet Stoyel

Investigation of high-tec processes for the manufacture of decorative materials for use in contemporary textile and fashion design. Photon Laser and Ultrasound techniques explored via engineered substrates to create patinated colour, structural surfaces, repetitive pattern, etched detailing and modernistic construction possibilities. Keywords: Photon Laser, Ultrasound, Ecological, Environmental, Sustainability, Substrates.

### **Restoring Navajo-Churro Sheep: Acculturation and Adaptation of a Traditional Fiber Resource**

Susan M. Strawn

Factors that contribute to artisan sustainability are of critical importance to the world’s artisans who depend on hand-produced textiles for income and livelihood, and for whom textile production is closely intertwined with cultural identity. For Navajo (*Diné*) weavers, outside influences on their traditional fiber resource, Navajo-Churro sheep, have proven one critical factor in the quality, characteristics, and sustainability of Navajo handwoven textiles. The *Diné* acculturated a pastoral lifestyle and adapted wool for weaving from the desert sheep introduced into the American Southwest by Spanish explorers in the 1500s. Sheep proved critical to *Diné* weaving, cultural identity, and independence. As the American policy pendulum swung between assimilation and neglect toward native peoples during the past 150 years, Navajo-Churro flocks were repeatedly destroyed or interbred with ‘improved’ breeds. The subsequent near-extinction of Navajo-Churro sheep transformed Navajo handweaving from textiles woven with hand-processed sustainable fiber to textiles dependent on outside fiber sources. Informed by the historical context, this paper discusses an interpretive study on ways *Diné be’ íina’* (DBI), a contemporary community-based Navajo organization, is working to restore Navajo-Churro sheep to Navajo lands and weaving. In-depth interviews and participant observation has revealed the depth of commitment to cultural identity and to Navajo-Churro wool as a cultural product.



## **Pleated Skirts of Miao in Guizhou Province, China**

Sadae Torimaru and Tomoko Torimaru

The Miao of Guizho China are a people with no written script and therefore no written historical record. Of their pre-history, scholars are certain of only one thing: "...that the Miao were in China before the Chinese, for it is the latter themselves who indicate the presence of the Miao in the land, which they, the Chinese, were gradually infiltrating" (J. Mottin). With no written scripts, textiles are at once the Miao's cultural identity, their history of migration, and a communication tool. For these reasons, Miao textile traditions survive to this day.

Although it is true the Miao have hundreds of different costumes, nearly all women's costumes share one commonality: the indigo dyed pleated skirt. Among the skirts that are dyed solid or resist patterned in indigo blue or embroidered, the most popular are those made of dark blue fabric with a remarkable glossy surface. We discuss how each Miao group accomplishes this differently based on their acclimatization to new surroundings – appropriating new materials and adopting new methods yet keeping traditional customs, however minutely varied. It is a subtle acculturation graded over many years, illustrated by a visual transformation of the same material and same form suited to their culture's esthetics. By highlighting the modifications in technique adopted in different areas, we will discuss how a dis/relocated people like the Miao manage to keep traditions alive and cultural ties intact in the face of great challenge.

## **Fashion, Tradition, and Cultural Authentication: Change in Hmong American Ethnic Textiles at Hmong New Year**

Susan J. Torntore, PhD

This paper discusses the concepts of fashion and tradition as they relate to the process of cultural authentication. Historically, in the context of Laos and Thailand, Hmong textiles were used to create distinctive ensembles worn as everyday dress. They were handwoven and embroidered by women, and specific patterns or color combinations in the cloth denoted membership in regional language groups. Today, Hmong ethnic textiles are used in the United States to express ethnic identity and display cultural heritage in a more general context, worn instead at festive occasions such as Hmong New Year. Significant changes in "traditional" Hmong textiles have occurred as successive generations of Hmong Americans incorporate design elements, aesthetic aspects, and materials from contemporary American fashions.

Two major agents of transformation, adaptation and design change are Hmong American teenagers and, more recently, textile and apparel producers in China and Thailand. Hmong American teenagers have complained that the older-style layers of textiles are heavy, bulky, and too time-consuming to make or wear in their rapid-paced, busy American lifestyle. Newer styles incorporate fewer layers of cloth, lightweight machine-produced fabrics, plastic beads, more body-fitting styles, and fashionable American accessories. Within in the past three years it is possible to purchase ready-made textiles and create traditional-looking ensembles "off the rack" at Hmong New Year. These textiles are made of mass-produced, machine-embroidered, synthetic fabrics, and many are sold pre-formed such as "traditional" wrapped turbans produced as easy-to-wear hats. These transformations in traditional Hmong textiles allow for rapid response to American fashion trends.

## ***BORO no BI: Beauty in Humility – Repaired Cotton Rags of Japan***

Yoshiko Iwamoto Wada

Using examples from the Nukata Collection of Japanese "*boro*," or rags, this paper assesses how such extensively repaired, patched, and pieced utilitarian textiles reflect Japan's social stratification, agriculture, economy, and trade. These humble cloths, tangible remnants of stories lived by the common people – farmers, fishermen, and lumberjacks – who lived in rural areas along the Sea of Japan and northeastern Honshu Island until several decades ago, point to a material's aesthetic and functional transformation.

A majority of pieces in the collection are *futon*, bedding which are made of or patched with various shades of blue fabric pieces mostly recycled from cotton clothing and other castaway rags brought via the "*Kitamaesen*,"

a commercial shipping route servicing the northern sea coast, used by ships originating from the port of Sakai for transporting fish meal, oil, and collecting “rice tax.”

By way of China, cotton cultivation was brought to Japan. By the eighteenth century it was firmly established in the country’s warmer regions where commoners could enjoy this new material just like their more well-to-do urban counterparts. However, cotton was precious in these areas where available fibers were the local hemp, ramie, mulberry, etc. Owing to a harsh economy and long bitter winters, the inexpensive, warm cotton cloths were a treasure. High demands led to cotton’s transformation into regional folk textile traditions such as *sakiori*, rag weaving; *sashiko* and *kogin*, stitching or quilting combined with bast fibers, as well as vernacular *boro*.

**International Textile Works:  
A Laboratory for Experimental Artists from around the World to Create Cutting Edge Design,  
Grounded in Textiles**

Wendy Weiss

Located at the University of Nebraska, our textile department launched the International Textile Works (ITW) in 2002. The department built on existing resources of a Mimaki Textile Jet Tx-1600S direct inkjet 65” fabric printer and an industrial steamer. The competitively awarded University’s Arts and Humanities Enhancement Fund provided start-up funds to invite an artist to design and print on this equipment. Internally we began applied research to test the best use of this technology for artists.

This initiative enables our design faculty, in collaboration with our scientific faculty, to create a fertile environment for developing innovative applications of digital technology. Our goal is to develop The International Textile Works as a laboratory for experimental artists from around the world to create cutting edge design, grounded in textiles.

This presentation will describe the work of the first two visiting artists to the program. Cynthia Schira and Ana Lisa Hedstrom spent a total of 14 days in residence to work at our facility. The results of their digitally designed fabrics are presented in two nationally touring exhibitions of their work. Both shows have 32 page color catalogs which discuss how digital technology has influenced their creative process.

The combination of artists and scientists working together in one department is unusual in this academic arena. Typically, the technology and scientific work that supports industry is housed in a different college than the textile design area. We have a unique opportunity to create an environment where these two disciplines interact and directly inform each other.

**Andean Textiles and American Fiber Artists**

Lauren Whitley

During the 1960s, ancient textile techniques and processes from around the world became subjects of intense interest for American fiber artists. Ancient single-element techniques such as looping, knitting, and coiling, along with other processes such as plaiting, batik, and gauze weaving, served as fresh inspiration for artists seeking contemporary expressions through fiber. Chief among these inspirations were the weaving traditions of South America – in particular, the virtuoso techniques embodied in pre-Conquest Andean textiles. Artists looked to this rich heritage for inspiration, reworking and reinterpreting Andean methods in their own artwork.

The study of ancient American weaving traditions had a particularly vital role in the artistic development of Lenore Tawney, Sheila Hicks, and Ed Rossbach. Pioneers in the field of American fiber arts, these artists became intrigued with Andean textiles in the late 1950s and early 1960s. Study of Pre-Conquest Andean weaving techniques resulted in groundbreaking experimentation and innovation in their own artwork, which in turn had a tremendous influence on the generation of fiber artists that followed.

## **History of Research on African Factory-Printed Cloth: Current Approaches in the Field**

Michelle Willard

This paper examines the significance of factory-printed cloth in Africa and its potential to communicate various messages through its use as clothing. Factory-printed cloth also has unintended communicative value when it is displayed outside Africa in museum contexts. I will introduce the topic with a brief history of research carried out on African factory-printed cloth and its appearance in museum and gallery exhibitions. This has led to contemporary forms of art historical and anthropological research. Some of the latter, including my own, has involved field collecting of commemorative cloths in West Africa. My research resulted in a museum exhibition of factory-printed cloth at the University of British Columbia's Museum of Anthropology in 2004. The Textile Museum of Canada also exhibited factory-printed cloth in 2004. Factory-printed cloth made a relatively late appearance in the literature and exhibit history of African cloth. One reason for this could be that the cloth was not considered 'African', as its production combines African design with European technology. The introduction of factory-printed cloth to Africa provided a new way in which to communicate messages through cloth, as faces of important people and text could be printed directly onto cloth. This technique has proved useful in commemorating special people or events in Africa. My research reveals how factory-printed cloth can provide insights into a post-colonial country's political, economic and cultural environments, whether the cloth is worn as clothing in Africa or displayed in museums abroad.

## **Darning: A Visible Thread**

Liz Williamson

This paper documents the transformation of cloth through the repair process by examining the impact of darning on the cloth's surface. It looks at historical precedents for the translation of a darn into a decorative embellishment and the application of this translation as a concept for contemporary textiles.

Darning is a repair process for cloth, used to prolong the life of a garment out of necessity, sentimental reasons or on principle. Darning aims to make new, re-new and restore by the insertion of additional threads into the warp and weft of a cloth to repair holes and tears. An assumed aim is invisibility. But the very act of darning transforms the character of the cloth as the darning threads are inter woven into the fabric; they impact and distort the surface becoming visible, like an embellishment or decoration on the garment.

The urge to transform a darn into a decorative element is evident in 18<sup>th</sup> century darning samplers, 19<sup>th</sup> – and 20<sup>th</sup> –century school needlework sample books and WWII brochures through to 1970s hippie clothing and recent fashion. In the 18<sup>th</sup> century, following the successful completion of embroidery samplers, young girls began a darning sampler. Utility followed decoration in the pursuit of skills for life. Many young girls combined both as the urge to embellish transformed the darns into a decorative pattern.

By tracing the idea of a darned embellishment, the transformation of a darn into a decoration or highlight becomes a resource for imagery for my practice which includes contemporary Jacquard woven art textiles.

## **Transformations in Tapestry in the Ayacucho Region of Peru**

Elayne Zorn

This article examines contemporary Peruvian tapestry in its historical context. Though tapestry production represents a significant source of income for weavers in Ayacucho, Peru, the contemporary industry has not yet been studied in the context of long-term Andean textile traditions and their historical transformations. Ayacucho is home to numerous crafts traditions, but also terrible violence during Peru's undeclared civil war (1980–95), which started there. The paper provides an overview of contemporary Andean textiles, emphasizing differences between textiles woven on the pre-Hispanic type Andean loom, and those such as tapestry woven on the Hispanic-type treadle loom. The technology of Andean textile production (loom types, materials, yarn production, dyeing) is discussed. Andean tapestry is traced from its earliest appearances ca. 500 B.C., through its fluorescence in the Wari and Tiahuanaco empires, and the Inca empire, and production during the colonial

and the little-known 19<sup>th</sup> century Republican period, with a focus on Ayacucho. The paper then analyzes Andean cloth today, especially forces leading weavers to stop making textiles. The final section presents a preliminary history of 20<sup>th</sup> century Ayacucho tapestry production, based on interviews with weavers and their family, and non-weavers involved in crafts development. It examines the work of individual weavers within social and political contexts in terms of violence and democracy in Ayacucho. The paper also examines how gender and race affect tapestry by analyzing the gendered division of labor in the tapestry industry, in which very few women weave, and the racism faced by weavers of indigenous origin.

### **Pitiado: A Tradition in Transformation**

Sharon Gordon Barber

Pitiado, a late 20th century art form that has developed in western Mexico, involves the embroidery of pita fibers into leather for belts, saddles, holsters, hats, knife holders, vests, and other cowboy-themed products. Pita, a bromeliad species (*Aechmea magdalanae*), is found in the southern Mexican states of Oaxaca and Chiapas, and in northern Guatemala. Recently, carried on the melodies of Mexican *banda* (popular cowboy) music, the embroidery transformed itself from a symbol of Mexican wealth and status into a fashion statement of the working class, and back again into the highest circles of international haute couture. Because of its exceptionally fine and strong fibers, pita is most valued for embroidery in leather. A high degree of mystery and secrecy surrounds the exact identity and locations of these plants. This pita makes its way into the workshops of craftsmen located in the central western states of Jalisco, Zacatecas, and Nayarit. A major center of pitiado production is the small town of Colotlan, located about 200 km. from the city of Guadalajara. Working with simple tools, highly skilled craftsmen, using time-consuming and meticulous techniques, embroider thick pieces of leather with bleached pita fibers producing very intricate and ornate designs. The ornamentation depicts floral and geometric patterns, and animal and human scenes, which have evolved to include modern urban mythological figures. The popularity of the pitiado belts and other products is surprising considering their relatively high price tags. A pitiado belt is considered an essential element of fashionable dress by teenagers and adults in western Mexico. Its popularity has spread from Mexican immigrants into the southwestern United States and even into such bastions of high couture as Armani and the English Royal family. Pitiado belts and other products are not just highly decorative modern fashion statements; they also reflect Mexican identity and cultural pride.