

TRC Annual Report 2025



The new home of the TRC: Boerhaavelaan 6, 2322 EN, Leiden, The Netherlands.

Director's Report, 2025

Gillian Vogelsang-Eastwood

The year 2025 proved to be a very different from what we had expected. Life was radically changed by the news that the owners of our then building on the Hogewoerd were giving us notice to quit as they were selling the building. The finding of a new home became a priority, as was looking for the funding to pay for everything. There was an amazing amount of good will and help from many different quarters, especially Leiden Council. And we succeeded in finding a new home and the necessary financial support.



Hogewoerd 164, home to the TRC from 2009 – 2025.

Not surprisingly, the main focus of 2025 has been getting ready for the move from the Hogewoerd to the Boerhaavelaan (B6; see below).

Another significant change in 2025 was the signing of an agreement with the Gieskes-Strijbis Foundation (Amsterdam) for the setting up of *Textile Fellowships*. All part of the plans for making the TRC an international centre for textile and dress knowledge. More details about these fellowships are given below.

On the 16th January 2026 we officially left the Hogewoerd 164, which had been the home of the TRC since August 2009. A sad, but at the same time a stimulating moment that saw the launching of the TRC on its next phase as an international centre for people to be able to

come, see and indeed feel textiles, clothing and accessories.



The villa from the main garden.

What is the TRC?

The *Stichting* ('Foundation') Textile Research Centre was established in 1991 with the stated aim of supporting the academic research of archaeological and anthropological textiles and dress, and their presentation to a general public. Since then, the area covered has expanded to include textiles and dress in the broadest sense of these words with no boundaries with regards subject matter, date or provenance.

The most important part of our work is the building up, study, presentation and use of a textile and dress collection. These garments are available for teaching, research and exhibition purposes.

The TRC Board (2025)

- Chairman: Prof. Bas ter Haar Romeny
- Treasurer: Prof. Olaf Kaper
- Secretary: Dr. Karel Innemée
- General board members: Dr. Gillian Vogelsang-Eastwood (Director), Clare Wright Keller.

Permanent staff and volunteers

As part of the changes to the TRC and its further professionalisation, since November 2025 there are now four, part-time, salaried members of staff:

- Dr. Gillian Vogelsang-Eastwood, Director of the TRC. She is a specialist in embroidery and Middle Eastern textiles and dress.
- Augusta de Gunzbourg, curator of education and exhibitions
- Emilie Lambert: collection manager and depot supervisor
- Marlies de Groot: general assistant

For 2025, the interns and volunteers included: Shelley Anderson, Marije Boerma, Paul Cochet, Alice van Duijnen, Rose Groen, Bjarne Lubbers and Mayte Van den Broeck,

The TRC's work is supported by *TK Advocaten* (notary) and Rian Blanket, BLACC (accountants), as well as Joost Kolkman Kai van Enckevort and Coen van der Geest (computers, internet).



Erasmus+ accreditation

Since 2022 the TRC has Erasmus+ Adult Education Accreditation. This means that exchange of students with other Universities in the EU has been made much easier.

The TRC and online activities

While involved with the physical move in 2025, attention was also paid to the TRC's online activities.

The TRC has its own website, which was designed and is being maintained by Joost Kolkman and in doing so he is supported by

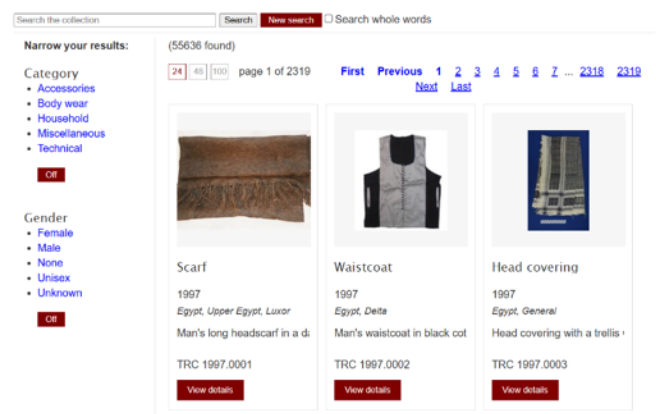
Coen van der Geest. During 2025 and later additional support was provided by Jonathan Visser and Kai van Enckevort.

The site carries a wide range of information about the TRC, including its aims, annual reports, donation information, possibilities to loan objects or to hire complete exhibitions, short items of current interest, the library catalogue, the objects catalogue, TRC Needles, the TRC Blogs, etc. The website information is usually given in both Dutch and English.

*

TRC Collection online

Search the TRC collection



Work is progressing on bringing the complete TRC Collection online. By December 2025, over 53,000 objects were included in the catalogue, and the vast majority of them have been described and photographed. The database is already proving to be an asset to everyone concerned. Further developments of the Collection in 2025 are discussed below. The online catalogue of the TRC Collection [can be downloaded here](#).

*

TRC Images

We now have another group working on TRC Images, which is a much smaller database that includes the TRC collection of images (postcards, photographs, stamps, etc.) relating to textiles and costume from around the world. If you have any suitable items that

you are willing to donate to the TRC, please do not hesitate to get in touch with us.

*

TRC Needles

TRC Needles is a digital encyclopaedia of decorative needlework and has now been online for several years. Needles currently includes nearly 3000 entries and more and more information and partners are agreeing to help with the entries and providing information and/or photographs. Entries range from the modern stitch poetry of Janet M. McDonald Davies (New Zealand) to early archaeological finds of embroidery from China. For TRC Needles, [click here](#).

*

TRC and social media

Thanks to the dedicated efforts of Augusta de Gunzburg, Shelley Anderson and Willem Vogelsang, interest in the TRC on [Facebook](#) is growing rapidly and every week brings more and more subscribers to the TRC Facebook page. By the end of 2025 there were more than 20,000 followers of TRC Facebook. The site is in English and includes news about all the recent developments and events at the TRC, plus some personal comments about items on display or in the TRC collection.

In 2025, Shelley Anderson also ran **Pinterest** for the TRC. Pinterest features images of textiles and garments from the TRC's collection and activities. In 2021, several TRC volunteers started a [TRC Instagram](#) page. In 2025 we are followed by over 14,000 people. This page is designed to show TRC objects with very short stories.

In addition, at regular intervals the TRC publishes a *Newsletter* that includes a brief update of events and a list of forthcoming activities. The newsletter is published in both Dutch and English.

TRC Blog

TRC blogs are written by staff and volunteers, and sometimes others, who comment upon a specific textile or group of textiles in the TRC Collection, on workshops or courses they attended at the TRC, or indeed on any subject that they think is relevant to the TRC and the study of textiles and dress. Look at the long list of 54 blogs published by the TRC in 2025. You can download them individually.

The Library

Thanks to the hard work of the library team, the TRC Library catalogue went online in August 2015. By late December 2025, well over 7000 titles are included in the [catalogue](#) together with cross-references, book reviews and recommendations. The library team, and especially Roos Groen and Bjarne Lubbers, has worked very hard getting this all ready and the list of books in the collection is being updated on a regular basis. Thanks to the generosity of people, there are about another 1000 books that need to be registered.

The TRC Library is growing steadily and developing into a major source for the study of textiles and dress. The publications are available for reading at the TRC rather than for loan. Please note, alas, we do not send books to readers via the post, etc.

TRC Gallery

The TRC Gallery is used to hold temporary exhibitions about textiles and dress. Access to the exhibitions is free of charge. In 2025 various events and one major exhibition were held in the gallery, including the *Japanese Haori Jackets Inside-Out*. More about the exhibitions is presented below.

The TRC Shop

The TRC Shop occupied a small area at the rear of the Gallery. It is not the main business of the TRC, but allows us to sell items that would either not be suitable to keep in the main collection or are duplicates of items we already hold.

Cooperation with Leiden Council

In 2025 we have been working on various projects together with Leiden Council in order to gain more recognition for the importance of textiles. We have been in regular contact with *Wethouders* (Aldermen) Yvonne van Delft and Fleur Spijker, as well as council officials, Steef Löwik, Sietske van der Staak, Renate van Zalen and Lara Ummels.

One of the more practical projects relates to finding a new building (see below).

In particular a new slogan was developed during this phase: **Leiden: City of Textile Knowledge** which is based on two existing slogans, namely: Leiden: City of Textiles (referring to Leiden as a former major textile producing centre) and Leiden City of Knowledge (i.e. the university and the diverse museums in Leiden). The new slogan is being used at various events and moments to strengthen the idea of Leiden being actively involved in textiles at various levels.

Cooperation with Leiden University

The TRC is actively working with various groups and institutes in Leiden to promote textiles and dress studies in all their many different types and styles.

We are in contact with Alexander Mouret, Regional Partnering Manager Artificial Intelligence at LURIS, the Knowledge Exchange Office of Leiden University.

In 2025 we already had various interns and volunteers from Leiden University, including Olivia Buchan, who worked on the TRC's

lace collection, and a number of students from the Archaeology department, such as Emilie Lambert, Héloïse Bellouard, Tamar van Meerkerk, and Sophie Hayda.

A recent intern from Utrecht University, Christina de Korte, wrote a blog ([to be downloaded here](#)) about her experiences at the TRC. We also welcomed various student groups, notably from Anthropology and Critical Heritage Studies of Asia and Europe.

Citizen culture at work

Citizen Culture, whereby groups of volunteers with different backgrounds come to the TRC and share their knowledge of textiles and dress, is a process gaining momentum. Various events took place at the TRC in 2025. These are very useful opportunities, not only for the general public to come and see the TRC and its collection, but also for TRC staff, who often learn more about the textiles that are being discussed.

The move

We had been in discussions with *Monumentenbezit* and Leiden Council since October 2024 about the possibility of a new home on the Boerhaavelaan here in Leiden. The building (Boerhaavelaan 6) is an urban villa built in 1909 and extended in 1920 and associated with the Leiden-based architect, Hendrik Jesse (1860- 1943). It was the home of the Barge family for three generations before being passed onto the *Monumentenbezit* (a national Dutch heritage organisation) in 2025.

But the main problem, as is so often the case, remained the finances. Thanks to the help of Nakul Saran, a friend of the TRC, however, we had been talking with a potential donor since early 2025 and by the summer of 2025 an agreement was reached.

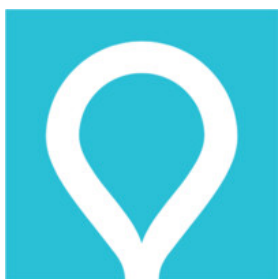
Finding a new home and the necessary funding meant that things were coming together. We could change from being a volunteer-based organisation to a salaried

institute with a new and significantly more impressive home on the Boerhaavelaan, in the centre of Leiden. Plans for the further developments and professionalisation of the TRC were made with the aim of the TRC being an internationally recognised centre for textile and dress knowledge and research.

Although we were not officially tenants of the building, *Monumentenbezit* allowed us to use the building for meetings and some events (if these did not clash with the builders' and painters' requirements).

Per 1st April 2026 the TRC became the new tenant of this impressive building.

TRC's Textile Fellowships



The Gieskes-Strijbis Fonds, Amsterdam, agreed to financially and physically help the creation of the TRC Textile Fellowships Programme. The year 2025 was spent setting up the fellowships and announcing their existence. The first fellow started in 2026.

For three years starting from mid-2026, the TRC is able to offer a total of seven junior and four senior fellowships for up to six months each.

Fellows are invited to carry out research based on the TRC's extensive textiles and dress collection. The junior fellows will be supervised and assisted by TRC staff; senior fellows will carry out independent research.

The TRC will regularly advertise for the fellowships. Fellows will be selected by a special committee of TRC staff and/or Board members after, if appropriate, the advice of external specialists.

The first fellow, appointed per 1 April 2026, is Flora Kovacs-Wester, who on 23 May 2026 wrote [an interim report](#).

The TRC Collection in 2025

There are two main factors that make the TRC Collection a little different from traditional museum collections. Firstly, it is an active collection, and people are encouraged to come and look, photograph and use the items, rather than the objects being stored 'for ever' in boxes. Secondly, we are not concerned with only collecting 'beautiful' items, we are interested in the story behind them. Something that may look 'ordinary' takes on a new dimension when its social, technical and economic context, which is the story behind the object, is taken into consideration.

Thanks to the move, the main focus of attention in 2025 was on getting all the boxes and objects in order and preparing them for their new location in B6. This work was carried out by Emilie Lambert and Augusta de Gunzburg with the help of volunteers, especially Alice van Duijnen and Bjarne Lubber.

To help people understand the diversity of the TRC Collection, the database of the collection is online and freely accessible. Not every item is described in detail nor are there photographs of everything. But every week new and extra details, as well as images were added. By the end of December 2025, almost 53,000 objects were included in the catalogue.

The TRC Collection is based on three specialisations:

A. Regional textile techniques and technology: This section focusses on items such as hand spindles from around the world, (small) looms, such as back strap looms from Peru and Indonesia, and Bedouin horizontal ground looms from Jordan, as well as textiles (woven and non-woven forms), etc., associated with specific groups or countries.

B. Dress and identity worldwide: This specialisation deals with the concept of what people wear and do to their bodies in order to say 'I am' or 'I would like to be'. This focus includes garments, headwear, footwear and accessories (such as jewellery, bags, fans, parasols, etc).



A camouflage suit, 2025, Ukraine, [TRC 2025.1840a](#)

C. The Reference Collection: This section is directly linked to the textiles and techniques category, but it is not related to specific countries or cultures. The objects relate to technique, and include spun, woven, non-woven (knitting, lace, felt, etc), as well as printed and embroidered forms. There is also a growing collection of small tools, often with unknown provenance, used for the making and decorating of textiles.

None of these items have to be beautiful or masterpieces for them to be included in the TRC Collection. In fact, we prefer to look for what is typical, technically interesting, and/or with a background story/context, rather than being exceptional or elitist.

A number of new acquisitions for the TRC in 2025 have been described in separate blogs, such as a collection of Turkish garments (see below).



A backstrap loom from Bangladesh (late 20th century, TRC 2025.1419a).

Turkish collection of textiles and clothing

Gillian Vogelsang-Eastwood

In May 2025 I received an email from a friend who referred to the Kavak Costume Collection, asking what we knew about it. The answer was simple: nothing at all. It turns out to be a private collection based in Belgium. When I checked their website, I was surprised by the range of Anatolian/Turkish outfits and garments for men and women, as well as items from Armenia, Syria, Yemen, Uzbekistan, India, etc.

I sent an email to the management of the collection, explaining that the TRC is an international centre for textiles and dress studies with a worldwide collection of garments and would it be possible for us to work together in some manner?

Within a day there was a reply from Jean-Marie Criel, the owner of the collection. He told me that he and his partner were now getting elderly and were looking for a good home for their collection of some 2000 objects. Would the TRC like it as a donation? If yes, when could we come and pick things up?

On Monday (2nd June) I told my colleagues at the TRC about the offer, we looked at each other and then everyone said yes! This was a unique and intriguing chance.



The first boxes with the Criel Collection of Turkish garments and textiles arrive at the TRC. Photograph by the author.

Within a few days we had made calculations about storage and housing - we would require 60 special storage boxes of various sizes, more acid-free paper, and metal racks for the depot. Not to mention the hire of a van to pick up the collection.

We contacted the *Stichting Guney*, a Turkish community group here in Leiden, about the proposed donation. They organised and presented events at the TRC in the past and we are currently working together on an oya (a form of Turkish lace) workshop for the autumn.

We also let Leiden Council know about the donation, to discuss how we can work together on this collection in furthering the concept of "Leiden: City of Textile Knowledge".

We ordered extra storage racks which arrived within a few days and they were put up by the volunteers and interns. In the meantime we also emptied one of the deep freezers, so we could put the Turkish collection straight into it, for a week, at -35 degrees (this procedure is directed against insects, especially moths). We picked up the first 50 boxes on Sunday (8th June) and brought them straight to the TRC.



Two TRC interns processing part of Turkish textiles. Photograph by the author.

A 'conveyor belt' for tagging and numbering the items was set up and then started the work of cataloguing and photographing the items, which would appear in the TRC Catalogue (database) under the name of the Jean-Marie Criel donation.



A TRC intern photographing one of the Turkish objects recently acquired. Photograph by the author.

The collection includes individual garments, outfits, jewellery, footwear such as hand knitted socks and shoes, as well as hair ornaments. The objects range in date from the late 19th century to about 2000 and show how materials, colours, textures, as well as tastes have changed and developed over the decades.

By the end of 2025 over 800 pieces of the Criel collection had appeared online. More items were picked up in 2026. This means the

TRC/Criel collection will be one of the largest Turkish collections in this part of Europe and an important resource for the Turkish diaspora living both in the Netherlands and Western Europe. The work will continue with the help of the *Stichting Guney*, the Turkish Embassy (The Hague), as well as individual members of the Turkish community here in Leiden.

360-photography and the TRC Collection

Augusta de Gunzburg, TRC Curator



Pashtun woman's wedding outfit, prepared for 360-photography. Photograph by author.

The TRC and [Modemuze](#) collaborated on a project in 2025 during which a selection of ten outfits/ objects from the TRC Collection were photographed from all angles, to generate an online, 360-degrees image. *Modemuze* is a fascinating platform connecting different museum collections from across the Netherlands and Belgium, aiming to tell the stories about all these objects of Fashion.

On our side, clothing from a wide variety of countries were selected to give an insight into the diversity of our pieces: India, Pakistan, Afghanistan, Yemen, Japan, Germany, Morocco, the Netherlands and Palestine. As

the curator on call, I was to help decide on the selection of pieces and mount them on mannequins to be photographed.

Each item was fitted on a mount and set up meticulously on a turntable in front of a backdrop. Then, as the turntable rotated the object, a camera would photograph it from every angle.



Japanese kimono, prepared for 360-photography. Photograph by the author.

At the end of this process, an image was generated on the *Modemuze* collection website for everyone to be able to scroll all around the object, and zoom in incredibly closely on the details of each item. This means viewers will be able to even see the texture of the weave of the fabric or the intricacy of an embroidered detail.

This experience was full of new considerations. At the TRC, a mannequin is usually only seen from, at most, a few angles during an exhibition and some mounting tricks can be used to fit a garment properly on the mannequin.

But in this case, we were told that any usual adjustment to the garment would be visible, as every angle was to be photographed. No visible pins to keep a reluctant dress in place could remain, no loose piece of fluff could be allowed to hide. We had to consider how a garment would look from the front, back and sides and be aware that every detail would be on show.

At the end of this experience, one of my main takeaways was that 360-photography serves a

great bridge between the online presence of an item and the ability to see it in real life.

At the TRC we often encourage people to come and handle the objects in our collection directly so that they can understand the fabric truly and touch it (when it is possible). They should see how different lighting may affect a material, how movement makes a previously hidden motif visible, how a texture feels under the hand, etc.



Boy's headdress from India, prepared for 360-photography. Photograph by the author.

360-photography provides a great intermediary for all these elements to come alive in some ways online; as the garment turns, you see how the light, for example, would hit a decorative mirror and shine brightly from a certain angle.

Damask motifs, usually awakened by movement, will appear and disappear similarly, as the lights or shadows fall on them. I wish we could have photographed every item in our collection this way to make it accessible remotely to our audience. This is something we want to expand upon in 2026 and 2027 in the new home of the TRC.

The items in our selection went online and were visible to all from September 2025 onwards on the *Modemuze* website, along with extra stories linked to the details of the garments.

For a blog about the subject, [click here](#).

TRC Exhibition: Haori *inside out*

March 10- June 26, 2025



Japan is famous for the kimono, but an equally fascinating garment is the jacket or *haori*.

It is originally an exclusive samurai garment worn by men, from the 16th century onwards. Over time, the *haori* developed into an item of dress that has many variations, and is worn by men and women, of all ages and on any occasion.



A fireman's haori (mid-20th century; TRC 2024.2357).

The TRC exhibition was organised by Augusta de Gunzbourg, TRC Curator, and looked at the different types of *haori*, for men, women and children, but also at other types of Japanese jackets, such as workwear and a firefighter's jacket.

The exhibition particularly highlights how *haori*, just like the more famous kimono, is a visual medium to showcase to the public a range of beautiful images, decorative forms and techniques, such as *ikat*, *shibori* (resist-

dyeing), damask weaves, metal thread embroidery, as well as stencil printing.



Detail of the lining of a man's haori with a painted landscape (late 20th century; TRC 2024.2357).

The exhibition deliberately looked at the outside of the jackets, and the inside of some of these garments. As many have images and patterns that are deliberately hidden from the world, a secret that is only known to the wearer.

The exhibition was based on a [crowd-funding acquisition in 2024](#) of a large collection of traditional Japanese clothing owned by Steve Wood and Marianne Kooimans, and was supported by Leiden Council.

TRC special events and projects, 2025

In 2025 the TRC organised various workshops and other events, welcomed individuals and groups of people from all over the world, and in general propagated interest in the fascinating world of textiles.

These included student groups, hobbyists, as well as academics and museum colleagues. A group that is growing are designers and managers from various textile and fashion companies who are coming to the TRC for inspiration.

All of these people, groups and institutes are welcome, as the more people who use the TRC facilities, especially the collection and library, the happier we will be.

5-day textile course



Participants of the TRC 5-day Intensive Textile Course, August 2025. Photograph by Sophie Hardwick.

Despite the inconveniences caused by the move, the TRC's 5-day textile course continued to be given at the Hogewoerd site. The course was held five times and included participants from around the world such as Belgium, Britain, Italy, France, the Netherlands, and the USA.

Some thoughts by Sophie Hardwick, University of Glasgow, about the August 2025 course can be seen [here](#).

The 5-day course will be an important feature of the TRC curriculum for 2026 at B6.

Open Monumentendagen

13-14 September 2025



Two visitors in front of Boerhaavelaan 6.

Open Monumentendagen (Open Monuments weekend; 13-14 September 2025) at the TRC's new home, Boerhaavelaan 6. Although we were not yet the official tenants of B6 it was agreed that we should be part of the open weekend.

It was the first time this historic building had been open to the public and we were very pleased to be involved in such an event. It was a learning curve, but great fun, both for us and for the volunteers and organisers of the *Monumentendagen*.

On Saturday, B6 was open from 12.00 until 17.00 and on Sunday from 10.00 until 17.00. On both days there was a constant flow of people, much to the amazement and delight of everyone involved in the organisation of the weekend. On Saturday afternoon there were 313 visitors, while Sunday saw well over 650, meaning that we welcomed nearly 1000 visitors in two days to the new home of the TRC.

Many people came from the neighbourhood as they were all curious about the building, both inside and outside.

The next *Monumentendagen* will be on September 12-13, 2026, and again the TRC, in all its glory will be opening its doors to the general public.

Netherlands-based financial donors

The TRC is an officially recognised non-profit organisation (an ANBI under Dutch law), and since April 2012 the TRC is, on top of that, also recognised as an ANBI Cultural Organisation (*Culturele Instelling*, CI). This means that financial gifts are tax deductible for tax payers in The Netherlands.

For individuals this is now as high as 125% of the donated sum; for firms the percentage is as high as 150%. In your annual returns, you only have to indicate the amount of your gift and to tick the box "Culturele ANBI".

Myriad USA



Since the spring of 2025, the TRC has been working with Myriad USA to facilitate financial donations from the US.

USA-based donors can make tax-deductible contributions to the "Friends of the TRC Leiden" at [Myriad USA](#). Because Myriad USA is a public charity, within the meaning of Sections 501(c)(3) and 509(a)(1) of the IRC, donors may claim the maximum tax benefits allowed by USA tax law for their contributions. Myriad USA works closely together with [Every.org](#) (San Francisco).

For the dedicated TRC site on Every.Org, [click here](#).

If you wish to support us, here is how to proceed:

- Gifts by check: Address your check to Myriad USA, write "Friends of the TRC Leiden" in the memo section of the check, and send it to Myriad USA at 551 Fifth Avenue, Suite 2400, New York, NY 10176
- Gifts by credit card, bank transfer, Paypal, etc, via Every.org: click Myriad button above.
- Gifts by wire transfer or to contribute other types of property: Contact Myriad USA via email at donations@myriadusa.org or phone (212) 713-7660.

The *Stichting* TRC will be happy to answer any questions that readers may have about our work. In addition, gifts of clothing, books and visual material are always welcome!

And anyone wishing to help financially or take part in the activities of the *Stichting* should contact us at:

Textile Research Centre, Boerhaavelaan 6,
2311 EN, Leiden the Netherlands

Tel: +31 (0)71 5134144 (office hours)

ING Bank account no: NL39INGB0002982359
Swift/ BIC INGBNL2A. Account name
Stichting Textile Research Centre

office@trcleiden.org

www.trc-leiden.nl

