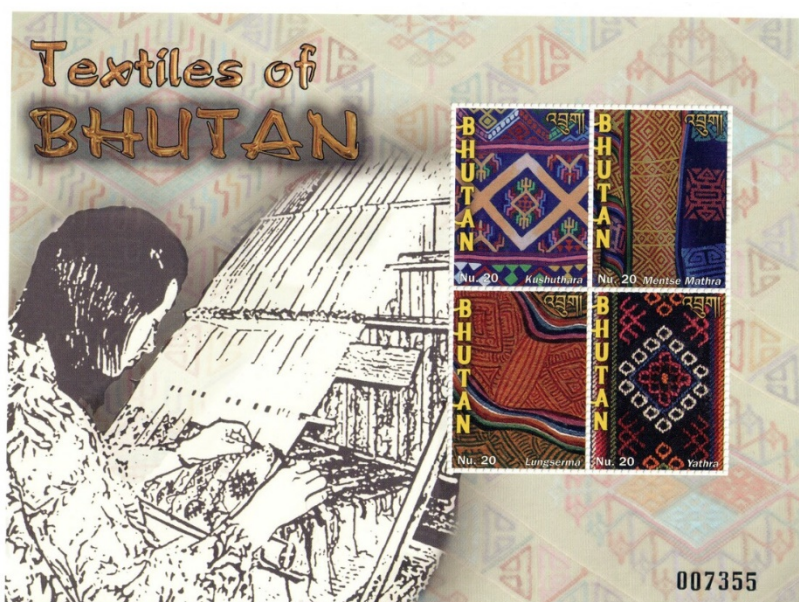


TEXTILE RESEARCH CENTRE LEIDEN

ANNUAL REPORT FOR THE YEAR 2018



Postage stamps depicting textiles from Bhutan (TRC 2018.2760).

Textile Research Centre
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Director's Comments

Where does the time go? One minute it is 2017 and the next it is 2019.

2018 has been filled with numerous activities, visits, visitors as well as exhibitions (actual and online), development of new projects and the completion of older ones. We range from textiles from the Cave of Letters (West Bank), via silk stockings from a ship wreck of the Dutch island of Texel (c. 1650's) to present day fashion designers and textiles.

Anything is possible at the TRC Leiden. Over the last few years the TRC has created a unique venue for textile lovers from around the world. It now has one of the largest collections of textiles and clothing in Europe that is readily available to the public via online facilities and actual events such as exhibitions. Visitors are encouraged to learn from these items and more importantly, to be inspired by them.

In 2018 also saw the TRC Leiden strengthening its research facilities, including its reference collections (for identifying and dating objects) and the library in all its many forms (books, articles, as well as images such as the 3 P's (photographs, prints and postcards).

There was one major change at the TRC in 2018, notably that Prof. Lammert Leertouwer retired as Chairman of the Board. I would personally like to thank Prof. Leertouwer for all his help and advice (and cups of tea). He has been an amazing pillar of support, suggestions and practical ideas. Thank you Lammert.

Dr. Gillian Vogelsang-Eastwood
Director, TRC Leiden

The Stichting Textile Research Centre, Leiden

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

The Board

Per 31 December 2018, the board is made up of the following:

Chairman: Prof. Barend ter Haar Romeny

Treasurer: Prof. Olaf Kaper

Secretary: Dr. Karel Innemee

General board members: Dr. Sara van Dijk, Mrs. Virginia Drabbe, Prof. Lammert Leertouwer and Dr. Gillian Vogelsang-Eastwood.

International Advisory Board

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

Permanent staff

Dr. Gillian Vogelsang-Eastwood continues as the director of the *Stichting*. She is a specialist in Near Eastern textiles and dress. In addition, there is Ms Else van Laere who looks after the financial administration and shop. The volunteers include: Ms. Shelley Anderson, Dr. Anna Beerens, Beverley Bennett, Susan Cave, Marin Gray, Mrs. Olga Ieromina, Mrs. Maria Linkogle, Loren Mealey, Ms. Marieke Roosenboom, Mrs. Riet van de Velde and as a general adviser Mr. F. Popp. In addition, the TRC also worked with students from Leiden University, namely Nellike Honcoop, Deandra de Loeff and Jasmijn Nobelen.

Changes in the TRC Board



*Prof. Lammert Leertouwer
painted by Marike Bok.*

During the last meeting of the board of the Textile Research Centre, on Friday 14th December 2018, the chairmanship was passed on from Prof. Lammert Leertouwer to Prof. Barend ter Haar Romeny. Lammert Leertouwer, the former Rector Magnificus of Leiden University, has led the board from 2006 onwards and has been an invaluable help in the building up and rapid expansion of the TRC. Our heartfelt thanks to Prof. Leertouwer for all his support over the years. Fortunately, he has not resigned from the Board, and we hope that he will remain involved and keep giving us his advice for many years to come.

From December 2018 the chairmanship was taken over by Prof. Bas ter Haar Romeny, who already was a board member of the TRC and who is Professor of Ancient Mediterranean and Middle Eastern History, Free University, Amsterdam

Gillian Vogelsang-Eastwood

More space needed!

As you will see below the TRC collection, library and range of activities are growing rapidly and we need to find serious funding to expand all of our facilities, especially the storerooms.

If you know of someone who would be willing to become a TRC patron and help us achieve our full potential as a research and educational centre for textiles and dress, please tell them about us and us about them!

The TRC is a Cultural ANBI

In 2013 the TRC was recognised as a cultural ANBI ("Culturele ANBI") – this is potentially important news for any Dutch tax payers. It means that individual gifts can be claimed back for 125% for a private person and 150% for a company. More information is available at the Dutch tax site: <https://bit.ly/2UG5FyX>

The status of *Culturele ANBI* means that any donations to the TRC made from January 2013 onwards are tax deductible at the rates given above.

*

TRC Gallery

The TRC Gallery is used to hold temporary exhibitions about textiles and dress. These exhibitions are free of charge, in order to attract as wide a range of people as possible.

In 2018 three exhibitions were held at the TRC Gallery, the first *For a few sacks more* (American feedsacks), *Sherry's American Quilts* and *Indigo*. Further details about these exhibitions can be found below.

*

TRC Shop

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

The TRC Website

The *Stichting* has its own website, www.trc-leiden.nl, which was designed by Joost Kolkman (<http://www.joostkolkman.nl>). The site carries a wide range of information about the TRC, including its aims, annual reports, donation information, possibilities to loan objects or to hire complete exhibitions, and short items of current interest. The website information is given in both Dutch and English. The website is kept up-to-date by Willem Vogelsang who, throughout 2018, has been continually adding new items, removing old items and working on the TRC's big digital project *TRC Needles* (see below).

*

Digitalization grant from the Prins Prins Bernhard Cultuurfonds

Thanks to the generosity of the Prins Bernhard Cultuurfonds and the Themafonds Digitalizing Erfgoedcollecties Zuid-Holland, the TRC Leiden has received a substantial grant to update the online catalogue of the TRC collection, improve and extend the digital database and to revamp the internet presence of the TRC in general. The work was carried out

by Joost Kolkman and Coen van de Geest, who are working together to re-styling the database, updating programmes, and getting even more photographs and information online.



The overall work will take about two years to complete and most people will notice nothing, but we will! It means that there will be suitable capacity to cope with c. 150,000 images, 50,000 entries and related information. There will be more links with other sites and digital collections.

TRC, Facebook and Pinterest

Thanks to the dedicated efforts of Shelley Anderson, interest in the TRC on Facebook is growing rapidly and every week brings more and more subscribers to the TRC Facebook page. The site is in Dutch and English and includes news about all the recent developments and events at the TRC, plus some personal comments about items on display or in the TRC collection.

During 2018 Shelley Anderson also ran Pinterest for the TRC. Pinterest features images of textiles and garments from the TRC's collection and activities

Textile Moments

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

Items in 2018 ranged from visits to cathedrals

and cities to see textiles being made and used, to exhibitions in various museums. In addition, there were items about specific and unusual items to the TRC collection.

*

TRC and films

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

*

The TRC and On-Line Activities

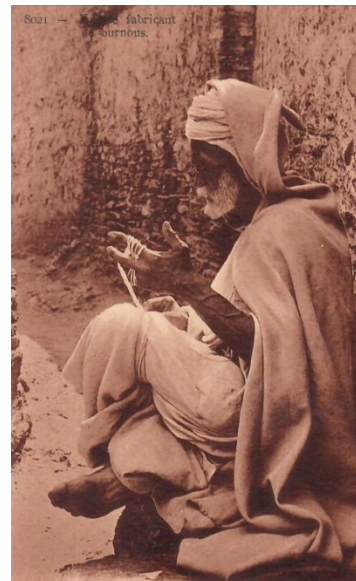
The TRC is very busy at the moment making various parts of the TRC activities, collection and databases available on-line. These include:

TRC Collection: Work is progressing on bringing the TRC Collection online, but over 20,000 objects need to be fully catalogued and photographed, and every week people bring in new items for the collection (a luxury problem indeed!). It is taking us a little longer than anticipated, but the database is already proving to be an asset to everyone concerned.

TRC Library: Thanks to the hard work of the library team *TRC Library* went on-line to the general public in August 2015. Since then over 2500 titles are now included in the library catalogue, with cross-references, book reviews and recommendation. The library team have worked very hard getting this all ready and the list of books in the collection will be up-dated on a regular basis (more details are given below about the Library).

TRC Images: We now have another group working on *TRC Images*, which is a much smaller database that will include the TRC's collection of images (postcards, photographs, even stamps) 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.



A bournous maker (c. 1900, Algeria; TRC 2017.1828).

TRC Needles: *TRC Needles* is an online encyclopaedia of decorative needle. This part of the TRC online presence includes nearly 2000 entries and more and more information and partners are agreeing to help with the entries and provide information and/or photographs. It ranges from the modern stitch poetry of Janet M. McDonald Davies (New Zealand) to early archaeological finds of embroidery from China.

The Library

Over the years the TRC has built up a collection of over 3000 books relating to textiles and dress. Many of these books were catalogued in 2018 thanks to the efforts of various volunteers, especially Marieke Roozeboom. The library is divided into the following sections:

- General reference book
- Museum collections, conservation, displays, and so forth
- Textile techniques
- Textiles, fashion and dress theory

- Regional,
- Dutch regional

The library list came on-line in August 2015 and since then new books to the library have been added automatically to the on-line catalogue as they are registered.

*

Recommended books

There are many books on textiles, clothing and accessories and related subjects now available, and we are often asked to recommend books for students, academics and the general public. So in 2014 the TRC started a webpage ('Books Showcased') with an annotated list of some recent acquisitions for our library that we feel will be of importance to 'textile' people. Some of these books will be of general interest, others intended for specialists. Not all books will be new to the market, but they will form an important part of the TRC's ever expanding library.

Numerous books were described for the 2018 Books Showcased and a pdf list of these and other books can be found under the TRC Library 'ladder'. In addition, the list of TRC recommended books has been cross-referenced to the on-line catalogue of books in the TRC library.

Donations for the library are always welcome!

Some special visitors and events of 2018

2018 saw a wide variety of visitors and events. A selection of some is given below. These are based on a chronological order than than by, for instance, subject.

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Quilt and quilting week

Gillian Vogelsang-Eastwood

From the 30th January to the 3rd February 2018 it was feedsack and quilting week at the TRC. It was organised as part of the TRC's exhibition about American feedsacks, their social and economic context and how they helped clothe and warm (literally) thousands of Americans between the 1920's and 1960's. The week was made possible by Linzee McCray, author of the book *Feed Sacks: The Colourful History of a Frugal Fabric* (2017). The week was originally organized so that Linzee would give the lectures and workshops, while I would give the guided tours. However, it quickly became apparent that Linzee felt very much at home with the Dutch and so she offered to give all the guided tours as well.

Tuesday (30th January): Linzee gave a lecture on the history and use of feed sacks to a full audience (this lecture was the first of the activities to fill up very quickly). The participants heard the multi-faceted and at times complex story of feedsacks.

Wednesday (31st January): There was a workshop on string piecing, the use of strips of cloth to produce enough blocks to create a quilt. Again the workshop was full, so the group was divided into those with sewing machines and those who wanted to hand sew. The TRC workshop is a large room and flexible, so it was easy to accommodate the 16 people who had signed up for this fascinating event. Cloth, thread, people quietly chatting, as well as the hum of sewing machines filled the TRC. During the Wednesday afternoon, Andrew Thompson came to the TRC to make a film about the feedsack exhibition and to talk with Linzee about the history of feedsacks. This film can be seen on YouTube.

Thursday (1st February): This day saw Linzee giving a talk about art quilts of the Midwest. This was based on her experience with making various art quilt exhibitions, with the central question: 'what is quilting' (the

American definition of three layers of cloth stitched or fastened together in some manner was used), followed by ‘what is an art quilt’? It was clear that some people were in agreement with the term art quilt, while others were not. What everyone agreed with is that this type of quilting takes the technique of quilting towards a new direction.

Friday (2nd February): Friday included the second workshop on Stitch-and-Flip, a quilting technique for using every single last scrap of cloth in various colourful manners. Again the workshop was filled by enthusiastic quilters, some of whom came to every single event on each day of the quilting week.

Saturday (3rd February): Today was a question-and-answer day about American feedsacks and quilts and various people came with suitcases filled with both! There was a lively discussion about the history and nature of the objects brought for discussion. And in between the quilt questions, Linzee was able to give two guided tours. Before we knew it, it was half past three and nearly time to stop.

*

Quilt and quilting centre

During some of the discussions that took place during the feedsack and quilting week, there was a call made for creating an International Quilting Centre that could act as a source of inspiration and knowledge about quilting – the mainstay would be American quilts, but the whole world (literally) of quilting would be included, ranging from European, Middle Eastern, Indian to other Asian items. The TRC is ready to accept this challenge! However, it would require considerable funding and space to make this idea into a reality. On the other hand, we have already been offered, as donations, several quilt collections from the US and the Netherlands to ‘kickstart’ such a centre. Linzee and Sherry Cook in the US have offered to talk with friends and collectors to help make this International Centre a reality.

The feedsack and quilt week was a great

success, thanks to all the TRC colleagues, Linzee McCray in particular, and the financial support of the American Embassy, The Hague.

*

Indigo-dyer Georg Stark

Shelley Anderson

Georg Stark is one of a handful of traditional indigo printers and dyers left in Germany. He has also been researching the history of this craft for some 35 years. All of this experience made for a fascinating lecture recently at the TRC on the 14th of February.

Over 150 years ago, indigo printing with wooden blocks was practiced all over Europe, from Spain to Russia. One of the first recorded workshops for printing cotton opened in 1672 in Amersfoort. An even earlier workshop to print and dye cotton, run by Armenians, was opened in Marseille, France. In 1681 the first workshop opened in southern Germany. By the 1730s there was a Dutch poem that boasted that “we on the Amstel can do the same quality of work as the cotton printers of Java.” The Dutch East India Company (VOC) had an important role in the transfer of this skill to Europe, as it regularly brought ready-made garments from India to Europe and beyond.

Georg brought with him several print blocks. Making such blocks (always of pear wood) was a skilled craft in Europe. Georg had examples of European blocks that were 300 years old. The design was often made of clusters of thin metal pins. Some blocks used over 2,000 pins in their designs. He also showed the audience a hand-sized, flat sided glass globe, of approximately the same age. These glass tools were used to ‘finish’ the cotton. By extensively rubbing the dyed fabric a fine sheen was produced, which imitated the look of more expensive silk fabrics.

Georg made a persuasive argument that the design motifs were fairly standard throughout Europe. Rather than being developed uniquely in specific regions, as is frequently thought, the

designs often originated from the textile trade with India. In time, motifs from India were influenced by China (e.g., chrysanthemums and peonies) and Persia (e.g., lions, peacock feathers).

This argument for early globalisation was bolstered by a short presentation that TRC Director Dr. Gillian Vogelsang-Eastwood made. In the early 1980s, while working on an archaeological excavation in Quseir al-Qadim on Egypt's Red Sea coast, she catalogued the finds of almost 5,000 textile fragments, of which some thirty block printed examples. Often dyed an indigo-like blue, these block printed textiles have all been dated to between 1250-1350 CE. The textiles were made in India for the Mediterranean market—and many of the motifs were almost identical to more modern examples that Georg showed. It was an extra treat to see some of the real 14th century fragments from Quseir that are now in the TRC collection.

During his visit Georg donated to the TRC a special indigo cloth, which in the 1970s had been prepared by Koob Vloedgraven, the last indigo dyer in Staphorst, The Netherlands.

*

The TRC and Manchester, England

Gillian Vogelsang-Eastwood

On the 6th-7th March 2018, I was in Manchester, UK, to discuss the various ways the TRC Leiden and the Manchester School of Art (part of the Manchester Metropolitan University) could work together. The School is geared towards the training of textile designers who specialise in a variety of subjects, such as embroidery, knitting, printing and weaving. These subjects include both hand and machine forms. There is also a large fashion department training the students to design future fashions.

I was asked to give a lecture on the 7th March to a group of students under the X-Initiative (crossing), including students from various textile and fashion backgrounds, who are

coming together to hear lectures that should inspire them. My lecture was about how I got into textiles (at a very young age), my early training as a textile historian (at what is now the Manchester Metropolitan University), my career as a textile archaeologist in the Middle East, and, of course, the work of the TRC Leiden as a source of research, presentation and inspiration. There then followed various meetings with the staff to discuss possible ways we can work together. This will include sending Manchester students to the TRC to help photograph, catalogue and run a 'small' textile and dress collection.

The first of the students arrived this year, and they stayed in Leiden for two months (see below). They were Kate Askham and Kazna Asker, who are both fashion students. Kate is interested in going into the museum world, so there was plenty of work to do here! Kazna is interested in using ethnic dress as a source of inspiration for her work. Her family originates from Yemen, so we were exploring her cultural heritage by cataloguing the TRC's Yemeni dress collection and preparing a digital exhibition on this theme.

But before all of that happened they were taking part in the TRC's five-day intensive textile course. They, and the other course participants, were looking at textiles from fibre to the end product. Lots to do and learn. This course is very practically orientated and was run in April, October and November of 2018. Both Kate and Kazna published blogs about their experiences in Leiden. In addition, the two students were interviewed by Shelley Anderson (see below).

An interview with two Manchester students

Shelley Anderson (March 2018)

In 2018 the TRC was host to two students (Kate and Kazna) from the Manchester School of Art who are helping, among other things, to photograph and catalogue a collection of 1930's textiles, accessories and fastenings that came from the aunt of a family now living in

Wassenaar. Kate and Kazna were also looking through the TRC Collection for inspiration for their own designs and to broaden their knowledge and understanding of textiles and fashion.



Kate and Kazna at the TRC, March 2018.

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It's always fun to volunteer at the TRC, but today was particularly so. That's because I got to meet two new women who are also passionate about textiles: Kazna Asker and Kate Askham. Both are 21 years old and both are second year fashion students at the Manchester School of Art (part of the Manchester Metropolitan University) in the UK. They will be at the TRC for two months in order to learn the ins and outs of managing a textile and dress collection, and especially to help photograph and catalogue the TRC's growing collection.

"People are the most important thing to me. That's what textiles should be about," says Kate. She sees working at the TRC as a way to gain inspiration for modern design and information on the historical roles textiles have played in the past. "I like the stories that come with textiles and how much that tells you about people and how societies were at specific times." Next year she will have to design six different outfits for her courses, so she is looking forward to bettering "my knowledge of historical pieces, of shapes and patterns".

Kate cannot remember a time when she wasn't drawing clothes. She's inspired by many different styles, from the practicality of military clothes to the elegance of 1920s party dresses. Ultimately she would "like to combine my textile knowledge with ways to make social change. My mum inspires me—she's always worked on changing things for the better. That's a lot of what textiles are about."

Kazna wants "to learn to go into more depth with textiles", in order to deepen her understanding of Middle Eastern cultures, in particular the ancient culture of Yemen. "My parents, my grandparents, aunties and uncles are from Yemen. I'm a first generation British Yemeni. My passion as a designer is to influence and educate people, so they see the struggles and skills of Middle Eastern women" and not just the poverty. "My work is inspired by Middle Eastern textiles." Her university tutors, aware of the TRC's Yemeni dress collection, recommended the TRC to her. "I'm a men's wear fashion designer. I designed a men's track suit for my last project, using velvet and gold, with prints inspired by the interiors of mosques." For a recent course assignment on protest and fashion, Kazia studied the U.S. Black Lives Matter and the Arab Spring movements, and combined elements from hoodies and veils to produce a burqa track suit. "I want to make ethnic minorities feel empowered when they look at my work." It was definitely inspiring to talk to both Kate and Kazna, and I look forward to reading the blogs they will be publishing as they work with the TRC's collection.

*

Visit by Magdalena Woźniak, Poland

Gillian Vogelsang-Eastwood

Magdalena Woźniak, a Marie Curie Fellow from the Polish Academy of Sciences, visited the TRC. She is an archaeologist working on Nubian textiles and dress, from the north of Sudan, Africa (and also someone who came on the TRC 5-day textile course in 2015).

In May 2018 she came to examine the TRC's collection of Sudanese textiles, as well as raw fibres, spinning and weaving equipment that was made by the grande dame of British textile archaeology, Grace Crowfoot (1879-1957). The TRC houses over 330 items relating to Crowfoot's career and research, including experimental pieces, all of which date from the 1920's to the 1950's.

Magdalena's visit was the motivation to re-examine the Crowfoot items and to make sure that within a few weeks everything would be online with photographs, details and so forth. More specifically, the Sudanese items were acquired by her in the early 1920s. At that time her husband, John Crowfoot, was in the Sudanese Ministry of Education (part of the then British-run Sudanese government). Grace Crowfoot collected a wide range of raw cotton, spun cotton, as well as spindles, beaters, heddle equipment and so forth. Most of these items are labelled as to what it is and in some cases where it came from. There are some beautifully woven camel girths made out of goat hair, as well as a couple of cotton textiles.

One of the cotton pieces that made Magdalena especially happy as it had a label attached noting it was a piece of dammar. The label is in the handwriting of Grace Crowfoot. Magdalena has written a brief report about this piece:

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"The TRC Collection is very much like Ali Baba's cave – each box contains hidden treasures! While working for the last few days on Grace Crowfoot's ethnographic collection from Sudan, I had the immense pleasure of discovering a cotton cloth (TRC 2016.0034) labelled " 'Dammur' woven from 'Tree' cotton at Hillet Mahmud, Sennar."

Why is this so exciting? Because 'dammur' was mentioned by European travellers from the 19th century as a substitute for currency. It would appear that the TRC example is a genuine piece of 'Dammur' cloth (for more details about this textile see below).

Conference at the National Silk Museum, Hangzhou, China

Gillian Vogelsang-Eastwood
(June 2018)



Installation of a bamboo loom. National Silk Museum, Hangzhou. Photograph: Gillian Vogelsang-Eastwood.

At the international conference on the history of hand looms and the various types of looms, at the China National Silk Museum in Hangzhou (China), on 31st May of this year, dr Gillian Vogelsang-Eastwood, director TRC, gave a talk on the ziluo looms from Iran. She studied these enormous vertical looms between 1998 and 2001 in Iran, and collected various examples of ziluo floor coverings. These are characterised by the use of two colours, and designs that appear on both sides of the woven cloth. Technically, they are weft-faced compound tabby weaves, the history of which in Iran and the Middle East goes back for at least two thousand years, but their origin may be placed in Central Asia or China.

The conference accompanied an exhibition about handlooms from around the world and for the next two months it was possible to see and come very close to a wide variety of forms. I would make a plea at this moment to larger museums interested in textiles to see if they could borrow this exhibition and the looms. It would be well worth it.

What made the whole conference and exhibition so interesting was that the Museum brought over to China a number of professional handloom weavers – to talk about and demonstrate their looms.



*Zilu loom for taqueté floor coverings, Iran.
National Silk Museum, Hangzhou, China.
Photograph: Gillian Vogelsang-Eastwood.*

But back to the conference: it was organised by the National Silk Museum and was curated by the director of the Museum, Dr. Zhau Feng together with Dr. Sandara Sardjono and the help of many (patient) members of staff. The conference was divided into two sections. The first day was dedicated to fourteen talks, of between twenty and thirty minutes each, about various aspects of handlooms and their related textiles. These talks ranged from Peruvian backstrap looms to those from Japan, Indonesia, India, Iran and Laos. Pride of place of course went to the many different types of handlooms from China.

I would like to say a big ‘Thank You’ to the Museum for inviting me to come to China to participate in this very special conference. It gave me the chance to learn so much about handlooms from around the world, meet colleagues and chat with them about looms and their products, and to watch weavers at work. It also gave me the opportunity to visit the National Silk Museum, which is beautiful, really an example to many other countries

about what a textile museum is actually about and how relevant textiles are to the daily lives of everyone - literally.

More about American quilts and the TRC

Gillian Vogelsang



*Sherry and Darwin Cook, with Willem
Vogelsang in Leiden, 13th October 2018.*

Since August 2018 the TRC Gallery had an exhibition called ‘Sherry’s American Quilts’ on display at the TRC (see below). It included over twenty quilts and quilt tops donated by Sherry Cook.

In August we also had the great pleasure of actually showing Sherry and her husband Darwin around the exhibition. They have come from their home near Portland, Oregon (USA), to hand deliver another group of quilts, which they have donated to the TRC. These ‘new’ quilts date from the 1840’s to the present day (compare TRC 2018.3121; TRC 2018.3127; TRC 2018.3118) and represent many aspects of American history and cultural heritage, as well as changing artistic tastes and textile technology.

To Sherry’s delight, Adrian Pratt, the cultural attaché from the US Embassy in The Hague, kindly found time, although with a busy schedule, to come to the TRC (12th October 2018). He wanted to meet Sherry and to see the

quilts and the exhibition, which was partly funded by the Embassy's *Small Grant Program*.



Sherry Cook and Adrian Pratt, with Gillian Vogelsang, at the TRC, 12th October 2018.

To Sherry's delight, Adrian Pratt, the cultural attaché from the US Embassy in The Hague, kindly found time, although with a busy schedule, to come to the TRC (12th October 2018). He wanted to meet Sherry and to see the quilts and the exhibition, which was partly funded by the Embassy's Small Grant Program.

We talked about the TRC plans for making a quilting centre in Leiden (see above) and show the 2000 years plus of the use of quilting to make and decorate clothing and household items.

Sherry is determined that the TRC Leiden is going to have one of the better American quilt collections in Europe, especially now she has seen the TRC. Many of the quilts donated by Sherry are now online and can be seen via the online catalogue. In addition, Sherry's collection of quilts will form the basis of the planned TRC's American Quilts exhibition to celebrate the Mayflower Year in Leiden in 2020.

Acquisitions, Purchases and Gifts

The TRC now regards it as normal for various people to pop in with items for the collection.

If something does not come in during a week we get a little concerned.

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

The further expansion of the TRC Collection is now going to be directed, even more than before, on quality and on building up the depth of the collection, in order to reflect life in its many varied aspects, including items for men, women and children (some people think our collection is just made up of women's clothing, which is simply not the case). This would mean that more items will be available during the courses, lectures and workshops for people to see and in some cases handle, and we would have more material available for research.

Since July 2011 there are officially 195 independent sovereign states in the world, with about 60 dependent areas and five disputed territories (such as Kosovo). In 2018 the TRC Collection included items from about 135 of these countries. So the TRC Collection is beginning to truly reflect the diversity of the world of textiles and traditional dress.

To help people understand the diversity of the TRC Collection, the database of the collection has gone online on 1st July 2016. Not every item is described in great detail (there are, by late 2018, over 20,000 items after all), nor are there photographs of everything. But every week new details and images are being added.

The following descriptions of some of the items added to the TRC Collection in 2018 have been given in a chronological order,

rather than based on geographical or cultural considerations. The descriptions and comments about these objects is intended to give an idea of why these items were accepted into the collection and how they will be used. 2407).

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During the month of January 2018 we are already including some new and very diverse objects into the TRC Collection. The first few items include an original Gingham Girl cloth and notebook, both from c. 1925 and acquired in the context of the exhibition at the TRC about feedsacks. The acquisition of these items meant that we had an almost complete range of objects on display that represented the fascinating history of the American feedsack (see below).

Another range of new acquisitions is equally fascinating. Mrs. E. Güney, a long-standing friend of the TRC who is very active within the Turkish community in Leiden, came to the TRC with various items relating to Turkish Muslim life, namely, Hajj and Umrah clothing for men and women, worn when on pilgrimage to Mecca. This set included two prayer cloths, prayer beads and books explaining how to perform the Hajj and Umrah, in both Arabic and Turkish. In 2017 she already gave the TRC a range of cloths, soaps, perfumes, etc, relating to the burial of a Muslim. Over the next few years she wants to build up the Turkish collection at the TRC in order to represent this aspect of Turkish life in The Netherlands. The objects are donated in the name of the Stichting Güney, Leiden.

*

On the 26th January, the TRC was given five bark cloth garments that date from about 1945/1950. These come from eastern Sulawesi (Indonesia) and were given by the Van Strien family. They had initially been given to Mr. P.T. van Strien, who was appointed as a Dutch colonial administrator to the region in 1945. The garments include two sarongs, a blouse and a large roundel. All of these have been

painted with stylised foliage, birds and geometric shapes, mainly in brown and black. Because of the Japanese occupation of the islands during the Second World War (1939-1945), there was an acute shortage of cotton material for clothing and many people were forced to wear bark cloth garments.



An example of bark cloth clothing from Indonesia (1946; TRC 2018.0042).

*

During the 1990's Yvonne van der Bijl was travelling through Bolivia and Peru as part of her work as a travel guide author. During her visits she started to make a small collection of Bolivian and Peruvian hats for women. She used these in her books and articles, as well also as part of a gallery exhibition about South American headwear held at the LAC Gallery, Amsterdam in 1998.

Yvonne van der Bijl is now downsizing and tidying up and as a result twenty Bolivian and Peruvian hats for women arrived at the TRC Leiden.

*

The TRC also received a donation of a group of items belonging to Mariet Portheine-ter Kuile. This donation included fifty Berlin wool work charts that formed the basis for a digital exhibition on this subject. Since then various other items belonging to the Portheine-ter Kuile family have been given to the TRC,

including a gala uniform associated with the *Tweede Kamer der Staten-Generaal* (commonly known as the *Tweede Kamer*), the Dutch equivalent of the British House of Commons.



The uniform coat of a Dutch parliamentarian (early 1920's; TRC 2018.2133a).

The uniform consists of a gold embroidered coat, matching trousers, a bicorn hat with orange cockade, gloves and, of course, a sword. The uniform belonged to the politician, Frederick (Frits) Portheine (1923-1990), who had been a member of the *Tweede Kamer* between 1963 and 1981. This type of uniform was worn by members of the *Tweede Kamer* in the late 19th and early 20th centuries on all formal occasions. There were various rules concerning how such garments were worn, as well as colour coding. Ministers, for example, had white trousers with a dark blue coat, while members of the Kamer had dark blue trousers and coat. So what is the history of this particular uniform?

The embroidery decorating the coat is similar to that used on formal military and diplomatic uniforms from many countries in northern Europe. It is made using card templates that are covered in various types of metal thread.

One of the important accessories for the uniform, which reflects much earlier norms for gentlemen, is the presence of a sword (whether

the 20th century wearer knew how to use it was a totally different matter).

Such uniforms were already regarded as old fashioned by the time that Frederick Portheine became a politician. Since the Second World War (1939-1945), these uniforms had not really been worn by most of the members of the *Tweede Kamer*. So did Frits Portheine ever wear it? Thanks to a tip from Madelief Hohé (Gemeente Museum, The Hague) to literally look deep into one of the inside pockets of the coat, we were able to find a tailor's label that gave us some more information about the history of the uniform. The outfit was made by:

"GEBRS. OMHOFF, ROTTERDAM.
HOFKLEEDERMAKERS VAN Z.K.H. DEN
PRINS DER NEDERLANDEN"

(The Brothers Domhoff, Rotterdam. Court garment makers to H.R.H. the Prince of the Netherlands).

In addition, there was further information saying "L. de Groot 4-3-20".



Bicorn hat that belonged to the parliamentary uniform of Laurens de Groot (TRC 2018.2133c).

Apparently the first owner of the gala uniform was therefore a gentleman called De Groot. But who was he and why did he need a gala uniform? According to the database of the Dutch Parliament, Laurens de Groot (1874-1963) was a Dutch politician who was involved in various liberal economic policies and in particular involved with the *Vrijheidsbond* [officially known as the *Liberale Staatspartij*, the predecessor of the modern *Volkspartij voor Vrijheid en Democratie*, VVD, currently led by Mark Rutte, PM]. He was twice elected a

member of the *Tweede Kamer*, in 1919-1922 and for the second time in 1924-1925. It would appear, from the date of 4th March 1920 written on the tailor's label, that the gala uniform was acquired by De Groot during his first period in the *Tweede Kamer*.

With many thanks to Mariet Porthoine and her family.

*

During 2018 several boxes of US quilts, tops and related items, including some 19th century 'spare' blocks, arrived at the TRC. These are part of a donation of quilts by Sherry Cook, who has very kindly agreed to give some of her collection to the TRC.

The donation by Sherry Cook provides a fascinating look at American quilts from the late nineteenth century to about the 1980's and includes examples made in silk, velvet, cotton, as well as synthetic materials. The designs range from *Bow Tie*, via *Morning Glory*, *Pansy*, *Roman Square* to *Star Dahlia*.

The Sherry Cook donations provided the basis for an exhibition in the TRC Gallery in the autumn of 2018 (see below).

*

An intriguing quilted shirt for a Pashai man from Afghanistan

In July 2018 Willem and Gillian Vogelsang went to Cambridge, England for a textile weekend. We were there to talk with Caroline Stone and John Gillow about the *Encyclopedia of Embroidery* series (Bloomsbury), Afghanistan and the Indian subcontinent embroidery in particular. It was intensive and hundreds of photographs were made, notes taken, embroideries examined and 'new' stitches identified. Not so surprising, perhaps, a number of textiles were acquired so that further technical analysis could take place at the TRC in Leiden.



A Pashai embroidered shirt for a man (mid-20th century, Afghanistan; TRC 2018.2581).

The new acquisitions include some unusual pieces. One of them is a quilted shirt that has been ascribed to a Pashai man from Afghanistan. Most of the Pashai live northeast and east of Kabul, and they still speak an Indic language (a branch generally called Dardic). They are already mentioned in the autobiography of Babur, the founder of the North Indian Mughal dynasty, in the early sixteenth century. The Pashai shirt forms a welcome addition to the TRC collection, which already includes two women's caps from the Pashai (TRC 2000.0116 and TRC 2000.0117).

There is also a small piece of embroidery from among the Jains in India, with some European-style elements (TRC 2018.2582).

In 2017 Willem and Gillian Vogelsang were in Lucknow in northern India, where a sampler was ordered that included different types of metal thread and other types of embroidery produced by one particular workshop. Thanks to Dr. Siddarth (Montu) Saxena (himself from Lucknow, and now living in Cambridge) and his wife, this sampler (TRC 2018.2580) will be collected in 2019.

*

In September 2018 a very diverse group of textiles and garments was donated to the TRC Leiden. These included nineteenth century Chinese garments, some of them for court officials, another for a bride, and also a number of Zoroastrian textiles and garments from Yazd

in Iran and dating to the early 20th century (see below). The Zoroastrian garments are part of a donation by the Katayoun Keyani and Mehraban Bondarian family in America.

There is also a group of Peruvian hand knitted caps from the 1970's (compare TRC 2018.2913). Some of these will appear in the TRC's exhibition about hand knitting, planned for the autumn of 2019. And from the Indian subcontinent we received a donation of *ralli* quilts from Pakistan/western India, and these date from the 1960's and 70's (compare TRC 2018.2896, TRC 2018.2897, TRC 2018.2898 and TRC 2018.2899).

In addition, the TRC was given a late-nineteenth century Ottoman wedding dress (TRC 2018.2895) in dark red velvet with gold thread embroidery. This type of dress is called a *bindalli*. The dress will be included in the TRC's exhibition about 600 years of velvet that opens in February 2019 in the TRC Gallery. Several other velvet items were acquired in this period for the same velvet exhibition, including a sumptuous red silk velvet decorated with gold paint.

All of these pieces, and many more, are now online – please go to <https://trc-leiden.nl/collection> to see these and the other 22000 registered items in the TRC Collection.

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The TRC lace collection

(September 2018)



An unfinished example of tape lace (early 20th century; TRC 2006.0231).

TRC volunteer Olga Ieromina and director Gillian Vogelsang-Eastwood were busy in September 2018 sorting out and cataloguing the TRC's extensive lace collection. The main theme of the collection is 'technique' and it includes needle laces, bobbin laces, net, knotted (tatting, macramé), looped (knitted and crochet), and embroidered forms, as well as a range of machine made laces (levers, chemical, etc).

During the following few months more and more items relating to the production of lace were made available to view in the TRC Collection online. These include tatting shuttles, hairpin lace frames, a wide selection of crochet hooks from the early twentieth century, as well as various types of lace bobbins and related equipment.

Most of the TRC lace dates to the 19th and 20th centuries, but we hope to increase the range of examples over the next few years to make it into a comprehensive reference collection for the identification of lace.

If you have any examples of old lace that you would like to donate to the TRC, contact with us at: info@trc-leiden.nl.

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The TRC reference collection of buttons

In 2017, the TRC was given a large group of textiles and garments of the 1920's-1940's from a family in Wassenaar, which is close to Leiden. The donation included what appeared to be a small box of buttons, buckles and clasps, which fitted into our work on textiles and fashion.

The buckles and clasps were quickly catalogued and put online, but the buttons presented a totally different challenge. There were hundreds of them. What should we do with them. Keep them all? Make a general collection or something more complicated, namely a reference collection? The latter could then be used by the TRC and others for

identifying and describing buttons from all over the place and from all periods. Buttons seem so ordinary, and they are often forgotten or regarded as unimportant. Such a reference collection would take them out of obscurity.



A pair of casein (milk protein) buttons from the 1920's (TRC 2018.2223a-b).

We decided to make such a reference collection. The button descriptions have been divided into the following: a. Materials used to make the buttons (from bone to plastics); b. General appearance (bell, convex, concave, flat, round, square, etc); c. Parts of a button (and there are an intriguing range of elements for something so small); d. Different types of fastening systems (through, shank, stud, etc); e. Function (buttons, inside buttons, shoe, glove, dress, waistcoat, uniform, etc).

It will be several years before the whole Button Reference System is working in a satisfactory manner, but we feel that this and similar reference collections will make a big difference in creating a more accurate description of what is included in the TRC Reference collection.

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Postage stamp collection

One aspect of the TRC's collection that may surprise people is that we also have a small, but growing collection of postage stamps. These fall into six main groups

- Stamps depicting textiles and textile production
- Stamps depicting regional dress
- Stamps made from textiles (especially lace and embroidered forms)
- Stamps in the form of regional dress

- First day covers with examples of the stamps defined above.
- Postcards with examples of the stamps defined above.

The postage stamps come from all over the world and are in many different styles. The stamps and first-day covers are used in exhibitions, as well as for various publications.



Postage stamp with an actual piece of machine lace (France, 2011; TRC 2016.0283).

The volunteer who is looking after this aspect of the collection is Karin Winkel, who has long been interested in stamps, but never made the connection between textiles, dress and stamps.

*

Another TRC volunteer, Mari Gray (who is a Japanese American working in Guatemala and other countries), worked on the Guatemalan collection. She was going through all the relevant boxes, cataloguing the items, photographing anything that needed to be, checked details, as well as adding local names for the various garments. She then started on the Japanese part of the collection and bringing those details up to date.

TRC Courses and Workshops

2018 saw the development of a wide range of courses and workshops that will be built upon over the next few years. The main item in this respect was the establishment of the Wednesday workshop series.

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Wednesday Workshops

In 2014 the TRC started to experiment with various types of workshops and we found that having a three-hour workshop with lectures/talks and a practical, did work best for us and our guests. The first workshop in this series was the one by Prof. Gale Owen-Crocker about the Bayeux Tapestry. The second was called Embroidering Tutankhamun's Tunic. The popularity of the Wednesday Workshops was confirmed in 2018, when most workshops was sold out months in advance. The range of subjects included, '17th century passementerie' (Dorothee Olthof), 'Archaeological textiles' (Deandra de Looff), 'Colour, pathwork and embroidery' (Joke van Soest), 'Decorative darning' (Joke van Soest), 'Japanese designers in the Western World' (Anna Beerens) and 'Medieval and later hand spinning' (Anton Ruerink).

More Wednesday workshops are being planned for the next few years.

TRC Leiden, Intensive Textile Course

The TRC's intensive textile course was held three times in 2018, namely in April, September and October. Participants for the courses came from a variety of countries including the USA, Britain, Italy, Russia, as well as the Netherlands.

The course is a mixture of theoretical and practical elements, with an emphasis on trying out the various techniques of textile production (spinning, dyeing, weaving), on holding and examining fibres, textiles and finished items, all in order to learn and understand what is happening and why various combinations take place. The aim is to make textiles less 'frightening' and allow people to look at a textile, from virtually any historical period or culture, and be able to understand it.

*

Participant from Serbia and the TRC Intensive Textile Course

(December 2018)

Draginja Maskareli from the Museum of Applied Art, Belgrade, Serbia, attended the TRC Intensive Textile Course in November 2018. She wrote the following:

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"Thanks to generous support of the Ministry of Culture and Information of the Republic of Serbia and the Museum of Applied Art in Belgrade, I had the opportunity to attend the five-day Intensive Textile Course at the Textile Research Centre (TRC) in Leiden, held in November 2018.

TRC is an independent research institute housed in the center of historic Leiden with a diverse study collection of around 20,000 items from all over the world. The collection includes textiles, garments, and accessories, from millennia-old archeological textiles to modern European printed textiles, from the regional dress of different areas to the collection of lace. Another impressive part of TRC is its library with over 3,000 books including a wide range of subjects relating to textile and dress. Visiting the TRC and attending the Intensive Textile Course was really a very interesting, useful and unique experience.

During my work as a curator of the Textile and Costume Collection at the Museum of Applied Art in Belgrade, I noticed that the system we are currently using for cataloging textile and costume needs a serious update. This was especially evident during the work on the Europeana Fashion project and the development of a thesaurus compatible with the requirements of the digitization process.

Keeping in mind that museums in Serbia are well into the digitization of their collections on a national level, I felt that it is the right moment to make a step towards the modernization of our textile and costume cataloging system. Of course, establishing a clearer and more accurate and efficient system requires some new skills, tools, and

information. Having thoroughly analyzed available options, I applied for the TRC Intensive Textile Course, which is held at the TRC Leiden four times each year.

The intensive five-day course at Leiden was the right place to acquire functional knowledge for better and more detailed understanding of textiles and their structure. The nine participants in the course, taught by the TRC's founder and director Dr. Gillian Vogelsang-Eastwood, learned a lot about the main elements of textile fabrics: fiber identification, spinning and yarns, dyes and dyeing, weaves and weaving, non-woven materials and decorative techniques.

Gillian is an outstanding lecturer. Thanks to her huge experience and knowledge of the subject, she provides clear explanations, supported by various interesting items from the TRC collection. A very exciting part of the course was practical work, where she introduced us to the basic principles of spinning, dyeing, weaving etc. I have never had many talents for handicrafts, but I really enjoyed it, especially the weaving: besides three basic weaves – tabby, twill and satin, I also tried (and managed) to weave small portions of velvet, both solid and voided. Even a clumsy try to weave something really changes one's perception of textiles and helps understand them in a different way. Gillian often likes to point out that is the way to learn to appreciate the textiles.

The Intensive Textile Course was an important point in my professional development as a textile and costume curator. Besides intensive learning, I also had a great time during the coffee and tea breaks (accompanied with boxes of tasty Dutch biscuits) talking to the group of dedicated course participants from different countries and of different interests and professional backgrounds. The spirit of approaching Sinterklaas and Christmas that pervaded the whole city of Leiden also contributed to a generally pleasant and inspirational atmosphere, favorable for making

new friends and acquiring new skills and knowledge.”

TRC Gallery exhibitions

The TRC Gallery presented three exhibitions in 2018. These included two quilt-themed exhibitions and an indigo exhibition

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For a Few Sacks More: How feedsacks clothed and warmed Americans during the Depression and later. January - July 2018

The idea for the exhibition came after the donation to the TRC in 2017 of 35 feedsacks made of printed cotton cloth. These and items collected since then reflect a story of resilience, female ingenuity, thriftiness, sustainability, art and design, national awareness, as well as economic and commercial insight for nearly fifty years, from the 1920's to the 1960's. It is an amazing story, and one that is now barely known outside of the USA.



An American flour sack complete with labels (mid-20th century; TRC 2017.4283).

The decorative versions of the feedsacks became very popular and were used for a wide range of items, including men, women and

children's clothing and household items, such as bedding (sheets, pillowcases, quilts), curtains, tablecloths, and clothes pin bags. In fact, they were used for just about anything.

The exhibition included examples of actual feedsacks, as well as clothing, toys, curtains and bags, made from them. In addition, there were numerous bed quilts made from feed sack materials, which reflect the creative use of the sacks and cloth scraps.

The exhibition was made possible thanks to the generosity of the Small Grant Program of the USA Embassy, The Hague.

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Sherry's American Quilts

20th August - 2nd September 2018

In August 2018 we presented a mini-exhibition in the TRC Gallery in honour of Sherry Cook and her quilts. The exhibition included about twenty quilts and tops. It was called Sherry's American Quilts and was a 'thank you' to Sherry Cook for donating over 25 American quilts, tops and related items. It initially included 25 items, but it was increased to over 30 objects as we changed position, proposed order, colours, etc.

Highlights of the exhibition included a late nineteenth century velvet crazy quilt that was made of silk velvet in jewel colours. There was also a quilt with appliqué airplanes, a design that celebrates Charles Lindbergh's flight across the Atlantic in 1927. But perhaps the quilt that was causing most comments was a blue/white pieced quilt with a Feathered Star design. It is believed that this quilt dates to the mid-19th century, or possibly earlier. It is beautifully quilted.

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George Stark and Indigo

7th November - 28th November 2018



George Stark and some of his work.

In November 2018 we had an exhibition about indigo that was curated by Georg Stark, from Jever in Ost-Friesland, an UNESCO craftsman. In the exhibition he presented many items of his own work as well as showing the work of the last indigo dyeing workshop in the Netherlands, which was run by Kob Vloedgraven in Staphorst. These included examples of the famous 'stipwerk', well-known from the traditional costume of the region. The exhibition also showed precious, centuries-old dyed and printed textiles, made of linen and silk, and old recipes written in secret formulas. Textile students of Osnabrück University showed their new designs using ancient indigo techniques.

The exhibition discussed and visualised the origins of indigo dyeing in India and the transfer of some indigo designs via Egypt to Europe.

Whether some well-known phrases about 'Blue Monday' ('Blauwe Maandag' in Dutch) or 'Out of the blue' actually derived from the old craft of indigo dyeing were questions discussed by Georg Stark at the opening of the exhibition on 7th November.

*

‘Voor de draad ermee’ **Embroidery in Gorcum**

The Gorcums Museum in Gorcum, Gelderland, organised a special exhibition on embroidery, with the title ‘Voor de draad ermee’. The exhibition was curated by Linda Hanssen.

The exhibition took place between the 7th April until the 9th September 2018. The TRC was very pleased to contribute to this event with the loan of 34 beautiful and spectacular pieces of embroidery from the TRC Collection. The embroideries are worked on dresses, headwear, footwear and panels that originate from Afghanistan, China, Egypt, India, Iran, Morocco, Oman, Palestine, Saudi Arabia, Tunisia, Vietnam and Yemen. Highlights from the TRC loan were the minuscule lotus shoes from China, a large dress from Saudi Arabia, and the Tunisian Raf-Raf wedding outfit. For the exhibition website, [click here](#).

Online exhibitions

<https://trc-leiden.nl/trc-digital-exhibition/>

Gillian Vogelsang

In order to put the TRC Collection in context and online, we are busy making a series of online exhibitions that reflect the diversity and depth of the 20,000 items (by late 2018) in the catalogue. So far there are eight exhibitions completed. They ranged from Afghan dress, postcards from the First World War, clothing from the ‘Stans’, feed sack dresses and quilts, to Berlin wool charts and appliqués made by the men and women of the Street of the Tentmakers in Cairo.

Three exhibitions were put online in 2018. The first is an exhibition of Berlin wool charts, recently donated to the TRC collection.

The second is about ancient Greek loom weights in the TRC collection associated with

the warp weighted loom. This exhibition is by Shelley Anderson and helps place the archaeological weights in their historical and technological context.

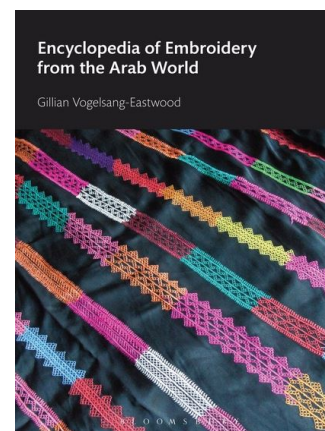
The third online exhibition is about Chinese lotus shoes worn by girls and women at the beginning of the 20th century. The TRC collection includes a variety of different types and sizes of these tiny shoes, as well as items relating to the making of this form of footwear, including patterns, thread, embroidered panels, irons, awls and small wooden lasts. There are regional variations as well as different domestic items, such as leggings, silk bandages, bridal shoes, daily shoes, mourning and funeral shoes, even a pair of overshoes with iron cleets for wearing in rainy and muddy conditions. This exhibition is dedicated to Mrs. Mariet ter Kuile-Portheine, a long time friend and supporter of the TRC.

TRC Projects

The TRC is involved in a variety of different projects concerning textiles and dress from around the world. In 2018 the main projects were as follows:

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Encyclopedia of World Embroidery



During the last few months of 2018 the Encyclopedia of World Embroidery series

(Bloomsbury Publishing, London), has been gaining momentum. The first volume on embroidery from the Arab World came out in 2016 (see here) and to everyone's pleasure won the prestigious international award, the Dartmouth Medal.

Since then we have been working hard on volume 2, which is about embroidery from Central Asia, the Iranian Plateau and the Indian subcontinent (see here). The manuscript for this volume has gone to Bloomsbury and the book should appear by the end of 2020. Once again many people have been helping with advice, suggestions and with providing actual examples of embroidery. Preparations for Vol. 3 on (West) European embroidery are progressing well.

For the next few years, we are planning the following volumes:

- Scandinavia and Western Europe
- Eastern Europe and Russia
- East and Southeast Asia
- Sub-Saharan Africa
- The Americas.

Offers of help have come from various museums, curators, scholars and individuals and although it will be some time before all the volumes are finished, the wait will be worthwhile.

We are always on the look out for books, articles and of course, actual examples of suitable embroidery. If you have anything you are willing to donate, or if you are willing to provide financial help with this amazing project, please let us know at info@trc-leiden.nl

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Texel Silk Stocking Project

The Texel Silk Stocking Project was set up at the end of 2017 with the aim of reconstructing the silk stockings that were discovered at a shipwreck that dates to the 1650's. The ship

was found off the coast of the Dutch island of Texel a few years ago. The TRC is involved in writing a detailed publication about the stockings, how they were made, who made them and indeed who might have worn them.



The Texel silk stockings from c. 1650's.

The Project is led by Leiden city archaeologist Chrystel Brandenburg and helped by TRC volunteer, Lies van de Wege, and a large group of dedicated knitters who come from all over the world – literally. The vast majority of knitters come from the Netherlands and Belgium, but there are people involved in the Project from Hungary, Portugal, Germany, England, as well as America and Canada.

The Texel Silk Stockings Project is funded by the TRC Leiden, The Prins Bernhard Cultuurfonds, as well as a crowdfunding action via Voordekunst. In addition, the knitting company of Recht en Averecht, Arnhem, and the silk thread company of Bart & Francis (Kortrijk, Belgium) have very generously provided sponsorship in the form of equipment and materials.



PRINS BERNHARD
CULTUURFONDS

As part of the Texel Silk Stockings Project, and following an initial workshop on the island of

Texel, the TRC Leiden hosted three further workshops, namely on Sunday 18th February (twice) and Friday 23rd February 2018. Each of the three workshops were attended by some 25 volunteers.



10th March 2018: a group of knitters working on reconstructing the 17th century Texel silk stockings (Foto: Museum Huis van Hilde, Castricum).

The following report about the workshops was written by Deandra de Looft, a textile archaeologist and TRC volunteer.

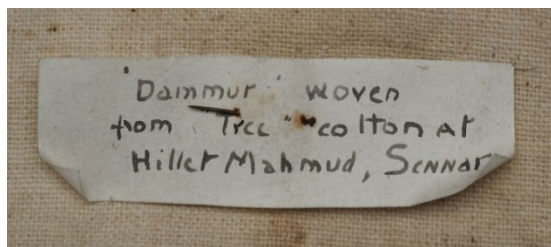
“At the February workshops, Chrystel Brandenburgh gave the participants a PowerPoint presentation about the archaeological background of the shipwreck, how she had analysed the silk stockings and her (current) conclusions. Each of the knitters of the Leiden workshops was then given a package with very fine steel knitting needles, different types of silks to try out and a questionnaire to fill in about how it was to knit the samples.

The volunteers were asked to knit a sample of 5x5 cm on needles of 0.7 mm and 1.0 mm with different kinds of silk thread. The questionnaires are important in the long term, as they form part of the public science experimentation aspect of the Project. But basically people were there to face the challenge of knitting on fine needles with silk and it was clear that everyone was eager to start knitting! Some volunteers were so enthusiastic (or brave) they immediately wanted to knit the sample in the round with four knitting needles!

All in all, everyone had a wonderful day knitting with fellow knitters while enjoying a cup of (much needed) tea or coffee. The next meeting of the Texel Silk Stockings Project will take place at Castricum (Museum Huis van Hilde, 10th and 11th March) and consist of a two-day event, in which there will be lectures, demonstrations of various techniques, problem sorting sessions and, of course, time to knit!”

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Dammur cloth from Sudan: Continued



Handwritten label with dammur information (Crowfoot collection, early 20th century, Sudan; TRC 2016.0034).

Earlier in this report we included some information about the visit of Magdalena Woźniak to work on the TRC’s Crowfoot Collection and in particular the Sudanese items. To Magdalena’s great pleasure she found a piece of dammur cloth and she has written an article about this piece of cloth and its social and economic significance.

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“John Crowfoot (the grandson of Grace Crowfoot) has just sent us further information about how Grace Crowfoot may have got hold of this type of cloth. The information is included in the Memoirs of Babikr Bedri (c. 1856-1954), who was a former soldier of the Mahdi (a religious leader in Sudan in the late nineteenth century), but later in life he became a strong proponent of education for girls in Sudan and a friend of Grace and her husband, John Crowfoot.

In the second volume of his Memoirs, Babikr Bedri describes a trip to Rufaa in Sudan (a village where he was born), apparently in the early 1920s, with a party that included Mrs. Crowfoot (the comments between square brackets are by John Crowfoot), and in this letter Babikr Bedri includes a reference to the acquisition of dammur cloth. The piece of dammur cloth now in the TRC may well have been obtained during this trip to Rufaa.

I was recalled from a tour of [school] inspection in the Red Sea Province to accompany Miss Evans and the wise and well-mannered Mrs Crowfoot to Rufaa [his home village and location of the first girls' school in Sudan]. During our inspection of the school Miss Evans turned to me and said bluntly, 'They keep saying "Shaykh Babikr this and Shaykh Babikr that." What IS it so splendid that you have achieved?' With a smile I answered her, 'My achievement is your coming to Sudan. In a year or two's time it is I who will be asking you what you have achieved, you may be sure.' She was too disconcerted to reply.

Next morning Mrs Crowfoot asked me to take her to see the local weavers of damur cloth and woollen blankets. I showed her round the damur weavers in Rufaa; then, taking a car to the village of al-Hibayka, I showed her the blanket weavers. Miss Evans went with us. On the way home we were passing some laot bushes in blossom. These have white cylindrical flowers shaped like fingers spun in low grade silk, so that an insect in the centre of a flower looks like a silk worm. Mrs Crowfoot stopped the driver and got out to cut a spray of these flowers with her penknife. In doing so her fingers were pierced by a thorn and bled. As we resumed our journey she began to talk about the flowers to Miss Evans who turned her face away and ignored her. From this behaviour I realised that she lacked good manners even towards the wife of the senior official who had selected her. After that I never had a good opinion of her or saw her evince the slightest sign of good manners. On my return to Khartoum the Director [John Winter

Crowfoot] questioned me in a critical way about my remark to Miss Evans in reply to her exclamation. In response I asked him why he had selected this inspectress for the girls' schools and related how she had treated his wife. Thereupon he dropped the matter without further censure."

Babikr Bedri (1980). *The Memoirs of Babikr Bedri*, London: Ithaca Press, Vol 2, p. 241.

Other Activities

In addition to the exhibitions and research projects, the TRC was involved in a variety of other activities and events. Some of these were social, such as welcoming visiting groups, as well as giving lectures and talks about textiles in other institutions.

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

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