

TEXTILE RESEARCH CENTRE LEIDEN

ANNUAL REPORT FOR THE YEAR 2019



A woman's huipil from Guatemala (Charles and Carolyn Knobler Donation; TRC 2019.2836).

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Director's Comments

2019 has been a busy year with lots of developments, events, as well as additions to the TRC Collection and Library.

Events have ranged from a visit by Henri Lenferink, the Mayor of Leiden, to the opening of an Velvet exhibition by Alderman Ms Yvonne van Delft, Leiden Council. There was also a pop-up exhibition, [Out of Asia: 2000 Years of Textiles](#), which was set up to coincide with the massive International Convention of Asia Scholars (ICAS) in Leiden (co-organised by the International Institute for Asian Studies) and which had as its theme: Asia and Europe, Asia in Europe. Not forgetting an exhibition on hand knitted socks and stockings, that proved to be one of the most complex and popular exhibitions we have ever attempted!

Funding remains an issue, but thanks to the help of a dedicated group of volunteers and others we are not only surviving, but flourishing. The shop is growing thanks to Beverley Bennett who is making and developing a range of special TRC products.

Basically, the TRC Leiden is developing into one of the largest, broad-based textile and dress collections in Europe and we want it to continue in this manner. Space and funding are going to be the priorities for the next few years.

We are looking forward to 2020 and seeing what will happen.

Gillian Vogelsang, director TRC

The Stichting Textile Research Centre, Leiden

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

The Board

The board is currently made up of the following:

Chairman: Prof. B. ter Haar Romeny

Treasurer: Prof. Olaf Kaper

Secretary: Dr. K. Innemee

General board members: Prof. L. Leertouwer
Mrs. V. Drabbe and Dr. G. 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 and volunteers

Dr. Gillian Vogelsang-Eastwood continues as the director of the *Stichting*. She is a specialist in Near Eastern textiles and dress. In addition, the volunteers include: Shelley Anderson, Beverley Bennett, Susan Cave, Manuela Coldsina, Lisa Dilitz, Olga Ieromina, Sigrid Jansen, Loren Mealey, Francesco Montuori, Erika Riccobon, Merieke Roosenboom, Heidi Stanionyte, Dorinda Terhoeve, Lies van de Wege, Karin Winke, Eden Zhang, and as a general adviser Mr. F. Popp.

The TRC is a Cultural ANBI

In 2013 the TRC was recognized 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.

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.

501(c)(3)

For many of us, the code 501(c)(3) means nothing, but in the US it is very important, it means that financial and object donations to a registered charity can be tax deductible for American tax payers.

From May 2019, the Textile Research Centre, Leiden (TRC Leiden) and the Tracing Patterns Foundation, Berkeley (TPF) will be working together to raise funds for textile studies and textile craftspeople worldwide



The Tracing Patterns Foundation is a 501(c)(3) non-profit cultural organisation based in California and headed by textile scholar and curator Dr. Sandra Sardjono. All financial and object donations made through the TPF are tax deductible for US tax payers.

With this wonderful partnership, donors are now able to support the TRC Leiden in two main ways:

- US-based donors may donate via the TPF: the relevant donation forms can be found at <https://tracingpatterns.org/donate.html>.
- Financial donations should be made out to the Tracing Patterns Foundation with a pledge statement mentioning the “TRC Leiden fund”.
- Donations of actual objects through the Tracing Patterns Foundation, and with 501(c)(3), must be pre-arranged through the TRC Leiden (info@trcleiden.nl).

And we already have had a donation of Nigerian textiles from Prof. Joanne Eicher, one of the world’s leading authorities on dress and identity and a specialist in African textiles and garments, and those from Nigeria in particular. We are very honoured that Prof. Eicher has so kindly given these pieces. They are available for viewing via the TRC Collection online (TRC 2019.1350 – TRC 2019.1364).

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 2019 three exhibitions were held in the TRC Gallery, *Velvet!*, *Out of Asia* (a pop-up exhibition), and *Socks&Stockings*. Further details about these exhibitions can be found below.

TRC Shop

The activities of the TRC are also supported by the TRC shop. The shop sells items relating to

dress and textiles, including new and second hand books, and particularly objects relating to textile production such as fibres, hand spindles, 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. These postcards are currently only available from the TRC. The shop now also includes a wide range of beads suitable for embroidery and for Dutch regional dress (*klederdracht*). The shop is managed by Beverley Bennett.

The TRC's Website

The Stichting has its own website, www.trc-leiden.nl, which was designed by Joost Kolkman (<http://www.joostkolkman.nl>). The site carries a wide range of information about the TRC, including its aims, annual reports, donation information, possibilities to loan objects or to hire complete exhibitions, and short items of current interest. The website information is given in both Dutch and English. The website is kept up-to-date by Willem Vogelsang who, throughout 2017 has been continually adding new items, removing old items and working on the TRC's big digital project *TRCNeedles* (see below).

The TRC also has a QR code, which links directly to the TRC website:



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. By the end of 2019 there were over 9000 followers of TRC Facebook. 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 2019 Shelley Anderson also ran Pinterest for the TRC. Pinterest features images of textiles and garments from the TRC's collection and activities

Please feel free to sign on to either of these initiatives.

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 2019 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 Online Activities

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

TRC Collection: work is progressing on bringing the TRC Collection online, but over 27,000 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 online to the general public in August 2015. Since then over nearly 4000 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).



Studio portrait of a young German sailor (late 19th century, TRC 2019.0067).

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, please do not hesitate to get in touch with us.

TRC Needles: *TRC Needles* is a digital encyclopaedia of decorative needle and has now been online for just over six months. Needles currently includes nearly 2000 entries and more and more information and partners are agreeing to help with the entries and providing information and/or photographs. We range 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 nearly 4000 registered books relating to textiles and dress. Thanks to the generosity of people there are about another 1000 books that need to be registered. Many of these books were catalogued in 2019 thanks to the efforts of various volunteers, especially Marieke Roozeboom and Karin Winkel.

The library is divided into the following sections:

- General reference book
- Museum collections, displays, conservation 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 interest 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.

Various books were described for the 2019 Books Showcased and an 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.

Book donations and the TRC Shop

Throughout 2019 the TRC was also given donations of books. In some cases, these were duplicates and the donors kindly agreed that these might be sold in the TRC shop in order to support the activities of the TRC.

Some notable events of 2019

There have been various events taking place at the TRC in 2019, some small, some large.

Munich students visit TRC

On the 3rd January 2019 we received an email from Laurin Stöckert about a group of students from a student association of Near Eastern Archeology based at Ludwigs-Maximilian-University Munich (Germany). They are visiting Amsterdam and Leiden for a few days and will be visiting some departments of Leiden University as well as various museums. Laurin asked if it was possible for them to come to the TRC to talk about archaeology, role of textiles and dress, etc. There were

students ranging from first-year BA to PhD levels



Group of students from Munich visiting TRC, Friday, 4th January 2019.

Fortunately, I was at the TRC on the 4th January (Friday morning administration....) and was able to welcome them. The group stayed for two hours and we discussed and described the work of the TRC, the reason for the (active/holding) collection, and the meaning of Dress and Identity, both past and present. It was a really enthusiastic and fun group with lots of good questions and a feel for textiles and dress! If they are representative of the next generation of Middle Eastern archaeologists then there is a lot of hope for textiles. What a wonderful start to 2019!

Leiden Mayor visits the TRC

On Friday, 8th March we had a special visitor v to the TRC namely Henri Lenferink, the Mayor of Leiden. He had heard from various sources about the TRC and what we do and had decided to see exactly what was happening – and it was far more interesting than he had expected! The Mayor is an historian by training and quickly understood what the TRC was doing, the significance of the broad and diverse nature of the **Collection** and its **online catalogue**, and the importance of the stories behind the many objects housed there. It is clear: more and more people are listening to the language of dress and textiles.



The Mayor of Leiden, Henri Lenferink

On Friday, 8h March This morning saw a visit to the TRC by Henri Lenferink, the Mayor of Leiden. He had heard from various sources about the TRC and what we do and had decided to see exactly what was happening – and it was far more interesting than he had expected! The Mayor is an historian by training and quickly understood what the TRC was doing, the significance of the broad and diverse nature of the **Collection** and its **online catalogue**, and the importance of the stories behind the many objects housed there. It is clear: more and more people are listening to the language of dress and textiles.

Various items were shown to the Mayor, including the **Leiden Hat**, which dates to the late eighteenth century and was made in Leiden, and from the Second World War we showed him a **feestrok** that commemorates the liberation of Holland in 1945, and a **handkerchief**, with the embroidered names of female collaborators with the Germans, who had been interned in Stads kanaal (Groningen) in 1945. These two textiles represent **two different stories** about war-time Holland. The Mayor also admired some of the **Nepalese textiles**, which were donated on behalf of the late Susi Dunsmore by her executor.

The Mayor had checked out the TRC's website, but as so often happens reading about

the TRC and actually experiencing it are two different matters! The TRC is a valuable asset for Leiden, once described as a secret treasure trove, but one that is receiving more and more attention and is being recognised as a fantastic resource for a broad public, both in Leiden and elsewhere in the world. However, with the rapidly expanding collection and library, and the growing number of lectures, workshops, gallery exhibitions etc., the present premises are no longer sufficient, and more space is urgently needed. The Mayor noted our need for larger premises. We are in total agreement. Gillian Vogelsang

International Women's Day



International Women's Day, 8 March 2019, Moniek van Sandick to the right, and Gillian Vogelsang to the left.

The 13th March 2019 was International Women's Day, and the TRC had a surprise visit from Moniek van Sandick, who is running for the Provincial Council of Zuid-Holland at the forthcoming elections in The Netherlands.

She handed me with a large and exuberant bouquet of flowers to celebrate women's activities and participation in culture.

Moniek was one of the first volunteers at the TRC and continues to have a great interest in our activities. For a long time, she was a member of the municipal council of Leiden.

Visit to Dubai

During the weekend of the 17th -19th March 2019 Willem and Gillian Vogelsang went to Dubai. The main focus of the weekend was getting to know Dr. Reem El Mutwalli of the **Zay initiative**. She is an amazing, enthusiastic colleague with a passionate love and knowledge of textiles and dress from the Gulf region.



Reem El Mutwalli (left) and Gillian Vogelsang (right), at the new Friday mosque of Abu Dhabi, Monday 18 March 2019.

During the intense two-day meeting, some of the discussions took place in a car travelling between various venues, including going to the emirates of Sharjah and Abu Dhabi. In Abu Dhabi we had the chance to visit the beautiful Friday mosque (while the Abu Dhabi Louvre was closed).

The main themes of the visit. Dr. Reem is a very active business woman used to living within the art/cultural world, as well as being very used to move in both the Arab and European environments and she understands the differences (as well as explaining them).

One of the many questions raised was concerned with how the Zay Initiative and the TRC could work together to raise international awareness of Arabian Peninsular dress. Various possibilities are being explored and as more details and information become available we will let you know. One thing that is clear: Another visit to Dubai is being planned, but perhaps not during the summer months, when we 'Northerners' would simply wilt in the hot, humid conditions of the Gulf.

Los Angeles, 21-28 April 2019

Gillian Vogelsang

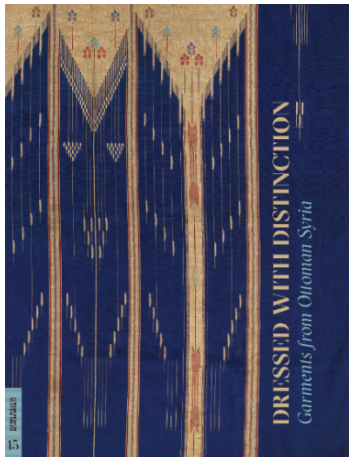
At the end of April 2019 Gillian Vogelsang spent a very busy week in Los Angeles, US, working at the Fowler Museum, UCLA, and talking with textile enthusiasts and visiting various collections, museums and art galleries.

One very unusual aspect of the trip was that David and Elizabeth currently have two exhibitions running, about very diverse groups of textiles originally from their private collection, at two different LA venues. There is a Central Asian ikat exhibition at the Los Angeles County Museum of Art (LACMA) called 'Power of Pattern' (curated by Clarissa Esguerra) and the '**Dressed with Distinction**' exhibition at the Fowler Museum, about Ottoman Syrian clothing.



Entrance to the Fowler Museum and exhibition, with in the centre a poster of the 'Dressed with Distinction' exhibition.

My trip was the culmination of several years of work by various members of the Fowler Museum, co-ordinated by curator Joanne Barrkman, with David and Elizabeth Reisbord and myself. The project revolved around a donation of some Ottoman Syrian garments to the museum by David Reisbord. They included items of attire from the late 19th century to the 1930's.



Dressed with Distinction, Fowler Museum 2019.

The main focus of the collection is a range of *abayas*, which are cloak-like garments that are worn in both public and in private by men, women and children. The garments are on display in the Fowler Museum from the 17th March to the 18th August 2019. They also appear in a beautifully illustrated catalogue (with some amazing garment photographs taken by Don Cole).

As part of the celebrations around the exhibition I was asked to give various presentations at the museum, including an informal talk for museum staff and a formal lecture on the 27th of April for a general audience. Over 150 people came to the lecture and many, understandably, were stunned by the beauty of the garments, but also very surprised about the long history of Syrian textile production, the international nature of the trade in raw materials, textiles and garments, and the sad fact that due to the current civil war in the country, this ancient tradition has probably come to an end.



David and Elizabeth Reisbord, Los Angeles, April 2019.

In addition to the activities surrounding the Ottoman Syrian garments, I was also asked on Wednesday (24th April) to give a talk about Levantine embroidery, namely the embroidery styles, techniques and uses from Syria, Jordan, Lebanon, Palestine and northern Egypt. I could talk about a colourful, surprising and stimulating range of embroideries (not that I am biased of course).

An unexpected bonus of seeing David and Elizabeth, is that David has very kindly given the TRC a selection of mainly Syrian textiles and garments. These items will really help in building up the Cultural Ark for Syrian textiles, which the TRC is actively engaged in building up. These and the other items given by David will be photographed and catalogued by the end of May and can be viewed via the TRC Online Collection. I would like to say a very big 'Thank You' to both David and Elizabeth for all their help and kindness to me, they are lovely people!

Acquisitions, Purchases and Gifts

The TRC now regards it as normal for people to pop in every week with items for the collection. In 2019 we were able to add 3495 ‘new’ items to the database.

But what is the TRC’s collection policy? Considerable time was spent in 2019 thinking about and defining the nature of the collection, how it is to be used and the collection policy in general. The phrase that most closely catches the ‘spirit’ of the collection is ‘a broad-based encyclopedic collection’, which means we do not specialise in one small area of textile and dress studies, but we reflect textiles and dress in all their glorious depth and width. A large and complicated task, but one that is filled with inspiration..

There are two main factors that make the TRC Collection a little different from some 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. Something that may look ‘ordinary’ takes on a new dimension when its social, economic context – the story behind – is taken into consideration.

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 2019 the TRC Collection included items from about 150 of these countries. So the TRC Collection is beginning to truly reflect the diversity of the world of textiles and traditional dress.

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.

To help people understand the diversity of the TRC Collection, the database of the collection has gone online on 1st July 2016. Since then we have added thousands (literally) of items. Not every item is described in great detail (there are over 27,000 items after all), nor are there photographs of everything. But every week new details and images are added and after two years, all items will be fully described and provided with one or more photographs.

The following descriptions of some of the items added to the TRC Collection in 2019 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.

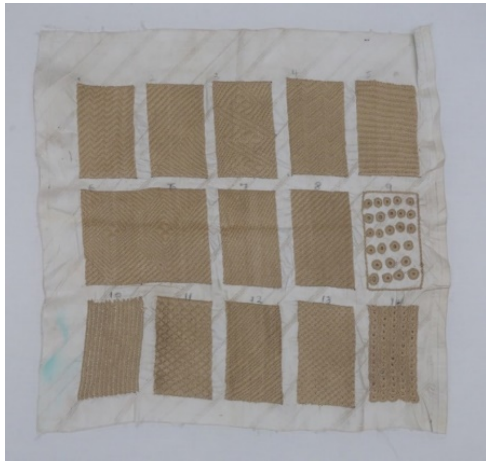
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The Queen Amina embroideries from Nigeria

A few days ago a small package arrived from Nigeria that contained two **embroidered samples**. The samples were organised, especially for the TRC, by Hassana Yusuf and made by Fatima Haruna and Ramatu Sani of the Queen Amina Embroidery group from among the Hausa in northern Nigeria. The samples were made for the *Encyclopedia of Sub-Saharan African Embroidery* (due in 2020; Bloomsbury Publishers, London). The samples are made on locally available **cotton** damask cloth using a thick cotton thread. They are hand embroidered in a variety of stitches, including **decorative darning stitch**, **open chain stitch** and **buttonhole stitch eyelets**.

One of the samples (**TRC 2019.0096**) is made of blue cloth and includes twelve different

patterns. The other sample (2019.0097a) is made of white cloth and includes fourteen different designs in three rows and all are used for Hausa embroidery, especially the men's gowns. The names of the various designs are given, either written directly on the sample, or on a separate piece of paper (compare TRC 2019.0097b).



Sample of white damask cloth with fourteen embroidery patterns, Queen Amina Embroidery group, Nigeria, 2019 (TRC 2019.0097).

The designs on the white cloth sample are:

1. *Wala wala* ('very well')
2. *Ramatu Sani* one of the embroiderers of the Hausa sampler (2018; photograph by courtesy of Hassana Yusuf, Queen Amina Embroidery). *Rufin azara* ('the roof of fasting')
3. *Dagi/sarka*
4. *Kafe* (Café)
5. *Tsaiwa* ('Stupidity')
6. *Rufin Azara me* ('Silver cover me')
7. *Sawan kusu* ('Get up with you')
8. *Bille* ('Ball')
9. *Tiki* ('Get')
10. *Surfani*
11. *Gidan suga*
12. *Tsani* ('Tsunami')
13. *Sawun kusu* ('Knitting a hole')
14. *Ciko*

What is the Queen Amina Embroidery group? Northern Nigeria is well-known for the production of large robes known as *babban riga*, which are traditionally decorated with hand embroidery (*dinkin hannu*) on a ground of cotton damask cloth. Until the 1970's the embroidery was normally carried out by men,

then women started to embroider the *babban riga*. Various embroidery groups for women were formed. At first they made men's embroidered caps (*hula*) and later men's robes.

They took up the embroidery of men's robes because the increase in the local economy meant more and more men wanted these garments, but there were not enough (male) embroiderers. Women could work at home, so keeping up the traditional seclusion of married women, while bringing in an income for their families.



Fatima Haruna at work on a piece of Hausa embroidery. She was one of the embroiderers who worked on the samplers (2018; photograph by courtesy of Hassana Yusuf, Queen Amina Embroidery).

Queen Amina Embroidery was started in 1994 in the northern Nigerian city of Zaria. They are called after a sixteenth century ruler of the Zazzau Emirate (in what is now northern Nigeria), Queen Amina. The group initially included fifteen skilled embroiderers. Since then they have been going from strength to strength and the number of embroiderers has increased. They have also had exhibitions in various parts of Africa as well as the United States, including the 2016 International Folk Arts Market (IFAM) in Santa Fe, New Mexico.

The Queen Amina embroiderers are now producing a wide range of garments and household objects that are decorated with traditional Hausa embroidery. They are certainly a group to be watched and supported by those interested in the continuation of different forms of hand embroidery in general.

The Queen Amina Embroidery group can be contacted via Hassana Yusuf (hassanayusuf73@gmail.com) or Dr. Elisha Renne (erenne@umich.edu).

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Two Chinese dolls



Chinese male doll, 1920s or 1930s (TRC 2019.0194).

During the first week of February the Textile Research Centre enriched its collection with two interesting pieces: a couple of wooden Chinese dolls.

Normally the TRC does not take dolls but there was something about them that was intriguing. They came with the information that they dated to about 1900 and were intended to be used for funeral purposes.

One of the dolls is male (TRC 2019.0194) and dressed in Chinese style garments, including an embroidered gown in violet silk decorated with an embroidered vase of flowers and a typical black silk cap (see for example TRC 2004.0087) on his head.



Chinese female doll, 1920s or 1930s (TRC 2019.0195).

The second doll is female (TRC 2019.0195) and also has an embroidered gown in tangerine orange silk and decorated with flowers and butterflies. She is also wearing a large collar edged with fur. Her face covered in white make-up and she has prominent red lips. Her headdress is quite elaborate.

This type of doll is usually known in the Western world as a 'Chinese Opera Doll', although it would seem that they were not related with opera theatre at all. Instead it would appear that such dolls were associated with the many orphanages opened by various Christian missions in China. In fact, in the 18th and 19th centuries, numerous missionary associations from Northern America and Europe active in the country to promulgate Christianity.

Among their initiatives was the establishment of many orphanages, in order to host abandoned or orphaned children in major cities of the country, such as Shanghai. The dolls were given to girls in the orphanages who crafted their dresses and embroidered them, in order to raise money for the maintenance of the orphanage itself.

Unfortunately, due to the lack of information about these two dolls, it is difficult to allocate them to a specific city or missionary activity.

What is clear is that more research needs to be carried out to understand the economic and social history of this ‘small’ aspect of Chinese material culture.

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Collection of Nepalese textiles donated to the TRC Leiden

In February 2019 the TRC received a collection of Nepalese textiles, which were donated on behalf of the late Susi Dunsmore by her executor. The textiles were collected in Nepal from the 1980's to 2013. On Thursday morning (27th February 2019) the textiles and related items, including several looms, arrived at the TRC.

A team from the TRC spent a month working on a basic catalogue and photographing all the items, and getting all the items online. A more detailed catalogue and an online exhibition are planned.

There are over 1000 individual items in the collection, including raw fibres, spinning and weaving equipment, and samples of dyed, woven, embroidered and knitted textiles, as well as complete garments and headgear for men and women. There is, for example, a wide range of Himalayan nettle textiles in a variety of different weaves (including leno) and embroidered textiles carried out with orchid stem threads.



TRC colleagues going through the recent arrival of the Nepalese textiles.

But who was Susi Dunsmore and why is this collection of Nepalese textiles so significant? The following bibliography was provided by the Dunsmore Trust:



John and Susi Dunsmore

Susi Dunsmore has long been interested in textiles. This interest grew as she accompanied John to Belize and The Gambia (1973), culminating in their work on sustainable development in Nepal. In eastern Nepal they encountered strong weaving traditions. In Dhankuta, women produce a colourful fabric, Dhaka cloth, and in Sankhuwasabha they spin and weave *allo* (the Himalayan giant nettle, *Giardinia diversifolia*).

Susi worked with the local women to develop their skills and to introduce money-making products. She is remembered for her assistance and friendship, as Allo Didi, meaning ‘Nettle Sister’.

On John’s retirement in 1987 they moved to Great Bookham, Surrey where Susi became a mainstay to the United Reform Church. Her book *Nepalese Textiles* was published by the British Museum in 1993. At the age of 72 she was invited to lead a workshop in Qinghai province, China.

Susi was an authority on Nepalese textile traditions which she first recorded in two booklets, published in her handwritten text, with her own line drawings and photographs, namely: *Weaving in Nepal* (1983), which is

mainly about Dhaka weaving and *The Nettle in Nepal* (2006).

She was born in Charlottenburg, Berlin to Margarete (née Hickman), a telephone operator and Julius Heinze, a bank clerk. After attending art school in Düsseldorf, in 1958 she was invited to teach at a teachers' training college in Kuching, Borneo (Kalimantan) where she wrote handbooks on art education. There she met her future husband, John Dunsmore, who was working in the department of agriculture who developed her appreciation of indigenous cultures.

After John's death in 2001, Susi continued to help Nepalese craftswomen. As a member of the London Guild of Weavers, Spinners and Dyers, she organised a competition to produce new designs for nettle fibre. This led to several guild members going to Kathmandu in 2004 to run a workshop for women from Sankhuwasabha.

To continue this work and in memory of her husband, Susi set up a charity, the John Dunsmore Nepalese Textile Trust. The Trust had links with students at the Royal College of Art, for which Susi set up a travel scholarship. Susi also supported the Nepal Leprosy Trust, arranging fundraising exhibitions/sales and concerts at the United Reform Church featuring students from the Yehudi Menuhin school in Surrey.

Other church activities included commissioning a window from glass artist Sabrina Can't and wall hangings from Angus Williams, which Susi wove with Ang Diku Sherpa, a friend since 1984, members of the congregation and her sister Gisela Horsnell. Susi's final book, *Notes on Nepal's Creative Basketry* (2016), was written again in her own handwriting and with her own diagrams.

Ribbons and sequins

Shelley Anderson

At the end of May two new TRC acquisitions organised by Shelley Anderson give a good illustration of the diversity of the TRC collection. Below is her report about these objects.



Ribbon shirt commissioned for the TRC from textile artist Jennie Kappenman (TRC 2019.1605).

The first object is a ribbon shirt that was commissioned expressly for the TRC from textile artist Jennie Kappenman (Red Lake Ojibwe). A ribbon shirt is a pan-American Indian garment "worn by men and women, generally on special occasions or ceremonial purposes. It's a way for us to represent ourselves in a nice way to our communities or spiritual practices," writes Jennie.

The shirt's origins are thought to be in North America's Great Lakes region. French and English traders introduced silk ribbons in the 1700s, and also open neck, pull-over shirts originally of linen or cotton. By the 1800s many indigenous men wore ribbon shirts rather than the traditional buckskin shirt. The TRC's shirt is black polyester, with ribbons in the colours of the Four Directions: red, yellow, black and white. A machine-stitched appliqué of a buffalo represents the Ojibwe and Dakota territories that make up the US state of Minnesota.

The second acquisition is a donation from the Amsterdam drag queen Jennifer Hopelezz. Or rather, the drag activist or 'dragtivist', as Jennifer uses the attention she gets as a man dressing up as a woman to promote LGBT+ equality and to fight discrimination against people with HIV. The drag costume featured is a teddy made of factory produced black net, embellished with a floral design of silver-coloured sequins.



Teddy donated to the TRC by Jennifer Hopelezz, drag-queen from Amsterdam (TRC 2019.1621).

It was made for Jennifer by Spanish designer Sergio Pedrero Santos, who also known the drag queen Lola Veneno.

This costume and others will be featured in an upcoming TRC digital exhibition to commemorate the 50th anniversary of Stonewall. In June 1969, when police raided the New York gay bar called Stonewall, customers unexpectedly fought back. The area around the bar was barricaded and traffic shut down for almost three days as more gay, lesbian and transgender people from around the city gathered to protest discrimination. The modern movement for LGBT+ rights was launched. The first LGBT+ Pride March took place the next year, to mark the first year anniversary of Stonewall.

Sampler by Mary Anne McMurray dated 1866 Gillian Vogelsang



Sampler made by Mary Anne McMurray in 1866, Ireland (TRC 2019.2023).

The TRC Leiden acquired at the beginning of September 2019 a **sampler** (TRC 2019.2023) worked in 1866 by a girl called Mary Anne McMurray, who went to the Mullabrack Church School, in Co. Armagh, Northern Ireland.

Mary Anne McMurray may be a girl with the same name who was born in Drumachee, near Mullaghbrack, in 1856. This would make her ten years old when the sampler was stitched. The stitching, it should be added, is consistent with embroidery of a school girl of that age. If this identification is correct, then she went on to marry Wallace Coburn (1828-1906) and had three children. She died in 1897 at the age of 41 and was buried in Lisnadill, Northern Ireland.

Mullabrack Church School was a Protestant primary school in the town of Mullabrack. The building still exists, but no longer used as a school.

The sampler now in the TRC Collection is made from an open weave linen ground and worked in cross stitch using worsted yarn in various colours. The main feature of the sampler is a text called 'Sacred Poetry', which

is worked in a black wool thread, again using cross stitch.

- SACRED POETRY
- JESUS PERMIT Thy gracious Name to stand
- As the first effort of an infant's hand
- And as my fingers o'er the canvass move
- Engage my tender heart to seek Thy love
- With Thy dear children let me have a part
- And write Thy Name Thyself upon my heart
- For Christ can all my sins forgive
- Can wash away their stain
- And fit my soul with Him to live
- And there for ever reign

This was a popular verse during the 19th century and used for many English language samplers, now housed in a variety of British and American museum collections.

One of the earliest examples of the poem was published in *The Evangelical Magazine and Missionary Chronicle*, vol. 6, 1798, p. 220 (London). There are no name or initials given with the poem. The poem was also published in various other books of the period, where it was called "For a young Lady's sampler".

A tantalising hint as to who wrote the poem is given in a book published in 1830 called *The Girl's Week-Day Book* by Dorothy White (London), who noted in Chapter III ('Samplers and Copy Books'):

"Also the following lines, written by a worthy minister, for a young lady's sampler. I knew the good man from my childhood; and though the lines were not written for me, I felt additional pleasure in having worked them when I found they were written by him" (White 1830:58-59). Unfortunately, no further details were given.

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New additions from Iran, Mexico and Guatemala

Gillian Vogelsang

On Tuesday, 20th August 2019, two boxes arrived last Friday (16th August 2019) from the USA, with some very different stories. The first box contained a small group of Iranian and Afghan garments that date from 1972-1975

(TRC 2019.1853a-1867). They were donated by Maryan Koehler. Some pieces were actually worn by Maryan at the time, while others were given to her when she worked in the country. More specifically, she was with the US Peace Corps teaching at the University of Isfahan, and between 1973 and 1975 she was at what was then called the Rezaiyeh College of Agriculture (now called Urmia University, in the northwest of the country) as a professor of English.



Nigar Shukri and Maryan Koehler dressed in Kurdish clothing from the area of Urmieh, northwestern Iran (1974 or 1975).

Maryan Koehler sometimes dressed in Kurdish clothing from the area. The Kurdish garments were given to her by her friend Nigar Shukri. Maryan Koehler is now tidying up and has been looking for a suitable home for her items. After looking on the internet she felt that the TRC Leiden understood these pieces and would make them available to a wide public.



Detail of a hand-embroidered huipil from Patzicía, Chimaltenango, Guatemala (Knobler donation; TRC 2019.1840).

The second group of textiles (TRC 2019.1837-1849) helps to fill a ‘gap’ in the **TRC Collection**. Thanks to the generosity of Chuck and Carolyn Knobler, USA, we have been given a selection of *huipil* (women’s tops) and a shawl from Guatemala and Mexico. Most of these pieces date to the latter half of the 20th century and are made from locally woven cloth (back strap looms). They are decorated in a variety of techniques and styles, including woven and embroidered forms. Some of the embroidered examples will be used in a future publication about hand embroidery from the Americas.

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A hidden 19th century quilt

Beverly Bennet

In October 2019 the TRC recently received a donation of a simple and unassuming utility quilt (TRC 2019.1826). It has a colourful top that is made from two lengths of fabric. This top is printed with a design mimicking a patchwork of half square triangles in a pinwheel arrangement. The two lengths are joined along their length by machine.

The backing of the quilt is different. It consists of simple feedsacks joined together. It is hand quilted in a basic Baptist Fan design. Because of the fabrics and the slightly coarse hand quilting thread, we have dated the quilt to about 1920-1930.



Early 20th century American quilt, with a mid-19th century quilt hidden inside (TRC 2019.1826).

However, on examining the quilt, we realised it was unevenly ‘lumpy’ inside, which was a bit unusual and so we carefully unpicked a small corner of the quilt to see what was going on. We discovered an older quilt inside! More unpicking revealed a worn, tattered quilt that had been made from even older, recycled blocks.

The Hidden Quilt consists of bits of old shirts, dresses, etc., of a mid-nineteenth century date, which were recycled into diagonally string-pieced (a method of using long, narrow pieces of fabric), 5 inch squares and joined into sets of four, making (roughly) 10 inch blocks. It is hard to know whether the blocks were used for making a quilt straightaway, but at some stage the blocks were joined, by machine, with used and patched denim pieces as sashing and more shirtings as corner posts. It was backed with a purple ticking type fabric and was then hand quilted in the Baptist Fan pattern with 5-6 stitches per inch as the cotton filling and the ticking is quite thick.

The Hidden Quilt had a long life, because it was well used and in tatters at the edges. There was clearly some damage that was repaired with a machine-sewn patch and, since the sewing machine dates from about 1860, we know the repair must have happened after that

date. When exactly the Hidden Quilt was made, remains a moot point.

Finally, the Hidden Quilt was recycled into the utility quilt we received, interestingly being quilted once again with the same pattern, in the same style and with virtually the same type of thread – could it have been recycled by the same person, for the third time, but some fifty or so years later? The quilt, including its Hidden Quilt, will be on display in the forthcoming TRC gallery exhibition on the history of American quilts, opening in February 2020.

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In December 2019 there was a donation by the Wijnsma Family of a selection of garments that date from the late 19th century until the 1970's. Three items in particular stand out, namely a jacket (TRC 2019.2801) made from black moire silk and decorated with black glass beads (late 19th century).

Secondly an American dress (TRC 2019.2804) from the 1920's that is made of brown velvet and decorated in the 'Cherokee' manner with beads and tassels (an interpretation rather than a copy, and one that was fashionable in the 1920's).



1970s chiffon dress from the House of Dan Lee Couture (TRC 2019.2803a).

Finally the TRC received a dress and cape (TRC 2019.2803 and TRC 2019.2903b) designed by the American fashion designer, Dan Lee. It was hand painted by Hyacinth, a well-known artist working in America from the 1970's, and who included royalty and film stars among her clients.

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The Leidsche Katoenmaatschappij

Willem Vogelsang

In mid-October, the TRC was given a cotton cloth of 89 x 51 cm, which was made by the Leidsche Katoenmaatschappij in 1923 (TRC 2019.2383). We soon discovered that a similar cloth is housed in the Lakenhal Museum, Leiden (acc. no. 9067). It is decorated with printed texts and printed copper engravings. The cloth is a powerful reminder of the rich history of Leiden as a historic textile city, and the TRC is therefore very proud to have been donated such a cloth.



Advertisement on cotton of the Leidsche Katoenmaatschappij, 1923. TRC 2019.2383

The cloth is in fact an advertisement for the Leidsche Katoenmaatschappij and what it

could produce. It tells the world that the firm could print cloths in various sizes, in various colours, to celebrate the 25-year jubilee of Queen Wilhelmina (r. 1898-1948) as the reigning monarch of The Netherlands. The *Leidse Katoenmaatschappij* was based in Leiden, and its factories and offices were located between the Herengracht and the Zijlsingel. Actually, not far, some ten minutes' walk, from the present premises of the TRC.

The company originated in Lier, Belgium, where it had started operations in 1756 under the name of De Heyer en Co. The firm moved to Leiden in 1835 and some ten years later was acquired by Louis Driessen, who rapidly expanded the company and who later passed the company on to his sons.

The company was particularly famous for its use of 'modern' dyes and dyeing techniques. One of the sons, Felix Driessen, spent some time in Mülhausen to learn about the use of artificial dyes. In the years that followed he also travelled to the Dutch East Indies and America (for more information on the Driessen family, see the [pertinent report in *Erfgoed Leiden en Omstreken*](#)).

At the end of the 19th century it was the largest textile firm in Leiden, and it employed some one thousand people. In later years, and especially with the First World War, which stopped the import of cotton from America and yarns from the UK, the company lost its position and by the early 1930s production was stopped, and in 1936 the company was liquidated and soon after the buildings were pulled down.

The text on top of the cloth tells: *Wij brengen in dit Jubileumjaar het portret van H.M. de Koningin in den handel gedrukt op Vaandeltjes van 69-82 c.m.* (In this jubilee-year we are producing a portrait of H.M. the Queen, printed on pennants of 69-82 cm). [A copy of such a portrait](#) produced by the Leidsche Katoenmaatschappij is housed in the Lakenhal Museum, Leiden.

The text at the bottom of the cloth reads: *Oranje grond met zwart omlijst, die wij voor feesten in uwe speciale aandacht aanbevelen. Ook brengen wij in herinnering ons nationaal doek in één, twee, drie en viervlags 70 c.m., 110 c.m., terwijl wij steeds ruim voorzien zijn van Rood, wit, blauw en oranje Uni katoen.* (Orange-coloured ground with black frame, which we recommend for your festivities. We also remind you of our national flag in groups of one, two, three and four, of 70 and 110 cm, and we are always well stocked with red, white, blue and orange plain coloured cotton).

The two illustrations are surrounded by four texts: *Opgericht te Lier 1756. Verplaatst naar Leiden 1835. De Leidsche Katoenmaatschappij. Voorheen De Heijder & Co.* (Established at Lier, 1756; Relocated to Leiden, 1835; The Leiden Katoenmaatschappij. Formerly De Heijder & Co).

The illustration to the left shows, behind a raised curtain, Minerva working at a loom. In the foreground are five children with a vat filled with a dyeing or starching liquid, with printed stretches of cloth, and a tray with thread shuttles. The accompanying tekst says: *Dat Konst-Fabrieken weer in vollen luister staan, En dus met Neering en Hanteering t'zamen gaan.* (May workshops again be flourishing, and in that way go with trade and manufacturing).

The illustration to the right shows a printing workshop for paper and cotton. A man uses a hammer and a printing block to place designs on the cotton cloth. There is also a man working on a printing press. Stretches of cotton are drying on racks from the ceiling. The text says: *D'Een drukt Papier, en d'aâr Catoen, En beiden is 't om poen te doen.* (One prints paper, the other cotton. Both do it for the money). The text at the bottom right also tells us where the copper engravings originated, namely in the *Historische en Geografische Konst en Reisalmanak* of 1753.

Both illustrations and accompanying texts are also found on another advertisement of the same firm, dated 1918, now housed in Museum De Lakenhal, Leiden ([acc. no. 1703](#)). Another, older cloth with a similar design is housed in the museum under [acc. no. 9062](#).

TRC Reference collections

As noted earlier, we spent a lot of time and energy in 2019 defining the nature of the TRC Collection and our collection policy. It was decided that we had a ‘broad-based encyclopediac collection’ and as such the building up of various reference collections to help with the identification and cataloguing of a wide range of objects was essential.

The Reference collections will include:

- Woven
- Printed
- Embroidered (hand)
- Embroidered (machine)
- Raw fibres
- Preparation equipment
- Spinning equipment
- Weaving equipment
- Dyeing equipment
- Sewing equipment
- Fastenings
- Embroidery equipment
- Lace equipment
- Miscellaneous

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Lace reference collection

In addition to the above reference sub-collections the TRC is also building up a lace collection, which includes an wide variety of hand made laces, as well as machine laces.

The TRC lace collection will be used for lace identification workshops (see below), as well as for publications about the history of lace in

general, and needlelace in particular.

Dino-lite microscope and the TRC Leiden

Gillian Vogelsang

We have been talking for some time at the TRC about getting a digital microscope for our work with various archaeological and historical textiles, in particular for basic fibre identification, as well as weave, print and embroidery analysis. We are also curious about what caused particular types of (past) damage to the structure of some of our textiles (insects, mould, etc). More specifically we were looking for something that has a magnification of between x25-250, can be used to take publication level photographs (at least 1200 ppi) and with a magnification that is easy to adjust.

But the main question was: which microscope? There are various forms on the market, with a wide range of prices. In July 2019 Eric Boudot gave a demonstration of the Dino-lite microscope at a workshop held at the TRC as part of the [ICAS Asia Conference](#). Based on his presentation it was decided to obtain one of these microscopes as it clearly works well with the type of textiles we are working with. One thing I was particularly impressed with was the very light-weight nature of the microscope and stand. It will not be a problem to have it in hand luggage when travelling!

Thanks to the generosity of a Friend of the TRC, we have the funding to buy a suitable microscope and equally importantly, a good quality stand that we can use to easily make minute adjustments in the height of the microscope. We contacted Michel van Rooijen of AKB Longs, a company in Zouterwoude-Rijndijk, which is very close to Leiden and they kindly agreed to give us a demonstration of the Dino-lite AM4515ZT, how it works, with a discussion concerning the advantages and disadvantages.

A group consisting of archaeologists, students, depot managers, as well as the librarians from the TRC came to the demonstration and were able to ask a wide range of questions. We used various textiles from the TRC Collection, including flat textiles (a piece of mummy cloth, some Dead Sea Scroll textiles), as well as a **Macedonian knitted sock** with metal thread cuff to give a range of materials and textures. I have borrowed the microscope for a week to see how it goes, and, as it stands at the moment, we are going to get one. But I think we will be getting one that can take 5 mb images rather than 1.5 mb that was demonstrated because of publication requirements. I am also looking forward to using it with the work on more detailed analysis of the **medieval St. Petrock's Pall** in Exeter Cathedral, as well as looking at various items in the TRC Collection.

TRC Courses and Workshops

2019 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 is the establishment of the Wednesday workshop series.

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TRC Leiden, Intensive Textile Course

The TRC's intensive textile course was held three times in 2018, April, September and October. Participants for the courses came from a variety of countries including 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.

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TRC Intensive Textile Course: A personal observation



TRC Intensive Textile Course October 2019: Fibres dyed with a range of natural dyes and mordants. Photograph: Anna Novitzky.

Anna Novitzky attended the TRC Intensive Textile Course last October. She works for the British journal *Nature* and she sent us the following blog:

"I'm a textiles hobbyist. I knit, crochet, spin — anything involving fibres, I want to try. I've dabbled in many techniques, but never done much systematically, or covered much theory. I wanted to change that, to know how things work. The TRC course seemed the ideal opportunity to learn.

Over the week, we moved on to fibre preparation, spinning with various tools, dyeing, 'inventing' the loom, weaving, exploring non-woven fabrics from leather to lace and examining printing and embroidery. Fibre dyed with a range of natural dyes and mordants. We applied what we'd learnt by handling objects from the collection, a unique and rewarding experience. It was a whirlwind of information and encounters that left me exhausted but exhilarated each day. A textile from the collection, with my chart of the pattern and my

attempt to recreate it. I did things I'd long wanted to try: combing fibre; spinning on a *charka*. Others, I'd never dreamed of, such as examining 3000-year-old mummy cloth. Identifying, charting and recreating a woven pattern gave me a huge thrill.



TRC Intensive Textile Course October 2019: A textile from the collection, with my chart of the pattern and my attempt to recreate it.
Photograph: Anna Novitzky.

Through it all, Gillian's incredible expertise and depth of knowledge blew me away. I left with a renewed commitment to studying, understanding and experiencing textiles — and with my mind whirling with possibilities."

Anna Novitzky (anna.novitzky@gmail.com)

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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, 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 Embroidering Tutankhamun's Tunic.

The popularity of the Wednesday Workshops was confirmed in 2019, when most workshop was sold out months in advance. The range of

subjects included, hand knitting, weaving techniques, naaldbinding, identification of embroidery types and prehistoric basketry techniques. More Wednesday workshops are being planned for the next few years.

TRC Gallery Exhibitions

Three exhibitions were produced in 2019 in the TRC Gallery. These were *Velvet!*, *Out of Asia* and *Socks&Stockings*. More details about these exhibitions are given below.

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Velvet! exhibition, TRC, Leiden,

22 January- 27 June 2019



Leiden council Alderman Ms Yvonne van Delft (left) and Dr Gillian Vogelsang (right) at the opening of the Velvet! exhibition, TRC, 22 January 2019

The new TRC exhibition VELVET! was opened on the 22nd January 2019 in by Alderman Yvonne van Delft, Leiden Council. Ms. Van Delft is responsible, among other things, for cultural affairs in Leiden. Before the official opening we spent a while talking about the TRC, what we are doing and how, the collection and future possibilities, before carrying out the official moments.

These consisted of Prof. Bas ter Haar Romeny, chairman of the TRC Board, giving a short

speech about the TRC, myself describing the exhibition and stressing the role of dress and textiles as a highly evolved language, with many dialects, but without words. And then Alderman Van Delft opened the exhibition. The emphasis in her talk was on diversity and how the TRC is drawing, not only a national public, but also an international audience of textile lovers to Leiden.



Postcard and postage stamp with the depiction of a 19th century painting with a woman dressed in a velvet jacket (Hungary, TRC 2018.2544).

Velvet is a rich, varied and versatile type of cloth that can be used in many different and at times surprising ways. Velvet is used for garments, covering the body literally from head to foot, and worn by men, women and children. Houses are also decorated with velvets and the material has been used for soft-furnishings as well as upholstery.

The TRC exhibition *Velvet!*, included examples of velvet dating from the late fifteenth century to the present day. There were over 100 garments and textiles, ranging from samples of cotton, linen, mohair, silk and wool velvet (some of which visitors can touch), velveteens, kuba velvets, to children's velvet garments, wedding dresses, not to mention a wide range of velvet hats! A real feast for the senses.

The luxurious character of velvet was made clear by a length of so-called Utrecht velvet

(made from mohair), and also by an example of a pressed velvet that is used in the Tweede Kamer, The Hague, for a wall hanging. There was even a sample of the velvet used to decorate the Throne Room of the Royal Palace in Madrid, Spain.

For a brief introduction to the subject of velvet, please [click here](#). For the complete list of objects that were being displayed, with direct references to the TRC online catalogue, [click here](#).



The exhibition was made possible with the help of Lunsingh Meubelstoffering en Zitmeubelrestrauratie, Leiden.

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Out of Asia Exhibition, Leiden July 2020

The 14th July 2019) saw the opening of the TRC exhibition: **Out of Asia: 2000 Years of Textiles** a pop-up exhibition that was set up to coincide with the massive International Convention of Asia Scholars in Leiden (co-organised by the International Institute for Asian Studies) and which had as its theme: Asia and Europe, Asia in Europe.



Opening of the Out of Asia exhibition, TRC, 14th July 2019 (photograph: Willem Vogelsang).

Over fifty people came to the opening of the TRC exhibition. I gave a lecture about ancient and modern textile contacts between Asia and Europe, and about the so-called Silk Roads that led from China, through Central Asia to the Middle East and on to Europe. And of course, in some cases in the opposite direction. But not only items were transported along the Silk Roads, but they also moved from India in all directions of the compass and were often transported along many maritime trade routes. Think of chintz and Kashmir shawls, and of course, the Paisley motif (*buteh*) that originated in India.

Words of welcome were also given by Sandra Sardjono of Tracing Patterns Foundation, Willem Vogelsang of IIAS, Leiden and the director of IIAS, Philippe Peycam.

Several people donated items to the TRC Collection, including a uniform dress worn by a nurse during the Second World War (1939-1945) and a child's costume of a maid that was worn to a fancy dress party celebrating the liberation of The Netherlands from the Germans in 1945. These will be used in the TRC's exhibition about textiles and dress during the Second World War, which will be held in the summer of 2020. Furthermore, John Ang presented two Malay batiks – one with turtles that represent long life – a good omen for the TRC!

Equally important, we had the chance to talk with many people about the work of the TRC, how we are expanding, needs for the short term and the long term. In other words, lots to think about.

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IIAS Conference

Apart from the exhibition, the TRC also organised a week of special events. It was intense, but great fun! Over the week we had well over 200 visitors to the TRC, who attended a regular series of workshops in the

morning and lectures in the afternoons. The visitors and workshop/lecture participants came, literally, from all over the world. The subjects ranged from Japanese and Western textiles and fashions over a 200 year period by Francesco Montuori, Malay batiks by John Ang, and three different forms of technical weave analysis, presented by Eric Boudot and Sandra Sardjono. Linda McIntosh discussed Lao textiles, and Chris Buckley gave a workshop on Asian looms and their lineage. The loom workshop on Friday 19th was followed by a talk on medieval Indian textiles excavated in Egypt (by the writer of this blog). The main practical workshops were given by representatives of *Zhuo Ye Cottage*, who came especially from Taiwan. They gave two workshops – basically an introduction to indigo dyeing. Fascinating. Many thanks to all our speakers.

On the same day as the indigo workshops (Thursday 18th July) there was a series of textile lectures at the National Museum of Ethnology, as part of the ICAS Conference. This part of the conference was organised by Sandra Sardjono and Chris Buckley.

A big word of thanks needs to go to all the TRC volunteers who have been helping prepare the exhibition and looking after participants of the workshops and lectures. Without their help it would not have been possible.

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Socks&Stockings: A world full of surprises

5th September 2019 - 19th December 2019

Every morning we put them on, those socks. Often we don't even think about it. But behind the apparently common sock there is a world full of surprises. Did you know that people in Tajikistan knit the most colourful socks of almost one metre long and half a metre wide? And that in the Middle East socks are knitted from the toe upwards, while in Europe we tend to start at the top? And that hand knitting socks has become very popular again.



Unusual socks, American stockings and Turkish slippers. Socks&Stockings exhibition, TRC, 2019. Photograph by Joost Kolkman.

The exhibition was curated by Lies van de Wege, collection manager at the TRC and a highly experienced knitter. In addition to the Texel element, there are many examples of hand knitted socks from around the world, showing different techniques, patterns and colour combinations.



The 'Wall of the Socks' at the Socks & Stockings TRC exhibition. Photograph Gillian Vogelsaang. Socks on loan from Annemor Sundbø's 'Ragpile-collection', Norway.

A major element of the exhibition were the silk stockings found in a mid-seventeenth century

wreck discovered off the coast of Texel in the north of The Netherlands. These hand knitted stockings became the focus of a special project led by Chrystel Brandenburg to study the techniques applied to knit these ultra-fine stockings.



The project was sponsored by the Prins Bernard Cultuurfonds. The exhibition will show the story of the project and the hand knitted stockings made by a group of dedicated and skilful knitters.



Rack of hand knitted socks from around the world. Socks&Stockings exhibition, TRC, 2019. Photograph by Joost Kolkman.

TRC object on display in American museum

The National World War 1 Museum and Memorial of the United States, in Kansas City, USA, has mounted a special exhibition called 'Colour of Memory'. It includes souvenirs from the war front, but also an item from the TRC Collection (TRC 2015.0422).



TRC sheet of embroidered designs for WWI postcards, on display in Kansas City (TRC 2015.0422).

It is a sheet of embroidered designs for decorated postcards, to be sent home by soldiers fighting in the war. The sheet was identified by the museum after looking at the [TRC's digital exhibition on WWI postcards](#). The interesting detail about this sheet is that the designs are dated to 1919, and were obviously prepared before the war was ended on 11th November 1918.

Online exhibitions

In addition to getting the TRC Collection online we are also working on a series of digital exhibitions that reflect the range and depth of the collection. Various old exhibitions are being re-vamped, including the one on Coptic clothing. But there will also be a series of new digital exhibitions. In 2019 we added three exhibitions.

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Digital Lace Exhibition

Lisa Dilitz (May 2019)

My name is Lisa Dilitz, and I am from Innsbruck, Austria. I am in Leiden for one year while I study for a Master's in Arts and Culture at the University of Leiden. As I am particularly interested in textiles I have been working as a volunteer at the Textile Research Centre since October 2018.

Initially my main work was to help digitalise the Iranian textile and dress collection. However, for my Master's Thesis I wanted to focus on digital fashion and textile exhibitions, therefore my task at the TRC changed a bit. Digital or virtual exhibitions are a relatively new approach to curation, which is conducted in cyberspace.



Photograph showing two pieces of lace. The one on top (TRC 2007.0559) is handmade, the one below (TRC 2007.0595) is machine made.

New technology has the potential to make collections of cultural institutions accessible, visible, broadens the audience reach, expands the physical exhibition space and provides new learning opportunities. Digital exhibitions are a credible method for cultural institutions to reach out, present their collection and share knowledge.

The TRC began to publish online exhibitions in 2017 and uses this curatorial approach to interact on a global scale. I was given the chance to create a virtual exhibition myself, which helps me to develop my own research. I have teamed up with Olga Ieromina, a volunteer at the TRC and a lace specialist. We are working together on a digital lace exhibition for the TRC website.

How did we work? Olga and I have been meeting once a week at the TRC, starting from the beginning of February. The first question was: What do we want to exhibit? We decided on presenting a juxtaposition of handmade lace and their machine made imitations. We went

through the TRC collection and found some suitable matches. For multiple sessions we were narrowing down the examples to seven pairs and carried out the necessary research. Thereafter we wrote the text labels.

I discovered that after writing the labels, the processes of implementing a physical or digital exhibition take a different path, and we started on the digitalisation process. Olga and her husband took high quality photographs of the laces. The images of the objects were uploaded on a computer, named and ordered into categories corresponding to the examples. We adjusted the images if necessary and balanced out the light and colour. Currently we are deciding on the best layout for the exhibition and doing some last refinements. The digital lace exhibition will go online in June.

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Velvet! An online exhibition

This online exhibition is based on a TRC Gallery Exhibition with the title VELVET!, presented at the Textile Research Centre, Leiden, The Netherlands, from 22nd January until 28th June 2019. There are ten separate sections, followed by a gallery of objects housed in the TRC Gallery. Each of these will give access to the TRC online catalogue for more information.

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Out of Asia: An online exhibition

The online exhibition Out of Asia is based on a TRC Gallery display with the title Out of Asia: 2000 Years of Textiles. It was presented at the Textile Research Centre, Leiden, The Netherlands, from 15 July until 15 August 2019, on the occasion of the International Convention of Asia Scholars (ICAS), which was held at Leiden, between 15-19 July.

The ICAS conference, which attracted some 2300 scholars and others interested in Asian Studies and which was organised by the

International Institute for Asian Studies (Leiden), had as its theme 'Asia and Europe, Asia in Europe.' The TRC exhibition Out of Asia complemented the theme with a display of textiles that all reflected on the age-old textile contacts between Asia and Europe. The exhibition at the TRC furthermore coincided with an intensive programme of practical workshops and lectures, which all attracted many participants and a large audience.

The online exhibition is separated into nine separate sections, and each section contains a gallery of objects. All of the objects form part of the TRC collection, and the illustrations give access to the TRC online catalogue for more information. Enjoy!

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Rainbow people: Celebrating 50 Years of Stonewall, Textiles tell stories

Shelley Anderson



A badge worn at the Lesbian/Gay Pride Parade of 1979 (TRC 2019.1623).

The Textile Research Centre (TRC) in Leiden has organized this online exhibition to celebrate a few of the stories of LGBTQ+ people and to explore the connection between dress, gender and identity. From rainbow flags to glittery drag costumes, T-shirts to silk ties, the textiles in the TRC collection tell stories of struggle and pride.



A Rainbow Flag (c. 2019, TRC 2019.1995).

The way we dress reveals the communities we belong to, or aspire to belong to. Dress shows how we see ourselves and how we want others to see us. It signals gender, age, and availability for a relationship. Dress has always been a marker of identity, a way to place yourself in society—and a way you are placed by others.

For LGBTQ+ people, dress has historically been a way to maintain an identity and to identify each other in often hostile environments. Dress functioned as a code, recognized only by those in the know. The code may have involved wearing a certain colour or article of clothing, an accessory such as a flower or piece of jewellery, or clothes usually worn by another gender. All of this has been used at one time or another by LGBTQ+ people to send messages, to create community, to fight invisibility and prejudice, and often to simply proclaim “I exist”.

TRC Projects

The TRC is involved in a variety of different projects, both large and small, concerning textiles and dress from around the world. In 2019 the main projects were as follows:

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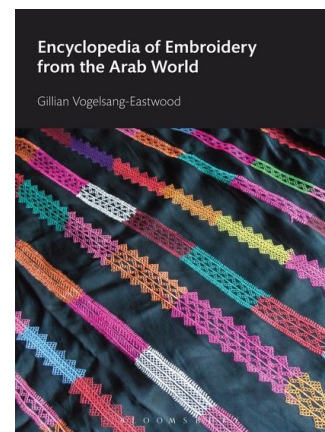
Encyclopedia of Embroidery series with Bloomsbury, London

The TRC exhibition *What is Embroidery?* (TRC Gallery 2015) ran parallel to the working on *The Encyclopedia of Embroidery from the Arab World*, compiled by Gillian Vogelsang,

director TRC, with the help of many others. The book was published on the 28th February 2016 by Bloomsbury in London (ca. 750 pp., with some 700 illustrations).

This monumental work includes 45 separate articles about the techniques, decorative forms and uses of embroidery from Morocco in the west to Iraq in the east, from the period of Tutankhamun in ancient Egypt to the present day.

The complete manuscript with photographs of TRC items taken by Joost Kolkman and drawings by Martin Hense.



In January 2017, this book was won the prestigious international award, *The Dartmouth Medal*, which is only given to one, English language reference book per year. An accolade indeed to the hard work of all the people who contributed to this publication.

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TRC Needles: The TRC digital encyclopaedia of decorative needlework

For thousands of years men and women have made, worn, traded, and admired various forms of decorative needlework, from small daintily embroidered handkerchiefs to giant gold embroidered texts that bedeck the *kiswah* in

Mecca. Decorative needlework was and remains a feature of life throughout the world

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Texel Silk Stocking Project

The Texel Silk Stocking Project was set up in 2018-2019 with the stated aim of reconstructing the silk stockings that were discovered at a shipwreck that dates to the 1640's. The ship was found off the coast of the Dutch island of Texel a few years ago. The Project is led by Leiden city archaeologist Chrystel Brandenburgh 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.

As part of the **Texel Silk Stockings Project**, and following an **initial workshop** on the island of Texel and three further workshops hosted at the TRC Leiden recently hosted on Sunday 18th February (twice) and Friday 23rd February. Each of the three workshops was attended by some 25 volunteers.

More specifically, Chrystel Brandenburgh has been involved in writing a detailed publication about the stockings, how they were made, who made them and indeed who might have worn them.

During February 2019 Chrystel Brandenburgh gave several workshops that included a PowerPoint presentation about the archaeological background of the shipwreck, and details concerning 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.



Workshop on the reconstruction of 17th century hand knitted silk stockings, TRC, February 2018.

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!

The next meeting of the Texel Silk Stockings Project took place at Castricum (Museum Huis van Hilde, 10th and 11th March) and consist of a two-day event, in which there were lectures, demonstrations of various techniques, problem sorting sessions and, of course, time to knit.



PRINS BERNHARD
CULTUURFONDS

The Texel Silk Stockings Project was funded by the TRC Leiden, The Prins Bernhard Cultuurfonds, as well as a crowdfunding action via Voordekunst.



Replicas of 17th century silk stockings found in a shipwreck off the coast of Texel, The Netherlands. Socks&Stockings exhibition, TRC, 2019. Photograph by Joost Kolkman

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.

In addition to the workshops, materials, samples, examples of finished stockings, as well as summary of the results of the Project was presented in the TRC exhibition, 'Socks&Stockings'.

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Dead Sea Scroll textiles at the TRC



The cigarette box (TRC 2019.2410) originally filled with Qumran 1 textile fragments. The hand writing is that of Elisabeth Crowfoot.

In the early 1980's, I was given a small cigarette box (TRC 2019.2410) filled with textile fragments. The box and its contents were donated by Elisabeth Crowfoot, the daughter of Grace Crowfoot and one of my teachers. It turned out that the textile fragments originated from Qumran 1, a cave in the Judean Desert, east of Jerusalem, now in the Westbank territory, Area C.



Detail of a textile from Qumran Cave 1. It was used to protect one of the Dead Sea Scrolls. It dates to between 3rd cent. BC and 1st cent. AD. The textile is made of flax, with s-spun threads, and an open tabby weave (TRC 2019.2411). The photograph was made with a Dino Lite microscope, with a magnification of x49.9.

This and other caves had become famous from the mid-1940s following the discovery of the so-called Dead Sea Scrolls, which were deposited in the caves at the beginning of our era (late 3rd century BC until 1st century AD) by a group of Jewish sectarian settlers. The scrolls include some of the oldest known extant Hebrew texts that were later included in the Hebrew Bible, as well as many related manuscripts. In total the scrolls and fragments thereof represent some 900 different manuscripts.

Almost all of the Dead Sea Scrolls are now housed in the Shrine of the Book, Israel Museum, Jerusalem.

Before being deposited into the caves, the scrolls were put into pottery jars and textiles were used as padding and sometimes also as a sealing cover. After some two thousand years, the first of the jars were rediscovered in 1946.

In early 1949 the textiles from Qumran 1 were examined at the Norfolk Flax Establishment (England), and the material was identified as linen. A total of 77 plain and decorated textiles were catalogued and described by Grace Crowfoot (1879–1957) and published in 1955. It would appear that the textiles were torn up fragments of garments, such as tunics and mantles.



Detail of a textile from Qumran Cave 1. It was used to protect one of the Dead Sea Scrolls. It dates to between 3rd cent. BC and 1st cent. AD. The textile is made of flax. The detail shows a rolled hem, with overcast stitching. The sewing thread is a 2-ply (Z,2s) (TRC 2019.2415). The photograph was made with a Dino Lite microscope, with a magnification of x26.6.

The fragments now in the TRC Collection were not included in the publication, presumably because they were regarded as simply being too small to be of any interest. Recently the TRC was approached by a research team from King's College London, who are studying all the textile fragments from the Qumran Caves (<https://dqcaas.com>), within a Leverhulme international project for the study of dispersed Qumran Caves artefacts and archival sources.

All of the Qumran textiles in the TRC collection are made from flax and have been s-spun. There is some indication of splicing, but this is not common (unlike Egyptian linen textiles). There are a variety of qualities, ranging from coarse (TRC 2019.2411) to fine (TRC 2019.2424).

There is also a variety of tabby weave forms, including (a) open tabby weave, (b) even tabby weave and (c) warp-faced tabby weaves. Several selvages are present and it is interesting to note in one case how the original weaver went from a warp-faced selvedge into an even weave tabby ground (TRC 2019.2412). There are also various hems present, all of which are rolled and stitched using both overcast stitching and simple hem stitching. In some cases a single, s-spun linen thread has been used, on other occasions a 2-ply (Z,2s) thread. In several cases a light blue linen thread was used for stitching the hems.

One piece (TRC 2019.2427) appears to be the 'button' from the top of a neck opening, while another fragment (TRC 2019.2429) has the remains of a fringed edge.

References

Crowfoot, Grace Mary . (1951). "Linen textiles from the Cave of Ain Feksha". *Palestine Exploration Quarterly*, vol. 83, pp. 5–31.

Crowfoot, G. M. (1955). "The Linen Textiles." In D. Barthélémy and J. T. Milik (eds.), *Qumran Cave I. Discoveries in the Judaean Desert*, I, pp. 18-38. Oxford, 1955.

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Robert J. Charleston letters

Alice Jaspars

Robert J. Charleston (1916-1994) was one of the leading experts on glass in the United Kingdom and was Keeper of Glass and Ceramics at the **Victoria and Albert Museum**, London. The current archive of Charleston's letters stored at the TRC Leiden details his lesser known passion for textiles, with correspondence both to and from him. His letters detail an interest in pursuing a PhD in the subject of the archaeology of textiles, though unfortunately this never came to fruition.

I have transcribed some thirty letters of Charleston now, most pertaining to his desire to publish a particular article during the Second World War, but facing issues due to paper rationing. The style and content of his letters make the transcription far more of pleasure than a task.



TRC volunteer, Alice Jaspars, studying the Robert Charleston correspondence housed in the TRC library (February 2019).

Thanks to the TRC's director, Dr Gillian Vogelsang-Eastwood, we are now privileged to have this extensive correspondence between Charleston and other prominent figures, from the early 1940s onwards.

The archive is exceptional as we have both the letters written to, and the letters from Charleston, in almost perfect and precise chronological order. Having transcribed only a fraction of his letters thus far, it is clear that Charleston exhibits a tremendous intellect, ranging from assorted types of fabric, to the way in which he interacts with various well-known academics of textiles of the day.

Whilst I have only been able to transcribe a portion of the letters to date, I hope to use them as a basis for considering the ways in which relevant individuals from the time interacted with one another, and the way in which the knowledge of the time was developed into more personal correspondence such as these. I will keep the blog up to date with any work of particular interest or of note.

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Grace Crowfoot's correspondence

Alice Jaspars

Transcribing the letters of Grace M. Crowfoot (née Hood) is far more a privilege than a task. Crowfoot, known to friends as Molly, is arguably the grandmother of the archaeology of textiles.

Born in 1877 in Lincolnshire, Crowfoot trained as a midwife before moving to Sudan with her husband, John Crowfoot, where she helped to almost entirely eliminate Female Genital Mutilation, alongside writing extensively on the textiles of the area.

The Textile Research Centre has been fortunate enough to have extensive correspondence between Crowfoot and other prominent (textile) figures of the time, thanks to the centre's director, Dr Gillian Vogelsang-Eastwood. Correspondents include the archaeologist Leonard Woolley, the textile historian Rudolf Pfister and Wolfgang Balbach, and art historian Robert Charleston.

The collection is particularly interesting, as it has both the letters written by Crowfoot, and the letters written to her, meaning that we have an idea of the way in which thoughts developed with a clearly indicated time stamp attached. In some cases, for example, the letters were written during World War II (1939-1945) and there are passing references to bombs being dropped, and then back to more pressing textile matters.

Whilst I have only been able to transcribe a portion of the letters thus far, I hope to use them as a basis for considering the ways in which individuals from the time interacted with one another, and the way in which the knowledge of the time was developed in more personal correspondence such as these. I will keep the blog up to date with anything in the letters of particular interest.

These and other letters are being prepared by Alice Jaspars and Shelley Anderson with the

idea of making them into an annotated publication (actual and/or online) reflecting an aspect of the study of textiles and the making of textile history.

The Feestrok revisited

Charlotte Somerville

Charlotte Somerville, a student at Hampshire College, MA, USA, visited the TRC on 10 January 2019.



Photograph taken at the TRC on 10th January 2019, showing the Feestrok, the handkerchief from the internmen camp at Stadskanaal, and the photograph of Mrs Boissevain-van Lennep.

For my thesis project at Hampshire College, in Massachusetts, I am researching the **feestrok** (which translates to 'skirt of celebration'), a national initiative that took place in The Netherlands in the years immediately following the Second World War. The initiative consisted of the creation of **patchwork** skirts – using patches that held special memories for their female creators. These were to be sewn onto an existing backing in any manner that pleased the creator.

The important things to include in every skirt were: a hem of triangles, on which would be embroidered *5 mei, 1945*, and every year afterwards that the skirt was worn. The skirts were supposed to be worn every year on May 5th (the day of liberation) and the Queen's Day. However, they could be worn for personal celebrations and women were encouraged to also stitch important personal dates into their skirts.

Once the skirt had been made, it was to be sent to a *rokkencomité* (skirt committee), of which there was one in Amsterdam, to be stamped as authentic and given a registration number. Many smaller towns in which many feestrokken were made set up a committee of their own. More than 4000 skirts were registered, although it is likely that many were made, as many women did not register their skirts.

On an individual level, the skirts were supposed to remind their creators of happy times and inspire hope. They also were a creative way to make a colourful, joyous object at a time when everything from bread to fabric was still heavily rationed. Mies Boissevain-van Lennep, the creator of the *feestrok* initiative (a resistance fighter and feminist), thought that the skirts could help unite Dutch (and potentially international) women, as a symbol of womanly power, peace, and unity out of difference.

My research on the *feestrok* focuses on the role that these skirts played in everyday women's lives. Who were the women who made these skirts? How did they view their skirts (at the time of creation and in the decades afterwards)? What was the actual role of feestrok in life after the war? What was their role in the wider social context of The Netherlands after WWII? What do the differences or similarities between the skirts tell us about the women who made them and the power of the initiative as a whole? I got in touch with the TRC because of the *feestrok* housed in the collection (TRC 2011.0001).

While there has been some scholarship on the *feestrok*, which I can access from home in the USA, seeing the actual objects is (as a costume history student) not only incredibly important but also so exciting. The *feestrok* at the TRC is one of the few that I have located in a public collection that has with it the card registering it with the *rokkencomité* in Amsterdam, which in and of itself is exciting,

as it provides an additional clue about the woman who made the skirt.

However, my visit at the TRC proved more fruitful still than just the viewing of the *feestrok* example. When I arrived Gillian Vogelsang, the director of the TRC, asked me to what extent I was studying other examples of postwar textiles. She produced a fascinating handkerchief (TRC 2015.0193), embroidered by the women in internment at *Ons Belang*, a camp for Dutch collaborators with the Nazi-Germans, set up in Stads kanaal (northeast of The Netherlands) at the end of WWII.

The handkerchief includes two dates (17.5.1945 and 5.9.1945), presumably the dates the women arrived at *Ons Belang*, and the hand embroidered names of more than twenty women. This handkerchief is another version of women coming together to produce a collaborative textile – one that, like the *feestrok* (with its dates and memory holding patches), is an assertion of women's narratives about their lives – during and after the war. In this way, the little cotton handkerchief holds its own juxtaposed with the colourful *feestrok*. It provides a different story of women during the war and after. The patience and skill that is shown in the applied patches using a **chain stitch**, and the neatly **satin stitched** dates on the *feestrok*, are echoed in time consuming satin stitched autographs of Mijke, Trienke, and Griet v.d. Meulen; Uta Njeper; and Tony Bijland.

I set up the handkerchief next to the *feestrok* and a press photograph of Boissevain-van Lennep (TRC 2018.3323), also housed at the TRC. What would these people say to each other if put into conversation? It seemed to me that these three items provided a look into the options women were forced to face during the Second World War: collaborate (the handkerchief); resist (Boissevain-van Lennep); or lay low, turn a blind eye, and try to make it through alive (the choice of most Dutch during the war, including, potentially the original creator of the TRC *feestrok*, though more research must be done to see if her role can be

discerned).

My visit to the TRC has given me more insight into the political and personal statements made in textile after the end of the Second World War. I am hopeful that I can include in my thesis an exploration of the conversations about identity, choices, and narrative, that occur between threads, when we put, say a *feestrok*, next to a piece of fabric autographed by female collaborators.

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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