

TSHK REPORT

DOROTHY BERRY

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Welcome back to all of our members who were able to get away for a break this summer, hopefully refreshed and ready to join in with TSHK's autumn programme.

After a somewhat lean time in the Spring in terms of events held by TSHK, as a result of postponements or cancellations caused by the SARS outbreak, I am pleased to say that we have been able to reschedule a number of these events and October in particular will be a busy month.

To start off the season, on 24th September, we are holding our "Passions Shared" evening. Come and share your holiday textile experiences and ring along any textile in your collection which you would like to share with others or maybe just to find out a bit more from one of our "experts".

We start off with ancient Chinese textiles presented by a long time friend of the Society, Dr. Zhao Feng on October 7th. The following week, October 15th, we welcome Toni Tack who will discuss symbolic coding on Indonesian textiles.

We are pleased that Eric Anderson has been able to reschedule his visit to Hong Kong. On October 18th as part of our October trilogy, he will present a talk on the textiles of the Kalinga Group of Tribes in the Philip-

pines, obtained whilst he was working in the Philippines, is one of the largest private collections in the world.

We also encourage members to stay on after the talks at the Helena May and have lunch / dinner with the speakers.

Following the success of last year's Textile Bazaar, we are planning to repeat this event on November 8th, this time at the Fringe Club in Ice House Street. With a bigger venue and more convenient location, we will be expecting to attract a wider audience. The enclosed leaflet 'Books on Traditional Asian Textiles' in this newsletter is from Orchid Press, who will be at the Bazaar.

There are also a few spaces available for the Jim Thompson weekend trip in November so please contact Lisbet.

Please mark your calendar; we hope we will see you at these events. If any of you would like to share textile experiences or purchases made during your travels over the summer, we would love to hear from you, whether in the form of a short written piece which could be included in our next Newsletter or, for the braver ones amongst you, a talk to TSHK members!

Dorothy



TEXTILE SOCIETY OF HONG KONG EVENTS

Wednesday, September 24

"Passions Shared"

7:00 pm, 16/F Standard Chartered Bank Bldg, 4-4A Des Voeux Road Central

"Passions Shared" is an informal get together for members to share some of their textiles with others. You may have a textile that you want to find out more about or simply share a recent purchase. Textiles, photos and books are welcome. It is not necessary to bring anything, just come along for the fun!

For further information, please contact Norrie Peel on 94957832.

Tuesday, October 7

Recent Excavations of Textiles in China, by Dr. Zhao Feng

6:30 pm reception, 7:00 pm talk, Helena May, 35 Garden Road. Tel: 2522 6755

Professor Zhao Feng is the Deputy Director of the China National Silk Museum in Hangzhou. In the fall of 2002, The China National Silk Museum in Hangzhou successfully organized the exhibition "Recent Excavations of Textiles in China" accompanied by a conference, which was well received by international guests. Dr. Zhao Feng is the mastermind behind the project and through a visual presentation, he will walk us through the event.

The catalogue and other publications such as *An Illustrated History of Chinese Textiles, Treasures in Silk* by Dr. Zhao Feng will be available for sale. Please see website: www.isatworld.com

Wednesday, October 15

"Indonesian Textiles - The Symbolic Coding", by Toni Tack

6:30 pm reception, 7:00 pm talk Helena May, 35 Garden Road. Tel: 2522 6755

Indonesia is one of the world's finest producers of hand woven, handcrafted textiles. Many types of cloth are still used today for ritual and daily purpose.

Their symbolic coding will be explained through slides. Importance will be given to the 'ikat technique', as well as the batik process found principally in Central Java. Members are welcome to bring along their Indonesian textiles for sharing and discussion.

Ms. Toni Tack graduated from University of Amsterdam with a Degree in Art History and Archaeology of South East Asia with specialty subject in Indonesian Studies.

She is an experienced tour organizer and lecturer for specialist Cultural Tours. Her clients include the Alumni Association Stanford University, Harvard University, UCLA, University of California, and the American Museum of Natural History New York.

Saturday, October 18

Kalinga Textiles, by Eric Anderson

10:00 am reception, 10:30 am talk, Helena May, 35 Garden Road. Tel: 2522 6755

Due to the SARS situation, Eric Anderson was unable to come to Hong Kong in the spring so we are very pleased that Eric will be pass-

ing through Hong Kong this fall.

Eric Anderson, an engineer and economist was engaged as a Procurement Engineer for Aker Kvaerner, the Anglo Norwegian construction contractor. During his seven year residency in the Philippines, he researched Kalinga material culture as a hobby and the research resulted in the CD ROM "Kalinga Costumes". This monograph treats Kalinga for the first time as a group of tribes rather than as a single tribe.

Eric will be showing rare historical photographs of the Kalinga, taken from 1887 to the 1950's, which tell us the history of the Kalinga, production of the textiles, types of materials used, regional weaving designs and accessories to textiles.

Eric has spoken about this subject at the Ayala Library in Manila and at the People's Ethnographic Museum in Stockholm.

Eric's collection of Kalinga textiles is one of the largest private collections in the world and consists of well over 100 important antique textiles. His website is the definite internet resource for Northern Philippine tribal art.

For more information, please visit: "ALTACO",

<http://home.chello.no/~andy.anderson/>

Saturday, November 8

Admission to the above events unless noted is HK\$50 per person for members, HK\$100 for non-members. Membership available at the door.

For questions about programme events please contact Edith Cheung at 2301 2215 or Dorothy Berry at 2867 2819.

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TEXTILE SOCIETY OF HONG KONG EVENTS

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Textile Bazaar

10:00 am-3:00 pm Fringe Club, Ice House Street-Central

Admission: HK\$50

Last November, we organized our first Textile Bazaar with the intention for members to trade items from their collections and share their knowledge on textiles. Over 15 vendors participated and over 200 members, friends and the general public attended. We have received much praise for our efforts, so we have decided to hold our 2nd Bazaar which will be even larger than last year. The Bazaar will take place at the street level of the Fringe Club, Central, a convenient location for the general public. If you are interested in taking a table or selling on a commission basis, or as a volunteer to help us organize the event, please contact committee member Lisbet Rasmussen or Edith Cheung. Space will be limited, so first come first served!

TSHK- TOURS

JIM THOMPSON REVISITED— OCTOBER 30-NOVEMBER 2

After the extremely successful Study Group trip last fall to Jim Thompson, Thai Silk Company near Khorat, Thailand, we are planning another trip that will be open to members only. This exciting trip will be an opportunity for members to see the entire process from the Mulberry Plantation to production of the incredible silk and cotton textiles that the Thai Silk Company is so famous for. Following is an outline of the itinerary.

Thursday, October 30

Evening flight to Bangkok. Overnight at city hotel (4-5 star).

Friday, Oct. 31

Early morning departure by coach. Three hour drive to Jim Thompson farm and filature. Farm snacks and tour of mulberry plantation and cotton reeling factory (filature).

Lunch in Pak Thong Chai.

After lunch, tour of hand and power loom factory be-

ginning with overview of Thai raw silk yarn selection, degumming and dyeing of silk and cotton yarns plus all phases of yarn preparation including warp beaming, drawing in the heddles etc. Various methods of hand and power loom weaving including ikat, dobby and jacquard.

Tour of dyeing, printing and finishing facilities.

Check into Chomsurang Hotel in Khorat.

Late dinner at Lam Luk Mhai Restaurant. Evening free to explore Khorat.

Saturday, Nov. 1

Early morning check out. Tour of local cottage weaving in and around Pak Thong Chai.

Lunch in Pak Thong Chai City.

Early afternoon departure for Bangkok.

Check in to hotel.

Tour of Jim Thompson House followed by cocktails and dinner at the Jim Thompson House.

Sunday, Nov.2

Chatuchak Market and, time permitting, tour of The National Museum.

Late check out and departure for early evening flight back to Hong Kong.

Tour will be limited to 15 people. Cost estimated at HK\$5,500/US\$700 based on twin sharing.

We have limited space available so please contact: Lisbet Rasmussen on 2719 2227 or by email: lisbet@ust.hk.

OTHER TOURS

ESSENCE OF INDIA TOUR - THE NATIONAL GALLERY OF AUSTRALIA

NOVEMBER 9-28

A rich and colourful essence of some of India's leading museums, markets, galleries, palaces, temples, gardens, tastes and flavours! The tour is led by Jasleen Dhamija and Claudia Hyles. This extensive tour will start from Delhi, and take in the essence of several Indian centres. Tour departs from Australia and the cost is AUD9,750.00. For more information contact: Just Travel, Suite 2, RSPCA House, 6 Napier Close, Deakin, ACT 2600. Tel: (602) 6285 2644 or fax: (602) 6285 2430.



CRAFT LINK

LISBET RASMUSSEN

The Vietnamese NGO Craft Link was established in 1996 by a number of international NGOs. A factor common to these organisations was that they were supporting handicraft projects among ethnic minority people living in remote areas in Vietnam. However, when the projects finished there was an obvious need for a market – a place to introduce the products from the projects, and Craft Link was formed to help the producers, such as ethnic minorities and disabled people, to find markets for their products. Some of the first steps were to establish a shop in Hanoi and to set up two yearly bazaars, basically aimed at the increasing number of tourists and the expatriate community in Hanoi.

Craft Link's main objectives are:

1. To help craft producers, especially the poor, sustainably improve their livelihoods through craft productions
2. To help revive and promote Vietnamese traditional craft-related skills and culture

Craft Link is operated in a business-like fashion and makes money. But the profits are used for the organization's development activities, and not for the benefit of owners. Thus the surplus from Craft Link's business is used to pay producer groups fair wages and to assist in new product designs and business training, such as marketing, quality control, basic accounting and price-setting – i.e. help producers to adapt to a modern market.

At the moment about 50 groups or villages are involved with Craft Link. In most cases it is only the women in a village who participate in a project, and a good size is a group of 20-30 women. But sometimes as many as 80-100 women from the same village can be involved. Usually, the husbands do not object to their wives' involvement with Craft Link. They realise that the extra income is important, because the money is needed for medicine and education of their children, and it helps to keep the families just above poverty-line. Often the husbands will support their wives by doing some of the housework or, in case of a local silk

production, they help by tending the mulberry trees. Illiteracy is a very big problem, and therefore most of the training in subjects such as accounting and business management can take a long time. Price policy and quality control are also very important issues. Often the producers demand far too high a price for their products, and Craft Link staff would have long discussions with them in order to make them understand why they must reduce the price. The women are taught to keep track of their working days, as they are paid per working day, and there is also a need to train the women in estimating the cost of materials. Usually the project manager is in charge of pricing policy and quality control, but they are trying to make one woman in each group responsible for these issues, and the woman with such responsibilities will receive her training in Hanoi.

In most cases the women do not feel comfortable about going to Hanoi. They are afraid of the big city, have language problems and are generally in a very vulnerable position. However, Craft Link considers that it is very important for the women to go to Hanoi themselves and buy all the things they need, such as dye, fabrics, buttons, zippers, etc. Initially, Craft Link bought all these things for the women, and consequently the organization was in control of the expenses, but the ultimate aim is to make the women independent of the organization. The women often prefer to buy from local traders but this is not ideal, as the local traders take advantage of the situation and are free to set the prices as they like.

Dao Women in Ta Phin Commune

Craft Link is carrying out a project among Dao women in Ta Phin commune in the Northern district of Sa Pa. The Dao people grow rice and corn on terraced fields, and collect cardamon and medical plants. To supplement their income, some Dao women have been selling handicraft to tourists. But under this project the women are learning to make high-quality products

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CRAFT LINK CONT'D

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whose designs are based on their own traditional items of clothing, but adapted to a modern market. The women receive training in cutting, measuring, machine- and hand-sewing of new products as well as in book-keeping and management of their own handicraft enterprise, so that they can agree on a price structure that is in line with their actual expenses and the value of their skills. Embroidery forms a significant part of every Dao woman's daily life. Although a Dao woman's prestige within the society is dependent on her ability to reproduce traditional embroidery which have developed over generations, some women have started copying motifs from other Dao groups, as well as from the Hmong. Some women use acrylic thread for their embroidery, but most women use silk which is chemically dyed.

The symbols used in the embroideries are all drawn from the natural world as the Dao people are pantheists. The symbols include the pine tree, the peach blossom, paw prints of tigers, monkeys and bears, and the spirit of thunder. The Dao use three types of stitches: 1. the weave stitch, which consists of vertical lines that replicate supplementary weaving. 2. the grid stitch, which is very complicated and is also worked parallel to the warp. 3 the cross stitch. The Dao women purchase cloth in the Sa Pa market and dye it with indigo. Most households have a plot of indigo for this purpose.

Thai and H'Mong Women in Ky Son in the Nghe An Province

Ky Son district is listed as one of the nine poorest districts in Vietnam. It straddles National Highway 7a and has the Lao border on three sides of the district. Highway 7a has become a major transit route for drugs coming into the country, and the growing number of new heroin addicts and the risk of HIV is a grave concern.

In cooperation with Oxfam Hong Kong and UNDCP (United Nations Drug Control Programme), Craft Link is carrying out projects among the White Thai of Ky

Son in Nghe An Province. Traditionally, the women were highly skilled in weaving, dyeing, raising silkworms, growing cotton and embroidering. Natural materials collected from the forest were used, such as the phang tree for making a pinkish red, the root of the xet tree for orange, resin secreted by an insect to make dark red, and betel leaves for green. However, due to the introduction of ready made fabrics and printed skirts with traditional weaving designs, very few women in Nghe An can today remember how to raise silkworms, weave silk or make natural dyes. This project has given them training in both dyeing, silkweaving and ikat, and helped them to rediscover their traditional embroidery designs by copying the designs of old pieces of cloth found in the village. In addition, a number of selected women from Ky Son have received weaving training from expert weavers in Laos. Now they specialise in naturally-dyed silk scarves and shawls with traditional Thai images.

Because the H'mong people traditionally used slash and burn methods to grow rice, corn, mustard and opium poppies, they lived a life of frequent moves and textiles were an important material expression of cultural and social values. They were portable and they made an identifying statement on sight, so H'mong women's embroidery and batik skills are well known throughout the region. One of the skills learned by all young girls is the art of making the elaborate collar that is attached to their 'shao cho' which is a kind of shirt or jacket. This collar has a rich surface texture created by layers of appliqué and silk and cotton embroidery. The collar distinguishes one H'mong group from another and demonstrates a woman's skills with her hands. A woman will use a small pair of scissors to cut an intricate design from a thin piece of cloth, then with tiny stitches, apply the cut cloth to a second layer of material. She then adds embroidery.

In order to stop the cultivation of opium and find alternative sustainable livelihoods in Ky Son, Craft Link is assisting the H'mong women to make new products which utilize their handicraft skills. The women have been introduced to a variety of new materials and colours, such as pink and green synthetic cloth supplied



CRAFT LINK CONT'D

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by traders from Laos. One of the reasons why especially pink and green cloth is so popular is that a girl is considered very attractive when she wraps an embroidered belt with long fringes and several bright pink and green sashes around her hips. Furthermore, a young girl is considered absolutely irresistible if her embroidered collar is also kept in pink and green colours.

Similar to the case with the women of the White Thai, the H'mong women are provided with professional training in fixing indigo dye, machine sewing, book-keeping, and marketing skills, as well as literacy training.

Through these projects, the women are contributing to the family income, getting business experience, and gaining recognition as valuable contributors to the economic development of their community. For economic reasons, far too many of Vietnam's minorities have not been able to make a living from their talents, and people have been forced to leave their homes and families and look for poorly paid work in the big cities. But thanks to the attention paid to the preservation and the revival of traditional arts and crafts, this sad development has hopefully come to an end.

TSHK Study paper 2003

References:

Catalogue. Vietnam Museum of Ethnology. Ho Chi Minh City. 1998.

Gittinger, M. and Lefferts, H. Textiles and the Tai Experience in Southeast Asia. Washington. 1992.

www.craftlink-vietnam.com

"Alternative Socio-economic Development Project to Replace Opium Poppy Cultivation, Ky Son Phase II"

<http://www.unodc.org/vietnam/projects.html?id=2302>

"Vietnam's Stitch in Time"

http://www.fordfound.org/publications/ff_report/view_ff_report_detail.cfm?report_index=262

STUDY GROUP

The Study Group starts up again this month after the summer break. Our spring talks included History of Lace and Nakshi Kantha (embroidery/ quilting from India). We have seven active members and if you are interested in joining this evening group or forming another group, please contact Norrie on 94957832 or by

CALL FOR PAPERS, "APPROPRIATION, ACCULTURATION, TRANSFORMATION" TEXTILE SOCIETY OF AMERICA'S. NINTH BIENNIAL SYMPOSIUM, OCTOBER 6-9, 2004 OAKLAND, CALIFORNIA

The theme of the Ninth Biennial Symposium of the Textile Society of America, "Appropriation, Acculturation, Transformation" is intended to encourage presentations and discussions about the many ways in which textile traditions have been transformed throughout history by outside influences. These include, among others, sources as varied as trade, colonization, war, and technology.

All submissions must be postmarked no later than December 1, 2003. Faxes and e-mail will not be accepted. Send title page, two-page resumes, and 6 copies of abstract(s), without staples, unfolded, in a large envelope to:

Inez Brooks-Myers

Program Coordinator, TSA 2004 Symposium
Department of History, The Oakland Museum
1000 Oak St. Oakland, Ca 94610

Kamthieng House –Ethnological Museum

Those of you who are long-term Asian museum veterans may have seen (or even tried to penetrate) the 155-year-old Lanna-style (Northern Thai style) house that has long stood on the side lawn of Bangkok's Siam Society on Soi Asoke, in Bangkok's business district. Chances were you would have been turned back by its cobwebs, lizards and locked doors. Well, good news has come! This important ethnological museum has been cleaned up, renovated, and re-opened after two years of work funded by the American Express Foundation, the Tourism Authority of Thailand and the US Embassy.

The House remains one of the finest surviving traditional northern Thai architecture of the mid-nineteenth century. Household utensils, ritual objects and textiles are featured and carefully written placards explain their role in Northern Thai rural life.

For further information, please visit www.siam-society.org.



THE LEGEND OF THE PINK DRAGON

EDITH CHEUNG

Textiles and costumes have been my interest for as long as I can remember, and I am often aware that I see, learn and think about life through this medium. When we travel, geographically to a new land or mentally through history, we often want to know why this color, why this pattern, why this silhouette on textiles and costumes, as though everything was created through calculated intention, with a master plan. We demand accurate, convincing answers. Yet we forget that, in our busy city life, we practice the ritual of choosing textiles and costumes everyday with natural ease. Unconsciously, traditions and symbols are created.

July 1, 2003, was a milestone for Hong Kong residents. Time magazine (Asia), July 14, ran this headline: "Cry Freedom. After 500,000 protest on July 1, Hong Kongers are rediscovering politics and reawakening to the notion of democracy."

I live close by Victoria Park, Causeway Bay, the starting point of the protest. When I learned that quite a number of friends and acquaintances intended to participate in the protest, I sent out an email, suggesting that we assemble in my neighborhood for lunch before starting off on the march at 3 pm, so as to avoid being caught in the heavy traffic.

The evening before, I wanted to make some props for the event, meaning to create a more positive atmosphere rather than one of a hostile confrontation. After fiddling with different materials, lost in thought and feeling tired, I just picked a piece of shocking pink tulle, not knowing what I was going to do with it. I had to conserve my energy for the next day.

Both the fast food shop owner and I were overwhelmed when 38 people turned up. I had no idea

how the members would react to this 30-yard piece of kitschy nylon material. Yet, when we stretched it out after our chaotic, sweaty outdoor lunch, we were instantly unified and ready for the cause. We even got applause from the neighbors, for whatever reasons.

The cloth made us a huge group, which gave us status, and gained us special entrance into the parade, to start off quite on time. Due to the sheer size of the gathering, many other protestors had to wait in the Park until 5 or 6 pm before they could make a move. A cloth without a written message unintentionally became a symbol open to interpretation. A mother decided to tell her young child that we were an art group. When interviewed by interested reporters, I responded that I was lost for words, feeling helpless about the situation in Hong Kong. Did the pink cloth create this thought for me?

The cloth was practical in the sense that it could be stretched out to its 60-inch width and become sheer, or crunched up to form an intense pink rope. It served as a shade under the intense sun, a security blanket to keep the group together. Along the way, when members had to go off for a drink of water or go to the loo, they could easily find their way back. Many other people asked to join in and hold on to the cloth. Did they feel more secure to belong to a group? Young children had fun flapping the cloth and hiding under it. They needed something to keep them entertained and distracted during the slow-moving parade. We were overjoyed to see our pink cloth on the gigantic TV screen in Wanchai, confirming that we were there. As the helicopter appeared in the sky, we joked that we were its Global Positioning System. For nearly 3 hours the cloth wriggled slowly along

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THE LEGEND OF THE PINK DRAGON

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the tramway until it arrived in Central, the end of the march. Two helpful and creative members of our group then rolled up the cloth, turning it into a huge colorful turban which was photographed as though it were part of a carnival costume.

Though exhausted and dehydrated, we were all very proud that we were part of the protest. As one group member put it, it was the birth of the Pink Dragon. To the legend I would like to add that the piece of nylon tulle which had transformed itself into a Pink Dragon, having completed its mission, is now reincarnated into a Pink Fire Pearl resting peacefully on a shelf.

For our pictures, please go to [http:// briefcase.yahoo.com/ssiu2000](http://briefcase.yahoo.com/ssiu2000). Folder " March 1March"

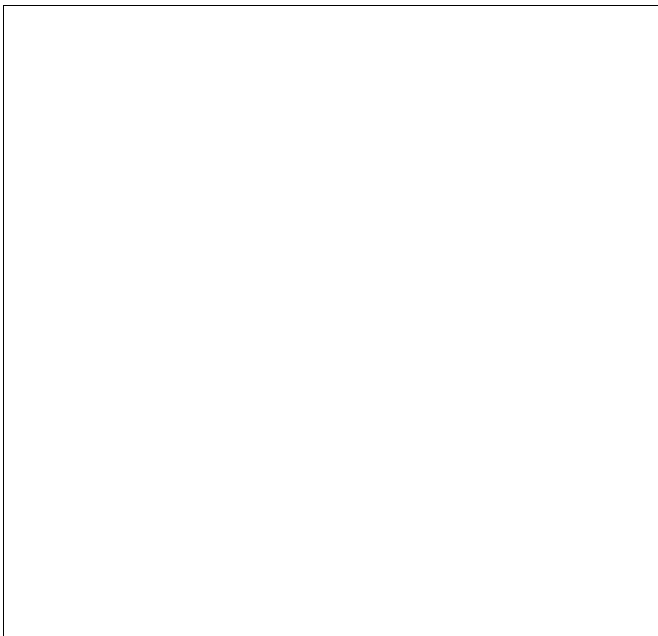


Photo courtesy of Karin Smedjebacka

CHINA CORNER

Joanne Wood

"Shanghai Harvest Studio"

It is a widely held belief in the highlands of Yunnan and Guizhou that local maidens must master the skill of embroidery in order to find a good man and ensure a happy marriage. Zhang Yan and Yung Fa are two such skilled Miao artisans who, after 20 years of prosperous family life, have founded and now run a Shanghai-based studio and showroom dedicated to the promotion of Miao embroidery. All items on display in the showroom are for sale and meticulously hand-stitched by Yung Fa. The shop is charming and offers a wide selection of scarves, bags, clothing, and home accessories all decorated in the unique designs and patterns of the Miao people.

The studio offers everything from custom design and tailoring to photo shoots for those inspired to attire themselves in the most traditional and elaborate Miao festival costumes. Of even more interest to TSHK members might be the recent addition of Miao Embroidery and Wax Classes. An entire course comprises attendance through 6 grades of classes, 4 concentrating on embroidery techniques and 2 on wax resistant techniques. Each grade consists of 4 lessons. The classes are taught by Yung Fa herself. For those who live in Shanghai, lessons are held regularly from 10am - 12noon and 2pm - 4pm Tuesday through Saturday each week which makes it a very flexible pastime to pursue. Custom design courses for those flying in to Shanghai on a more limited timetable are available. The current tuition fee for 4 regular lessons is RMB500 per person plus a fee for materials of RMB120. Lessons are limited to 4 people. Individual lessons are also available at a cost of RMB150 per session.

For more details, contact the Studio by email: harveststudio108@sina.com.



EXHIBITION REVIEW: 'SARI TO SARONG' NATIONAL GALLERY, CANBERRA, AUSTRALIA

SUSI JOHNSTON

The exhibition is tremendous. It is a very major milestone in the field of Indonesian textiles. 260 textile are exhibited, many of them meticulously conserved so they show very well indeed. Among these, a proportion are important Indian trade textiles, many of them donated to the museum by Michael Abbott. I highly recommend attending the exhibition if a trip to Australia can be arranged.

The conference consisted of four one-hour papers delivered by scholars in various areas related to Indian and Indonesian textiles and eight half hour papers by other scholars and curators. It concluded with a two-hour presentation and discussion about textile conservation, led by the museum's chief textile conservator, Debbie Ward. This was followed the next day by a small conservation and textile dating round-table at the Australian National University, which lasted the better part of the day. This session had intense discussions of textile analysis, conservation and dating using radio carbon dating technology.

During the conference, Mary Kahlenberg presented the results of several radio carbon dating reports she had carried out in Switzerland on textiles in her collection. The first was an ikat which appeared to have been in Timor or a neighboring island. She collected it, however, in Toraja, where it was regarded as a sacred heirloom textile. It looked like a archaic cotton ikat which we would typically date as mid 19th century thereabouts. The radio carbon dating report suggested that it was made sometime between 1485 and 1520.

Jaws dropped.

Mary then revealed the dating report on a bidak cloth from South Sumatra with ikat patterns resembling the lubeng pattern in geringsing. The report indicated a date of 1403 to 1501. Jaws dropped further. Finally, she revealed the report she obtained for a twined belt or strap from Timor worked in a variety of rather bright colors. The date suggested by the report was 1419 to 1520.

We have in recent years seen carbon dating reports for a variety of Indian trade textiles collected in Indonesia, revealing that they were in all likelihood far older than anyone thought possible for textiles kept in this climate and under the prevailing conditions in Indonesian villages. Now we have some indications of dates of indigenous textiles as well, which are equally, if not more surprising.

Mary's revelations were one of the high points of the conference, but there were other high points as well. In addition to the papers focusing primarily on Indian textiles by John Guy of the V&A, among others, there were several papers on Indonesian textile traditions. One was by textile historian Mary Louise Totton, focusing on tapis from Pampung. May is currently finishing the text for a book on the subject to

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EXHIBITION REVIEW: 'SARI TO SARONG' NATIONAL GALLERY, CANBERRA, AUSTRALIA

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be published next year, in conjunction with a public debut of the tapis collection of Steven Lister and Madeleine Gehrig of New York, who were the patrons of the book project.

Another high point was the public launch of the Indonesian Textiles website created by the National Gallery. You can access it at www.nga.gov.au. The museum is displaying their entire collection of some 1200 Indonesian textiles on the website, with photo magnification to allow viewers to scrutinize them. As of mid-July over 60% of the textiles are already up and viewable. I am told by the technology team at the museum that they are currently completing work for the remainder of the images.

During the conference I made a presentation on the central "lubeneg" motif in kain geringsing. I projected a photograph of a typical geringsing lubeng as the starting point, then compared the motif with photographs and digitally manipulated photographs of traditional Buddhist/Hindu architecture to suggest certain similarities. One aspect of the presentation was to look at the lubeng pattern as a kind of "fractional" patola. I quickly stretched and multiplied an image of a geringsing lubeng in Photoshop to illustrate the point.

In addition to the presentations already mentioned, the others were Dr. Ruth Barnes of the Ashmolean on Indian Textiles for Island Taste; Renske Heringa from Leiden on The Role of Indian Textiles in Western Indonesia; Thomas Murray on possible carpet prototypes for motifs in Indian and Indonesian textiles; Ben Dival of the National Gallery of Australia on adaptations of Indian textiles for export; Jasleen Dhamija of New Delhi on the significance of Indian symbols on Indonesian ritual textiles; Professor Worsley of the University of Sydney on Balinese iconography; Professor James Fox of the Australian National University on the influence of Indian textiles on the cloth of Roti Island; Professor Shinobu Yoshimoto of the National Museum of Ethnology, Osaka on Textile Globalisation, From Indonesia to the World and Itie vanHout of the Tropenmuseum on Panji story imagery on two 19th century batiks.

It was a very busy four days indeed!

Literally dozens of different events, lectures, performances, guided exhibition tours and other events are happening at the national gallery of Australia related to the exhibit. They are scattered throughout the calendar until October 6 when the exhibit closes. You can find out more by checking www.nga.gov.au.

The museum also has a research library which includes a special collection of books and other publications on Asian textiles. You can apply for readers' tickets to use the library on the website, too.



CONFERENCES AND EXHIBITIONS

Hong Kong

August 22 – November 2

Desire and Devotion: Art from India, Nepal and Tibet in the John and Berthe Ford Collection

Special Exhibition Gallery (1), 2/F, Museum of Art, Hong Kong

Presented by the Walters Art Museum, Baltimore and the Leisure and Cultural Services Department. Organized by the Walters Art Museum, Baltimore in cooperation with the Hong Kong Museum of Art. Sponsored by the Friends of the Hong Kong Museum of Art Trust and the Friends of the Hong Kong Museum of Art.

John Ford began to collect Indian, Nepalese and Tibetan art in 1961. Since then, his collection has been continuously enhanced both in terms of quality and quantity. Now one of the finest private collections of Asian art in the world, it has been displayed on loan at a number of international exhibitions.

This exhibition features a selection of 150 items of the John and Berthe Ford Collection, including thankas, miniature paintings, and sculptures in stone, bronze, wood or terracotta. Spanning from the 3rd century B.C. to the 19th century, these exhibits represent a comprehensive picture of the great religious traditions and arts of India, Nepal and Tibet. This exhibition consists of 30 items in the textile medium, mainly in the form of tankas. Many of them are paintings of Tibetan Buddhist deities, executed in pigments on cotton, but there are also a few in silk, in embroidery and in appliqué.

This group spans a period from the 11th century to the 18th century (equivalent to the Song dynasty up to the Qing dynasty in China). The most well published one, and one of the earliest works, is the Green Tara, c. 1075 from Central Tibet. Other highlights include: an embroidered silk

tanka of Vajrakila with Consort, dating from the 15th century and executed in China; the most monumental piece in the exhibition, an appliqué of Vajrabhairava with Retinue from Central Tibet with a size of 307.3cm x 185.4cm (121 x 73 inches!); and a Ritual Diadem in silk and gold embroidery made in 17th-18th century China.

September 1 through 30

Photo Exhibit, Miao People by Pamela Cross

Shanghai Tang, 1st Floor Tea Room, 12 Pedder St.

TSHK member Pamela Cross's exhibition features 15 photos of Miao in Guizhou and Guangxi in their festival costumes plus a couple of landscapes. Pamela has developed a large website devoted to sharing tribal textiles reference material (photos, bibliographies etc)

The exhibition is being held in conjunction with the launch of Shanghai Tang's autumn and winter 2003 ready to wear collection, entitled "Miao Hinterland".

<http://www.tribaltextiles.info/community>.

Australia

Through October 16

Saris to Sarongs

260 textiles on exhibit with dozens and dozens of different events, lectures etc. programs related to the exhibit.

National Gallery of Australia, Canberra
www.nga.gov.au

Through October 26

Seasons: The beauty of transience in Japanese art

Art Gallery of New South Wales, Sydney

Through October

An Endangered Species: Telia Rumal, Double Ikats of South India

Hazelhurst Regional Gallery and Art Cen-

tre, New South Wales

Mid December through February 2004

Indigo: The Blue and White Embroideries of Sichuan

The Gold Museum, Ballarat, Victoria

Bangladesh

October 6 through 10

26th World Crafts Council, Asia Pacific Regional Assembly

Includes Asia Pacific Textile Exhibition and Araban: Textile Traditions of Bangladesh which will showcase the finest weaves and embroideries, indigenous textiles and jute products of Bangladesh.

Exhibition held at National Museum of Bangladesh, Dhaka.

Cambodia

September 15 through December 15

Exhibition of antique Khmer and Cham textiles in Siem Reap. Contact: Mr. Morimoto

Germany

Late September to January 2004

Central Asian Ikats

Staatliches Museum fur Völkerkunde, Maximilianstrasse 42, Munich

India

October 12 through 14

Sutra: Conference on Indian Trade Textiles, Calcutta

Among the speakers will be Joss Graham, John Guy, Mary Kahlenberg.,

(Continued on page 12)



CONFERENCES AND EXHIBITIONS CONT'D

(Continued from page 11)

Brigitte Khan Majlis, Robyn Maxwell, Rosemary Crill and Jasleen Dhamija.

Details at www.sutraindia.org or email info@sutraindia.org

October 12 through 26

Sutra: Indian Trade Textiles from the Tapi Collection

Birla Academy of Art & Culture Museum

Japan

October 4 through November 7

Cambodian Textiles

First full scale exhibition of Cambodian Textiles

Fukuoka Art Museum, Fukuoka

www.fukuoka-art-museum.jp

Malaysia

Kuching

September 19 through 21

The World Eco-Fiber and Textile (W.E.F.T) Forum 2003

Over 400 delegates, weavers, craft-artisans, scholars, collectors and gallery-owners from over 25 countries are expected to participate in W.E.F.T 2003. Two of our members will be speaking at this conference. Diana Collins will speak on 'Hand Embroidery in China' and Jasleen Dharmija will speak on 'Embroidered Textiles of India'. For further info :www.societyatelier.com/weft

Netherlands

Through October 12

Cultural Encounters in Textiles

Wereldmuseum, Willemskade 25, Rotterdam

Singapore

October 11

Woven Dreams: Preserving a Tradition in Laos

A benefit for Laotian women and their weaving livelihood. Presented jointly by: PrimeTime Outreach Committee of PrimeTime Business and Professional Women's Association and The John Erdos Gallery. For *ENGENDER with the sup-*

port of the United Nations Development Fund for Women (UNIFEM) – Singapore Chapter. Special Visiting Guest is Carol Cassidy of Lao Textiles. Funds raised this evening will benefit the women of Laos and their unique textile ventures. Tickets will be S\$100 available from Primetime. Contact: John Erdos Gallery Tel: +65 6735 3307 or Primetime: www.rimetime.org.sg or E Mail info@primetime.org.sg

Switzerland

Through 2004

Silver and Clothing from the Silk Road

Volkerkundemuseum, Museumstrasse 50, St. Gallen

Ongoing

Artistically Plaited, Southeast Asian and Japanese textiles from the collection

Museum der Kulturen, Basel

United States

Through September 21

A Notable Acquisition of Japanese Textiles of the Edo Period

Metropolitan Museum of Art, New York.

www.metmuseum.org

Through January 5, 2004

The Art of Resist Dyeing

Showcases approximately 25 objects that demonstrate the variety of resist processes.

The Textile Museum, 2320 S Street, NW, Washington DC.

www.textilemuseum.org

Through February 29, 2004

Luxury Textiles East and West

Celebrates the 50th anniversary of the museum's costume and textile department with display of 75 items from around the world dating from the 14th to the 20th century.

Los Angeles Country Museum of Art, Los Angeles, California

Tel: (323) 857-6000, www.lacma.org



BOOK AND ARTICLE NEWS

WINNIE NELON

Publications

Arts of Asia

March-April 2003

Asian Textiles in the V&A— Textile Collections from India, Burma, Iran, China, Japan and Korea. Summaries of the Japan and Korea articles follow:

Ritual and Drama: Japanese Costume in the Victoria and Albert Museum by Anna Jackson

Ms Jackson covers examples of over four centuries of Japanese costumes beginning with the kimono or *kosode*, the most quintessential of Japanese garments and the centre of much of the study of Japanese dress. However the collection includes a wide variety of other costumes. Examples from the imperial court of the 19th century include a broad lower garment (*ue no hakama*) woven in white silk which is slightly pleated at the top, open at the sides and ties around the waist. Another garment was the *karginu* or hunting cloth which is very narrow and open at the sides with a high round collar stiffened with thick paper. The sleeve are attached only at the upper back to allow for maximum ease when drawing a bow and cuffs can be drawn up using cords threaded through the sleeves. Examples of *nagabakama* which were *hakama* with very long leg fabric are shown along with an illustration showing how the long legs of the garment trailed under foot.

Stepping back in time a bit, in the 17th century formal wear consisted of a two piece outfit of matching fabric called a *kamishimo* over a *kosode*. The *kamishimo* is comprised of a sleeveless upper garment with extended shoulders called a *kataginu* and a lower garment with pleats in front and back called *hakama*. These were generally made of hemp and patterned using stencils.

During the Edo period Nishijin was famed for the production of *nishiki*, silk fabrics woven with supplementary warps or wefts of multicoloured silks and metallic thread. Nishiki was an important feature of samurai armour. *Jimbaori* was a weatherproof surcoat to be worn over armour which increasingly was worn purely ceremonially with lavish decoration.

The collection also includes many fine examples of *kesa*, the rectangular garment worn by Japanese Buddhist priests. *Kesa* are made of sewn patchwork cloths, the arrangement of which has a high degree of symbolism.

Another aspect of Nishijin production was making of costumes for the No theater which are the most spectacular textiles created in Japan. *Karaori* robes often have three layers of simultaneously woven design; a twill weave ground, a background geometric pattern created with supplementary wefts and a top pattern of long floats of glossy silk.

Colour in Korean Textiles by Charlotte Horlyck

In contrast to textiles from China and Japan, Korean textiles abound in large unadorned areas characterized by high quality fabrics and bright juxtaposed colour schemes. The use of colour in textiles and dress is particularly pertinent to the Choson period (1392-1910) when costumes became a medium whereby one's proper relations to others were expressed in accordance with Confucian teachings. The colours of costumes enhanced their beauty while serving to identify the wearer and to highlight his or her social rank. Some colour combinations were thought to be auspicious and to protect the wearer.

During the Choson dynasty textiles used for costumes and *pojagi* were made of silk, cotton, hemp or ramie. Extra fine ramie had been exported to China in the 9th century and 15th century. Chinese commented that "the fineness of Korean hemp is just like that of silk".

The five primary colours of white, black, red, blue and yellow are dominant features of Korean costumes and other sewn articles. Beautiful dyed clothes were a luxury which only the aristocratic class could afford due to the expense of the dye. White clothes were worn by commoners as well as the Confucian elite as it was believed to reflect a pure and modest spirit.

The rules for the use of red and yellow could be particularly strict—red for good fortune and wealth and therefore the colour of wedding garments and at times, the Queen's skirts. Yellow represented the centre of the universe and was associated with the Chinese emperor. Rather than wearing yellow, the Choson kings demonstrated their loyalty to China by wearing red instead, as it ranked second to yellow.

The ways that colours are used and combined are extremely important. *Yang* colours (the five primary) symbolizing overt virtues were used above the waist and more neutral *um* col-

(Continued on page 14)



BOOK AND ARTICLE NEWS CONT'D

(Continued from page 13)

ours symbolizing implicit virtues were used in embroidery below the waist.

The most well known examples of these brilliant colour combinations are *pojagi*, cloths used for wrapping, covering, storing and carrying items. The colours were particularly chosen for how they would be used. *Pojagi* used for wedding ceremonies were red and blue to symbolize the male and female.

HALI

No. 128, May-June 2003

Preview—Exhibitions

'Lighter than Air: Gauze Robes from China', Denver Art Museum, Denver Colorado

Review-Exhibitions

'The Legacy of Genghis Khan; Courty Art and Culture in Western Asia, 1256-1353', reviews the highlights from the recently closed exhibition at the Metropolitan Museum in NY.

No. 129, July-August 2003

Book Reviews

Koekboya, Natural Dyes and Textiles, A Colour Journey from Turkey to India and Beyond by Harald Bohmer

Books—Titles Received

A World of Carpets & Textiles, edited by Murray L. Eiland, Jr. Compendium of the rugs and textiles on view during the recent 10th International Conference on Oriental Carpets, Washington D.C. 2003. ISBN 1889666076, Hardbound \$110

Trade, Temple and Court, Indian Textiles from the Tapi Collection, by Ruth Barnes, Steven Cohen and Rosemary Crill, 2002, ISBN 8175083549, 50 pounds

Recent Excavations of Textiles in China by Feng Zhao, ISAT/Costume Squad Ltd., 2002, ISBN 9628569147, 35 pounds. Catalog accompanying a recent exhibition and symposium.

Reviews—Exhibitions

ICOC Review—Travelling in Style—Rugs and textiles from the museums of Uzbekistan, exhibition held at the Embassy of Uzbekistan, Washington, D.C.

Eastwards! Art, Culture and Colonialism (Oostwärts! Kunst,

Cultuur en Kolonialisme)—Four part, semi-permanent display which explores the historic relationship between Holland and the East at Amsterdam's KIT Tropenmuseum. Runs for ten years with textiles on two year rotation.

Arts of Asia

May-June 2003

"The Kimono of Ichimaru" by Bally Till, Michiko Wargentyne and Judith Patt reviews the fascinating history of Ichimaru (1906-1997) from her early training as a geisha to her career as a singer. A large collection of her kimono, obi, jewellery and other items has been donated to the Art Gallery of Greater Victoria and these items are displayed in the article.

"Dress of the Daic Peoples of Vietnam Living Adjacent to and East of the Red River" by Michael C. Howard and Kim Be Howard is an overview of information in their recently published book *Dress of the Daic Peoples of Vietnam*. This article focuses specifically on a group of people living East of the Red River which are little documented by other textile scholars.

The Textile Museum Journal, 2001-2002

Volumes 40 and 41

"The Effect of Western Textile Technology on Japanese Kasuri: Development, Innovation, and Competition" by Keiko Kobayashi

The article chronicles the development of *Oshima kasuri*, which was influenced by the use of graph paper, an imported technology from Europe, and considers the influence of Oshima's innovations on other *kasuri* producers.

Subscription Information:

Arts of Asia

tel: 852-2376-2228, email: info@artsofasianet.com

Asian Art

tel: 44 (0) 7229 6040, email: info.asianart@btinternet.com

HALI

tel: 44 (0)1858 438 818, email: hali@subscription.co.uk

TAASA Review

The Journal of the Asian Arts Society of Australia

61-2 9225 1861. taasa@ozonline.com.au

The Textile Museum Journal

www.textilemuseum.org



September 2003

| SUN | MON | TUE | WED | THU | FRI | SAT |
|-----|-----|-----|-----------------------|-----|-----|-------------------|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 Passions Shared | 25 | 26 | 27 Bhutan Trip |
| 28 | 29 | 30 | | | | |

October 2003

| SUN | MON | TUE | WED | THU | FRI | SAT |
|-----|-----|----------------|-----------------|-----|---------------------|------------------------|
| | | | 1 | 2 | 3 | 4 |
| 5 | 6 | 7 Zhao Feng | 8 | 9 | 10 | 11 |
| 12 | 13 | 14 | 15 Toni Tack | 16 | 17 | 18 Kalinga Textiles |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 | 31 Thailand Trip | |

November 2003

| SUN | MON | TUE | WED | THU | FRI | SAT |
|-------|-----|-----|-----|-----|-----|-------------|
| | | | | | | 1 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 Bazaar |
| 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 23/30 | 24 | 25 | 26 | 27 | 28 | 29 |

SCHEDULE OF EVENTS

**Wednesday,
September 24**
"Passions Shared"
 7:00 pm, 16/F Standard
 Chartered Bank Bldg, 4-4A
 Des Voeux Road
 Central

Tuesday, October 7
**Recent Excavations of
Textiles in China,
by Dr. Zhao Feng**
 6:30 pm reception,
 7:00 pm talk ,
 Helena May, 35 Garden
 Road. Tel: 2522 6755

**Wednesday,
October 15**
**"Indonesian Textiles -
The Symbolic Coding",
by Toni
Tack**
 6:30 pm reception,
 7:00 pm talk
 Helena May, 35 Garden
 Road. Tel: 2522 6755

Saturday, October 18
**Kalinga Textiles, by Eric
Anderson**
 10:00 am reception, 10:30
 am talk
 Helena May, 35 Garden
 Road. Tel: 2522 6755

October 31-October 2
Jim Thompson
Revisited
 TSHK Tour

Saturday, November 8
Textile Bazaar
 10:00 am-3:00 pm
 Fringe Club, Central



Committee of the Textile Society of Hong Kong
Website: www.textilesocietyofhk.org

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| Secretary Anne Storey | 2859 2019(O) | 2547 3409 | amstorey@hkusua.hku.hk |
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