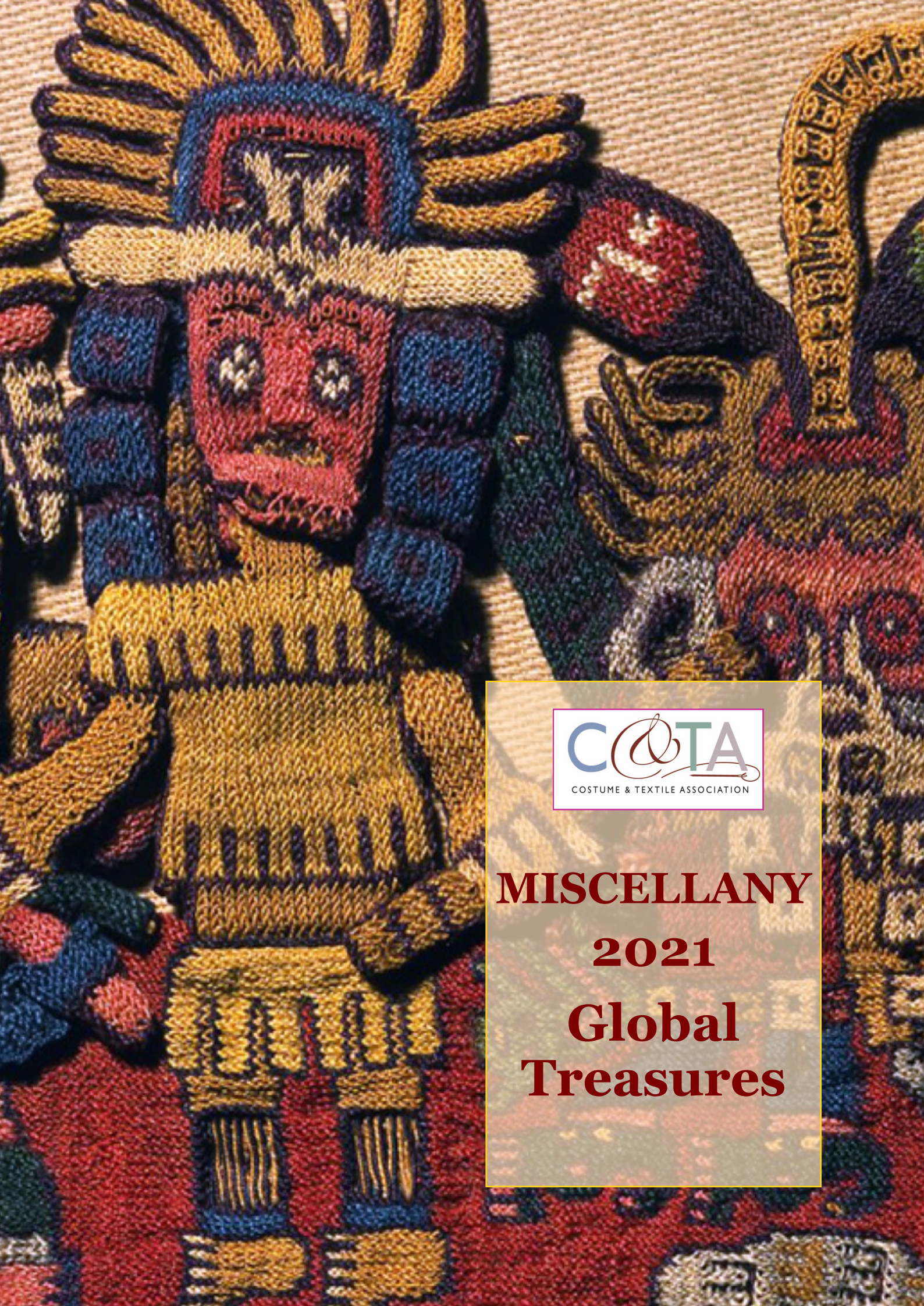

C&TA
COSTUME & TEXTILE ASSOCIATION

MISCELLANY 2021

Global Treasures

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Chair's Letter

I do hope that you will all enjoy this version of *Miscellany* devoted to textile treasures from around the world. I am very grateful to Pippa Lacey for being guest editor, Celia Sutton for proof reading, Maggie Johnson for her presentation skills and to all those who have written articles.

The last 18 months or so have been very unusual. Who could have imagined that an invisible bug could stop the world? But the C&TA were up to the challenge. Thanks to our digital sub-committee we were able to host free talks online, as well as introducing *Crafty Chats,* to keep members entertained. In fact, some members have said that they liked our online meetings as it kept them in touch with others and they did not have to park in Norwich! So we will continue to offer Zoom events, alongside our usual 'in person' events.

I often wonder what Pamela Clabburn would have said about the year we have just had. As our founder she was keen on promotion, so I like to think that she would be proud of our efforts. Because of all the different activities we have arranged, it was decided to apply for a British Association of Friends of Museums (BAfM) Impact Award for work completed during the pandemic. Thanks to the incredible application by Pauline White, endorsed by Ruth Battersby Tooke, we were delighted to hear in September that we have been shortlisted for the award.

The Coronaquilt was one of the most amazing things to come out of lockdown. So many memorable squares made by members and friends. Put together by a small team with Kate Parkin and Prue Smith at the helm. If you were not able to see it during the *Makers' Festival* at the Forum this summer, it is on the C&TA website, as well as our new *YouTube* channel, and there are plans, hopefully, for its inclusion in the forthcoming *Textile Treasures* exhibition at the Castle Museum. We are delighted that the *Textile Treasures* exhibition will run from Saturday 23 October 2021 to Sunday 20 February 2022.

The Committee kept meeting via Zoom, thanks to Pippa Lacey, our Zoom controller. I think we all found it a little difficult at first but soon accepted that it was the best thing to do in the unusual circumstances. There are always issues to solve when running a charity and I am incredibly grateful for the Committee's continual resolve to keep the organisation working as smoothly as possible. I am very grateful to Pauline White, as secretary she does an amazing amount of work and has worked with Kate Parkin and Celia Sutton on our application to become a Charitable Incorporated Organisation (CIO), now in its final stages.

Our website has been kept up-to-date by Celia Sutton and is now full of wonderful information, not just about our events but Norwich costume and textile related resources as well.

Recently, Teresa Moseley who has been Treasurer for some time decided to step down. We are incredibly grateful for all Teresa has done to look after the financial aspect of the C&TA. Celia has taken on the role of Treasurer and the website will now be looked after by Caroline Whiting, who organises our *Crafty Chats,* so I am sure all will be well.

I feel we must all recognise the amount of work that Barbara Coe has done during the pandemic. Reorganising talks, speakers and venues has taken up a great deal of time and we are very grateful for her incredible patience. We now have a 2022 programme which we hope all members will enjoy.

We are planning to work with Norwich University of the Arts (NUA) on a new student award that is being organised by Stephen Worth, one of our new Committee members. This will run alongside the Helen Hoyte Award. We are grateful for Helen's continued support of the C&TA.

Working with the Committee and our members with our shared love of costume and textiles is what makes the C&TA so enjoyable. We are now short of Committee members because people have moved or have different circumstances. If you feel like becoming a Committee member and helping the C&TA, as well as having some fun, we would love to hear from you. New members, both to the C&TA as well as the Committee are always very welcome.

If you have any questions or suggestions, please contact us by email **ctacostume@gmail.com**. Also follow our posts on *Facebook*, *Instagram* and *YouTube*.

BAfM British Association of Friends of Museums
IMPACT AWARD 2021
SHORTLISTED GROUP

Joy Evitt

Top left: detail from the Bellerophon Tapestries, page 20.
Cover: Detail of border, Nasca, *Mantle ('The Paracas Textile')*, 100-300 C. (Brooklyn Museum, New York).

Global Treasures

Throughout time, humans have created textiles for warmth, protection, for carrying items, catching food, display, decoration, wrapping their dead, honouring their gods and spirits and for making visual statements about identity and power. Tapestries, cloth of gold, silks, linens, cashmere and vicuna, *opus Anglicanum*, woven shawls and Norwich stuffs were highly prized and treasured. This selection of global textile treasures reflects millennia of textile history. Our 'treasures' have different values - some economic, some cultural, some personal. All have been created by skilled craftsmen and women around the world using a cornucopia of techniques - appliqué, couching, dyeing, embroidery, mud-resist, screen printing, weaving.

Our oldest textile treasure is a remarkable 3,500 year old linen shroud dating from the 18th Egyptian dynasty. This fragmentary textile was purchased by the Colman family in the late 19th century. It is covered in spells from the Book of the Dead to assist the passage of an elite Egyptian lady from this world to the afterlife. Faye Kalloniatis, Honorary Research Associate at Norfolk Museums Service (NMS) unwraps the story of the **Ancient Egyptian Shroud**.

A second extraordinary ancient textile is **The Paracas Textile**, produced by the people of Nasca - famed for their enigmatic lines in the desert. Paracas and Nasca were two pre-Incan cultures in what is now modern Peru. This colourful wool and cotton woven and decorated textile has complex imagery of ancient Nasca life and rituals. Frances Durocher explores the fascinating imagery of this Peruvian masterpiece.

Norfolk's geographic position and its textile industry placed it firmly on the global textile map. Geographically, Norfolk faces the Low Countries - Netherlands, Belgium and Luxembourg - across the Channel. French and Dutch were spoken in Norwich trading houses in the 17th century, with merchants sending cloth across to the Continent via London or Great Yarmouth. By the 18th century, Norwich stuffs and other textiles were being sent to all corners of the globe - Europe, Russia, the Americas, China and Australia. In his article, **Dressing the World**, Dr Michael Nix highlights new research and a growing interest in historical Norwich textiles both at home and abroad.

Toma Phor's Tahitian Poncho, now in the Shirehall collection, has a fascinating story of politics, exploration and textiles. Celia Sutton discovers the connections between nineteenth century Pacific politics and Norfolk.

In Imperial China, **Rank Badges** were worn by all court officials and military officers in order that one could see a person's place in Chinese society at a glance. Surviving badges are works of art, with many different techniques used to create these badges. Joy Evitt explores the motifs and designs on a set of golden tiger rank badges in her possession.

Inherited **Japanese kimono** are treasures in fashion illustrator, Stephen Worth's family. He introduces the beautiful vintage heirloom collection, now in the keeping of his daughter-in-law, Wakana.

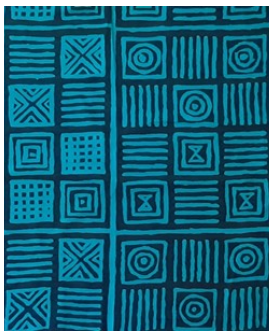
Pippa Lacey revisits the ground-breaking Kenyan textile cooperative **Maridadi Fabrics**, a celebration of a spirit of national identity for an independent Kenya. Maridadi's distinctive screen-printed designs drew their inspiration from traditional motifs, the abundant Kenyan wildlife, as well as a range of contemporary influences.

Sevanti Roy is an acclaimed textile designer who lives and works in Norfolk. **Recreating mud-resist** is one of her favourite decorative techniques. Sevanti reveals the fascinating history of the mud-resist textile dyeing technique from preserved fragments discovered in Egypt, to Rajasthan, India, where it is still practised.

An important aspect of global textiles currently being addressed by museums across the world is the topic of decolonisation. Britain's relationship with its Empire, the history of exploration, as well as global trade, means that some objects in our museums may have arrived here through conflict or oppression. Museums, including the NMS, are working to identify such objects, so that they will be able to present their stories in a more nuanced and considerate manner. This in turn, will help museum visitors to understand some of our more difficult or contested histories. For further information, read Wayne Kett, Great Yarmouth Museums Curator's blog: *Decolonising our Collections Information* https://yarmouthmuseums.wordpress.com/2020/10/09/decolonising-our-collections-information/.

In 2022, the Castle Museum will host an exciting and challenging exhibition entitled **Slaves of Fashion: New Works** by the Singh Twins. As their website says: 'The Singh Twins are internationally renowned, contemporary British artists whose award-winning work explores important issues of social, political and cultural debate and re-defines narrow Eurocentric perceptions of art, heritage and identity.' **Slaves of Fashion** 'explores hidden narratives of Empire, colonialism, conflict and slavery through the lens of India's historical textile trade and their relevance to modern day legacies and debates around ethical consumerism, racism and the politics of trade.' The exhibition is being developed by Dr Rosy Gray, Curator of Modern and Contemporary Art, with input and support from the NMS curatorial team including Ruth Battersby Tooke, and will include NMS collections selected by the Twins to contextualise their stunning artworks.

Pippa Lacey, Editor



From left to right:- A detail of the *Kamon*, the family crest or heraldic device, on the neckline the beautiful green silk 1940s kimono, **Kimono Stories,** page 13; detail of Chinese **Rank Badge**, page 10; 'Chinese Mandarins, Canton.' Photographer: Arfong. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library, 1902., page 10; **Maradidi Fabric**, page 16.

The Unfolding Tale of an Ancient Egyptian Shroud

Faye Kalloniatis, Honorary Research Associate, Norfolk Museums Service, unwraps the story of a linen textile that has survived for over 3,500 years

In 1921, a linen fragment was donated to the museum as part of the Colman collection of ancient Egyptian antiquities. Its crumpled and fragmentary state gave but few clues as to its nature. Yet, intriguingly, black hieroglyphs – plainly visible and seeming to cover the entire surface – suggested that there was much to be revealed. But the bundled fragment remained in the museum's storeroom for nearly a century until, in 2011, a joint conservation project was begun between Norwich Castle Museum and the British Museum; then, the textile's extraordinary history, which had for so long remained hidden, began to gradually unfold.

In the British Museum's conservation studio, a makeshift plastic 'tent' formed a humidification chamber in which the linen could be safely placed (Fig 1). Gradually, and with great skill and delicate handling, the conservators unrolled the linen transforming its frayed and twisted fibres into a large, fully-opened and flattened fabric (Fig 2). Then began the lengthy process of mounting it onto a rigid backing board and covering it with a fine, protective, nylon net before using curved needles and silk thread to stitch it in place.

In this newly-conserved state, the linen exposed its hieroglyphic texts and revealed fascinating details (Fig 3) relating not only to its ancient, but to its more recent, past. The fragment turned out to be a shroud dated to the early 18th Dynasty (c 1550 BC), thus making it over 3,500 years old. Such linen shrouds, placed over the mummified corpse of the deceased, were heavily inscribed with spells from the so-called Book of the Dead; but this practice of using a linen burial shroud was a relatively short-lived phenomenon soon replaced by inscribed papyrus rolls instead. Thus, the Norwich specimen is a rare example of its kind; only a few dozen such items are known worldwide.

The Book of the Dead was a collection of magical spells designed to protect the deceased and help them to enter the afterlife and to live for eternity. Totalling around 200, these spells were not set down in any particular order, nor were they *all* used on any one, given, shroud; rather, only a small selection was added to any single item.

The Norwich linen includes nine of these spells: one was for making the soul of the deceased worthy to accompany the sun god, Re, as he sailed across the sky in his barque (spell 100); and yet another addressed the dead person's heart and implored it not to speak up against the deceased on the day of judgement (spell 30B).

Fig 4: The hieroglyphs identifying the owner of the shroud – 'Ipu born of the lady of the house, Mutresti' © Norfolk Museums Service and the Trustees of the British Museum.

Fig 1: Humidification Chamber. This makeshift chamber provided environmental protection while conservators worked on unrolling the linen. © Norfolk Museums Service and the Trustees of the British Museum.

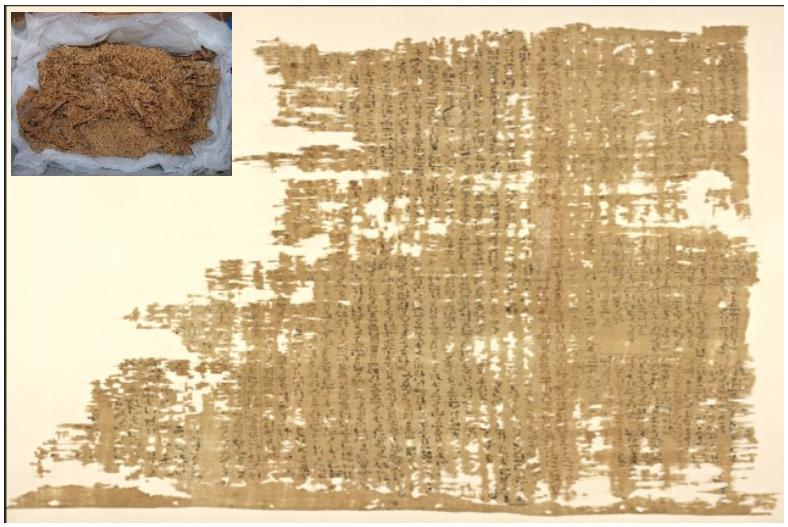


Fig 2: Before and After Conservation. The inset shows the linen bundle before conservation. After its unfolding, the shroud revealed a surface filled with spells from the Book of the Dead

Fig 3: (below) A detail of the shroud. © Norfolk Museums Service and the Trustees of the British Museum.

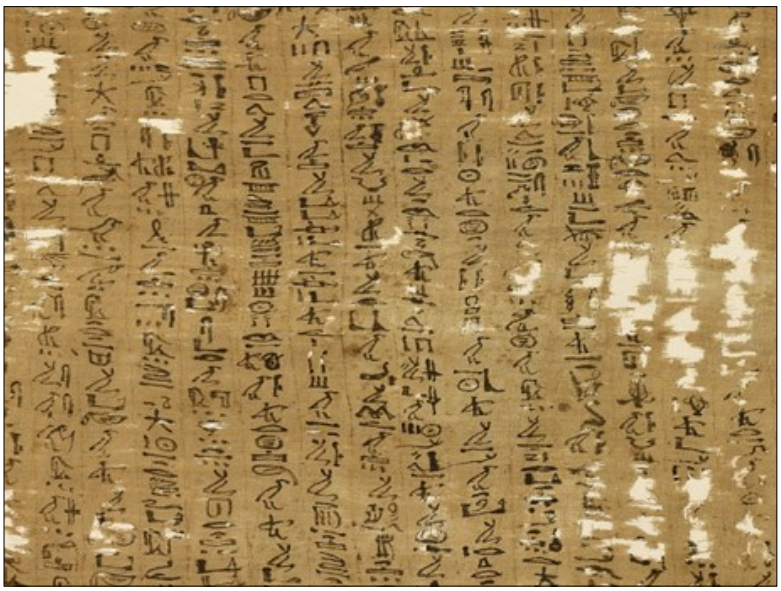


Fig 5: The Norwich and Cairo fragments assembled 'electronically'. The spells at the top right hand side begin on the Cairo fragment and continue onto the Norwich fragment.
For Norwich fragment © Norfolk Museums Service and the Trustees of the British Museum; for Cairo fragments: Thanks to the Egyptian Museum, Cairo, for permission to reprint the three fragments, and photography courtesy of Sameh Abdul Mohsen.

The King's Ornament

Texts such as these are very useful in providing an understanding of ancient Egyptian funerary beliefs but they offer no, or few, clues as to the deceased's identity. Fortunately, however, in addition to the spells themselves, inscriptions often included the name of the dead person and in examining the Norwich shroud, a name was found. It identified the owner as a woman named Ipu and it also gave her mother's name – a woman called Mutresti (Fig 4). These invaluable genealogical details led to several important discoveries which have added greatly to knowledge of the linen's history. The first was that further fragments of this self-same shroud still exist and are located not in Norwich – nor even in the UK – but in Egypt. The Cairo Museum has three fragments inscribed with Ipu's name and that of her mother. In 'joining' these fragments – through placing their images together electronically – they have proved a perfect match. The spells, written in vertical columns, are well aligned; for example, some which begin on the Cairo fragments continue almost uninterrupted onto the Norwich fragment (Fig 5).

This crucial discovery enabled yet more to be learnt about the Norwich shroud. The Cairo fragments not only mention Ipu's name, they give her title. She is referred to as *khekheret nsw*, whose literal translation means 'the king's ornament'. This well-known title has been much discussed and its precise meaning is still not completely understood. The current view is that it signifies a lady belonging to an elite class and one who is well-connected to the royal court. So, Ipu was clearly a person of high status who could well afford the full trappings of a funeral, which included an inscribed shroud.

Retracing the trail

Another important fact which the Cairo fragments revealed relates to the shroud's provenance. Whereas nothing was recorded in the Norwich archives other than it had been purchased by the Colman family in Luxor in 1897, the Cairo fragments yielded far more information. They, and therefore the Norwich shroud also, are thought to have come from a tomb known as the Royal Cache. This was originally a family tomb belonging to Pinudjem II, a High Priest of Amun; his burial chamber was 'appropriated' by the Theban priesthood in order to rebury over 30 royal mummies. These reburials, which occurred during the 900s BC, were thought necessary because at that time Egypt was experiencing a period of political and social instability. Therefore, in order to save the royal mummies from tomb robbers, the priests gathered them and placed them in Pinudjem II's tomb.

Knowing that the shroud came from the Royal Cache helped open a window into the shroud's more recent – late nineteenth century – history. It is known that the ancient tomb was rediscovered in 1871 by a local Theban man called Abdul Rassoul. He was rumoured to have found the tomb by accident when one of his goats fell into a steep and exposed shaft. Rassoul must have gazed in wonder when, on lowering himself into the cavity to retrieve his goat, he discovered a tomb with tens upon tens of royal mummies together with an extensive range of grave goods. Rassoul's discovery remained a secret, known only to his family, and this enabled him to revisit the tomb from time to time in order to take out yet more objects to sell to travellers and dealers. Finally, in 1881, the Egyptian authorities – baffled by where such precious items were coming from – arrested Rassoul. He eventually confessed to his find and the tomb was quickly placed under tight security while its contents were transported to Cairo.

As the above events demonstrate, the story surrounding the Norwich shroud is an extraordinary and fascinating one and without its unrolling and conservation, none of the above details would have come to light. Instead, it would, to this day, have remained obscured and hidden.

Fig 6: Faye Kalloniatis with a copy of her book, *The Egyptian Collection at Norwich Castle Museum: Catalogue and Essays*. © Norfolk Museums Service

Further Reading

The Egyptian Collection at Norwich Castle Museum: Catalogue and Essays, Faye Kalloniatis, Oxbow Books (Oxford 2019)

‘The Paracas Textile’: An Andean Masterpiece

Frances Durocher introduces a 2,000 year old high status textile from the desert coast of Southern Peru, South America

Fig 1: Nasca, *Mantle (‘The Paracas Textile’)*, 100-300 C.E., cotton, camelid fiber, 62.5 × 149 cm. Brooklyn Museum, John Thomas Underwood Memorial Fund, 38.121

‘The Paracas Textile’ in the Brooklyn Museum, New York, is a masterpiece of complex embroidery and fine weaving. It was made in Southern Peru almost two millennia ago (Fig 1). Its excellent preservation is due to the arid environment on the Peruvian coast; organic artefacts buried here, such as textiles, wood and basketry, retain remarkable preservation.

Created from cotton and camelid fibres, the large textile measures 62.5 × 149 cm (over 2 ft x 4 ft) and consists of two parts: a woven centre displaying thirty-two faces with flaring scrolls, and a border embroidered with ninety figures - humans, supernatural beings, animals and plants. Although there were no written records at the time it was made, the textile details the native flora and fauna, together with objects that have been discovered in the region by archaeologists.

Wrapping for the afterlife

It is not known where and when the textile was found. It became known as ‘The Paracas Textile’ because it resembles the hundreds of textiles excavated by Peruvian archaeologist Julio Tello in the 1920s along the Paracas Peninsula.[1] However, the textile, thought to be a ceremonial object, is now attributed to the related, but slightly later, Nasca people (c. 100 BC – CE 800) based on the 3D cross-knit looping. This embroidery technique was exclusively used by early Nasca weavers, who were strongly influenced by the earlier Paracas culture (800 BC - 100 BC).[2] Both the Paracas and Nasca people wrapped their dead in several layers of plain and decorated cloth. Unlike Egyptian burial practices, ancient South American cultures usually positioned their dead in the fetal position, creating a conical bundle that echoes the womb. Once prepared, the bundles were interred in subterranean group burials. As in life, the quality of the cloth and offerings - ceramics, gold, Spondylus shells[3], feather fans - placed in a mummy bundle pointed to one’s status in death.

Cotton and camelid fibres

Cotton has been grown in south coast of Peru for thousands of years. Camelid fibre is the wool of llama, alpaca, guanaco and vicuña, all animals indigenous to the high Andean mountains. Precious wool was transported along long-distance trade routes carried by llamas. Cotton was used for weaving the central section of the cloth, while silkier camelid threads were used for the figurative embroidery. Camelid fibres are stronger and hold dyes better than cotton, and the results are remarkably brightly coloured scenes. The Nasca used pigments derived from plants, insects and minerals: beige, white, browns and blacks are the natural hues of the raw cotton and wool. Red was created from the cochineal insect; black and blues from indigo, and purple by mixing indigo and excretion of shellfish.[4]

The centre of the cloth was woven on a loom, and the pattern is completely reversible. Each face in this design consists of geometric eyes, nose and mouth with eight scrolls radiating outwards from the face. These were created by ‘warp-wrapping’, a technique in which coloured fleece is wound around sections of cotton warp threads before weaving (Fig 2). The cross-loop stitch flowers connecting the centre with the border, use a technique similar to knitting, created using a single bone, or thorn, needle (Fig 3). Based on the different colour palettes and style, it is possible that the two elements of the textile were created at different times and it is suggested that several artisans may have worked on the border. Within the border design, each figure’s upper body and head is constructed as a separate unit in bas-relief, and attached to the woven strip. Details, such as leaves and feathers, were worked as separate pieces and then attached.

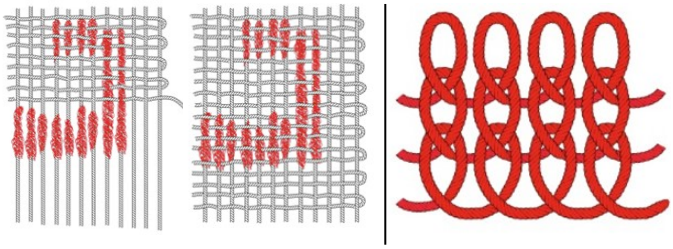


Fig 2: Warp wrapping
Fig 3: Crossed looping (diagrams by Lois Martin)

Humans, supernatural, animals

The ninety figures on the border include both human and composite supernatural beings, with animal and human elements. All the faces are depicted straight on, while bodies are in various positions. It is the feet - shown in profile - that differentiate the humans from the supernaturals; humans have flat feet, supernaturals have a toe that extends backwards (Fig 4). Almost all the border figures are reversible, except for three, which have distinct fronts and backs. Around one third of the figures are unique, i.e. not repeated, while the majority share similar colouring, clothing, postures and positions; nevertheless an overall sequence has not been discerned.

Human clothing in the depictions - male and female - match examples found in the archaeological record. Some figures wear elaborate costumes and were perhaps shamans who mediated between the natural and supernatural worlds. Again, many carry

1. Large quantities of textiles were exported to international museums and private collections between 1931 - 33.
2. The Nasca culture flourished along the arid, southern coast in the river valleys of the Rio Grande de Nazca and the Ica, about 200 miles south of Paracas. CE – Common Era. Nasca refers to the culture, while Nazca is the geographic region.
3. Spondylus were considered sacred in ancient Peruvian cultures.
4. Silverman and Proulx, 2002: 63

recognizable artefacts and their jewellery resembles extant gold forehead ornaments and mouth-masks. Mouth-masks hung from the nose septum and have flaring extensions, like cat whiskers (Figs 5a & 5b).

Several figures have appendages, called 'signifiers' or 'streamers' which extend from their mouth. Shamans, in particular, are represented with masks exhibiting many protrusions and with body parts that disappear into abstract lines and shapes; these are thought to be an attempt to capture the transformational process during shamanic rituals.

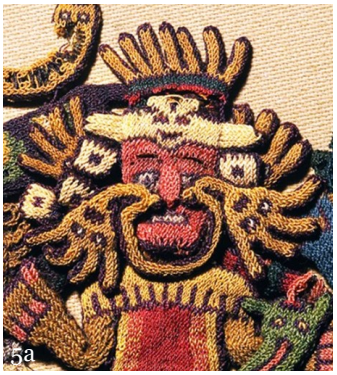
Some of the disembodied heads have their eyes closed. Archaeologists have found evidence that such heads were curated as part of ancestor veneration and not usually associated with warfare. Many heads appear to germinate like seeds; heads with sprouting plants is a common theme in Nasca iconography, suggesting a connection between sacrifice, fertility and the interconnected cycles of life and death (Fig 6).

Animals include llamas, Pampas cats (*Oncifelis colocolo*), frogs and snakes, with native plants and crops - vegetables, fruits, beans, yucca and flowers - represented. The llamas carry a branch on their backs which is decorated with chillies, beans and flowers (Fig 7).

Three figures wear a fox-skin headdress (see cover & Fig 4); in the Incan period - 1,000 years later - these were worn by men related to agriculture. Only one figure appears with what looks like a bird wing over one shoulder. A feathered, wing-like cape was found in a Paracas mummy bundle.

The great deal of time and technical skill that went into producing this incredible mantle suggests that it was for special ceremonial and burial use. Scholars have speculated about the figures, for example, William Gartner, University of Wisconsin, proposes it is a form of calendar referring to the Andean concept of cyclical time, due to the variety of flora and fauna. The border figures indicating the movement of people around a village plaza. He writes that with the cloth wrapped around them, the deceased would be able to join in the symbolic procession into perpetuity.[5]

While the ceremonial use of this remarkable textile may be unknown, nevertheless the astonishing creativity and skill of the Nasca dyers, spinners, weavers and embroiderers is something that can be appreciated in the twenty first century.



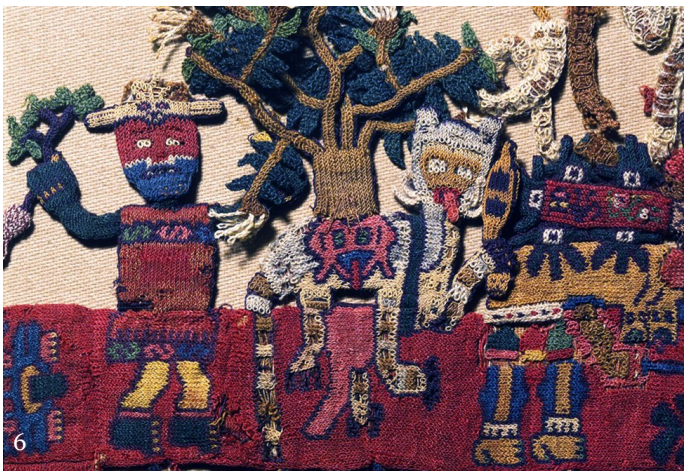


Fig 4:	Detail of border figure 61, fox headdress and Pampas cat to the right, Nasca, *Mantle ('The Paracas Textile')*, 100-300 C.E., cotton, camelid fiber, 148 x 62.2 cm, found south coast, Paracas, Peru.
Fig 5a:	Detail with face ornament, border figure 63
Fig 5b:	Nasca mouth and nose ornaments in gold
Fig 6:	Pampas cat and tree, border figure 3
Fig 7:	Llama with vegetation, border figure 26

All images: Lois Martin, 'The Paracas Textile,' in *Smarthistory*, August 9, 2015, accessed July 12, 2021, https://smarthistory.org/the-paracas-textile/.
Images 4 - 7 courtesy of Brooklyn Museum, New York.

Further Reading

- *The Paracas Textile* [Gallery brochure], Lois Martin. The Brooklyn Museum (Brooklyn, NY, 1991)
- 'Paracas Ritual Attire: Symbols of Authority in Ancient Peru', *Civilization of the American Indian series,* Anne Paul, Norman (University of Oklahoma Press, 1990)
- *Paracas art & architecture: object and context in South Coastal Peru*, Anne Paul, Norman (University of Oklahoma Press, 1991)
- *Textiles of Ancient Peru and their techniques*, Raoul d'Harcourt, Seattle (University of Washington Press, 1962)

5. Brown, Marley, 'The Paracas Textile'. *Archaeology*, May/June 2019 https://www.archaeology.org/issues/337-1905/features/7548-maps-peru-paracas-textile (accessed June 2021)

Dressing the World: Norwich textile exports

As new research shines a light on Norwich's historic exports, Dr Michael Nix explores textiles trade routes reaching all corners of the globe

In 1700, Norwich was the second most populous and wealthy city in England after London. Just a few years after the turn of the century, in 1705, rioters broke into the Weavers' Hall in Norwich and burnt the records stored there. As a consequence, we do not know the scale of the city's domestic and international trades which created that wealth.

A dearth of statistical data in the Norwich records is compounded by London's key involvement in the distribution - at home and abroad - of Norwich-made textiles. Compared to the trade with, and through London, relatively small quantities of textiles were shipped via the port of Great Yarmouth. This changed during the course of the eighteenth century. In 1750, for example, about 757,000 pounds (over just 340 tonnes) of textiles were shipped from Great Yarmouth, mostly to Rotterdam in the Dutch Republic. The remainder went to Spain, Portugal and Italy. In 1770, exports through the port had more than doubled to 1,904,000 pounds (just over 860 tonnes).

International Norwich

Two events in 2021 connect Norwich's textiles industry to international trade, particularly with the Netherlands. The first is the Norfolk Record Society publication of *The Letter-book of Thomas Baret of Norwich*, edited by Siobhan Talbott. The letter-book covers a short period between 1672 and 1677, and shows that Thomas Baret was a local merchant selling imported goods including iron, steel and foodstuffs, as well as a manufacturer who exported textiles made by his own weavers or bought in from other makers. Although Baret opened new trading links with Hamburg and Bilbao, his main focus was the Dutch market. His exports included *serge de Nîmes* (denim), *serge de bois*, russells, druggets, barracans, silk says, callimancoes, and bratos.

The second event is a forthcoming exhibition to be held at the Zeeuws Museum in Middleburg, Zeeland, Netherlands. Curated by Karina Leijnse, the exhibition is entitled *re_USED re_SATIN* will run between 26 November 2021 to 11 September 2022. The exhibition is based around colourful *hemdroks,* long-sleeved waistcoats, made with glazed brocaded satin woven in Norwich using worsted yarns. A modern interpretation of the design by Remi Veldhoven was developed into new garments by Hul le Kes in Arnhem, a fashion business specializing in small scale manufacturing and design. Several *hemdroks* have the same design but with different colourways. The design dates the fabric to the second quarter of the eighteenth century,[1] although dye analysis indicates at least one *hemdrok* was woven after 1775.

Detail of a brocaded satin *hemdrok* in the Zeeuws Museum collection in the Netherlands. (Waistcoat, Walcheren, Collection Zeeuws Museum, G 0533. Photograph: Anda van Riet and Mieke Wijnen)

Museum collections

In addition to the important Zeeuws Museum's collection of costume made with Norwich worsted fabrics, other museum collections in Europe, Britain and North America, hold textiles - from fabric pieces, dresses, skirts and waistcoats, to chair coverings and curtains - with recognized Norwich connections. One of the largest collections of garments – over 150 pieces of traditional costume – made with Norwich fabrics is in the Nordiska museet in Stockholm. Others collections, both regional and private, can be found elsewhere in Sweden.

An exhibit in the Nordiska museet in Stockholm which refers to Norwich textiles like these being smuggled into Sweden. Photograph by C&TA member, Jill Napier.

What is remarkable about these collections is that the Swedish government banned the import of worsted goods to protect their domestic industry. Norwich's fabrics would thus have had to have been smuggled into the country, predominantly through Norway.

As well as traditional garments made with Norwich textiles being held in Norwegian and Swedish museums, there is considerable contemporary interest in Scandinavian traditional dress. The handloom weaver Charlotte Engstad, who trained in Norway and Sweden, received a grant in 2020 from the Norwegian Cultural Foundation to reconstruct on a Jacquard loom Norwich textiles in Norwegian museums. She told me: 'there is a huge interest in Norway in folk costume, and Norwich textiles have become part of Norwegian folk costume tradition'. Before retiring, another weaver, Monica Hallén, worked at the Säterglantan, The Institute for Handicrafts in Sweden, which provides training and courses in various crafts, including weaving, using

This trial sample, woven by Charlotte Engstad, is a first attempt at recreating everlasting, a fabric used to make a jacket now in the Glomdalsmuseet in Elverum, Norway. Charlotte experimented with various weft yarns (see https://www.weberin.ch/en/journal/perfect-or-good-enough) and experienced technical problems (see https://www.weberin.ch/en/journal/everlasting).

1. See the video at https://hullekes.com/blogs/news/hul-le-kes-for-zeeuws-museum

A recreation of a Norwich callimanco from Sätergläntan, The Institute for Handicrafts in Sweden, c. 2015.

traditional materials and techniques. She taught students how to weave Norwich striped callimanco.

Regions in the Baltic other than the Scandinavian countries of Norway, Sweden and Denmark received Norwich goods through their ports, including what is now present-day Germany and Poland. Other shipments passed through the Gulf of Finland, after the ice had receded, to St Petersburg in northern Russia, some for onward delivery to Moscow.

During the 1760s, merchants and dealers in both cities received worsted stuffs (textiles made with combed long-staple worsted yarn, or worsted mixed with silk or carded wool) like striped callimancoes, flowered satins, plain camblets and striped and shaded camletees, from Stannard Taylor & Taxtor in St Giles Broad Street (now St Giles Street). Three decades later, in 1793, protectionist prohibitions on trade with Britain, imposed by Empress Catherine the Great, banned the import of striped and flowered woollen goods, the kinds of fabric Norwich was particularly noted for. Bans like this, as well as recurring warfare, exposed the city's over-dependence on overseas markets and emphasized its economic vulnerability.

Other ships sailed southwards to Spain, Portugal and Italy. Plain weave camblets that could be made into cloaks were especially popular in Spain. During the 1760s, one importer, Mariano Garcia Alayetto of Zaragoza, bought Norwich camblets as well as stout, flowered amens much favoured for ladies' shoes, and flowered satins and twilled anacostes, both probably acquired as dress material. Figured fabrics tailored into ecclesiastical and traditional garments can still be seen in Spanish collections. Norfolk Museums Service itself has a Spanish chasuble made with taboret, a dress fabric noted for its warp-float shaded floral sprigs on plain backgrounds.

Norwich textiles were also re-exported through Spanish and Portuguese ports to colonies in South and Central America. It seems feasible that Norwich-made fabrics may in the future be located in collections in this part of the world.

More goods were dispatched to both the Mediterranean and Adriatic coasts of Italy to be sold in port towns by merchants and dealers residing there, or for forwarding into the ports' hinterlands. In 1766, Francesco Rosalino of Milan, for instance, almost certainly received the goods he had ordered – including taborets, diamantines and blondines – through the port of Genoa. In the same year, Gaspari Grismondi & Co. of Verona more than likely took delivery of packs of textiles sent via Venice.

Patterns of flowered taboret taken to Spain by Stannard Taylor & Taxtor's commercial traveller in early 1763. (© Victoria and Albert Museum, London, 67.1885).

Transhipping across Europe

The distribution of goods in Europe was not just dependent on sea-going ships from London and Great Yarmouth. Although large quantities of bale goods (packs of textiles) went by road carriers to London, many packs began their waterborne journeys from Norwich stowed in the holds of wherries and keels. At Great Yarmouth the packs were transhipped into brigs and sloops. On reaching foreign ports like Rotterdam and Hamburg, the goods were again transhipped, this time into river craft which took goods far inland. Thus, in the 1760s, Ziegler & Von Waldkirck of Schaffhausen in the Swiss Confederation received their Norwich textiles via the River Rhine, as did Jean Arnold Klockenbring of Düsseldorf. Other packs were carried from Hamburg along the River Elbe to Isaac Sechehaye & Son in Dresden. One pack went to Christian & Andrew Stemann of Saaz in the Kingdom of Bohemia (now Žatec in the Czech Republic) via Altona and the Elbe.

Transatlantic trade

Although London merchants forwarded Norwich bale goods to colonial America and the United States, a few Norwich manufacturers are known to have engaged directly in the transatlantic trade. Amongst them was Nathaniel Springall whose manufactory was in the parish of St Augustine. When Jabez Maud Fisher, the son of a Philadelphia dry goods merchant, came to Norwich in 1775 he assessed the fabrics woven for Springall. Fisher listed worsted, silk, and silk and worsted articles (including sagathies, corded poplins, bombazines and bed damasks) and considered the manufactures of Norwich to be 'in general high'. Another Norwich manufacturer, John Lindoe of St George's Bridge Street (now St George's Street), attempted to break into the trade with New York, while successfully establishing a trade in Philadelphia and the prosperous Delaware Valley. Norwich's links with colonial settlements also encompassed shawls sent to Australia and, just after the ending of the Napoleonic Wars, callimancoes were dispatched in growing numbers to Canada.

One hundred pieces of Norwich stuffs went with the first East India Company fleet of five vessels when it sailed for the East Indies in 1601. However, it wasn't until towards the end of the eighteenth century that the Company was entirely satisfied with the quality of the Norwich product. This followed the development of a new technique in weaving these. Orders were placed annually. In 1808, for instance, 24,000 pieces were ordered by the Company. The material had to meet specific standards in quality and exactness in colour, and delivery dates could not be missed. Those pieces which were not up to standard were rejected. Norwich manufacturers did not export camblets direct to China until after the ending of the Company's monopoly on Chinese trade in 1833. Then, manufacturers had to exchange their camblets for tea. In 1845, to dispose of this particular product, J. W. Robberds & Co. of St Saviour's Lane (off Magdalen Street in Norwich) had to establish a tea emporium in London Street.

In a short article like this it is impossible to cover all aspects of Norwich's international trade. More will be said in my forthcoming book *Norwich, City of Textiles: A Global Story, 1750-1840,* which the C&TA is publishing and part-funding.

Chinese Rank Badges

Joy Evitt explores the fascinating subject of Chinese insignia and embroidery

At the imperial court of China – Ming Dynasty (1368 – 1644) and Qing Dynasty (1644 – 1911), two groups of men were permitted to wear a rank badge, *buzi*, on their surcoat - civil and military officials. There were nine ranks of civil insignia, featuring birds and nine military ranks, featuring animals, both real and mythological. By the Qing Dynasty, the birds were – from first to ninth – crane, golden pheasant, peacock, wild goose, silver pheasant, egret, mandarin duck, quail and paradise flycatcher; with military ranks – from first to ninth – *qilin* (mythical creature), lion, leopard, tiger, bear, panther, rhinoceros, sea horse (a horse in the sea).

From the day a son was born, it was his parents' greatest wish that he would study and pass the strict imperial civil service examinations and earn the right to wear a rank badge. Success brought fame to the family and, hopefully, great wealth. A boy who passed the examination was often considered a hero upon returning home. Of the 10,000 or more students in any particular region, approximately only 100 passed.

Studies for the *jinshi* exams were based on a memorising marathon of the Chinese classical texts. Civil examinations were held in vast hall compounds throughout China. In the southern port of Canton (now Guangzhou), the examination hall consisted of 11,673 cells. These were open at the front, five feet, six inches long by three feet, eight inches wide, with low ceilings. They were furnished with two wooden planks; one was a seat and the other functioned as a writing table. If a student wanted to rest a bit, he lowered the table plank and placed it parallel with the seat to form a bed.

Military examinations were based on physical tests, such as swordsmanship, archery and the handling of horses.

Surrounding the tiger are eight Buddhist emblems. These eight had become popular motifs of auspiciousness and good luck over the centuries. They comprise (clockwise from bottom left): **A pair of fish** (there appears to be one), related to *yin* and *yang* and associated with abundance; **A lotus flower**, symbol of the Buddha's awakening and associated with harmony; The **eternal knot,** said to symbolise how everything is cyclical and connected; A **ceremonial umbrella**, an indication of nobility of Buddha's teachings; The **state canopy**, indicating victory over ignorance; A **flaming wheel**, the Wheel of Law; The **vase**, a showering of health, wealth and all good things that come with enlightenment; The **conch shell**, indicating the pure teachings of the Buddha.

Consequently, military rank was not looked upon with the same respect as the intellectual civil rank.

Everyone had to buy their own badges which were made in special workshops. Badges were attached to black or dark blue surcoats and were obligatory wear for official occasions. The badges are generally 11 inches square, although some are slightly larger. The complete square was for the back of the surcoat, while matching half squares were for the front opening. An official choosing his badge could have some say in the decoration, except for the bird, or animal, appropriate to his rank and the sun, which was the symbol of the Emperor.

Badges were not restricted to men; wives were entitled to wear their husband's rank. A man's sun disk was placed in the upper left-hand corner of the badge. Since the wife frequently sat next to her husband on official occasions, her badge was a mirror image, with her sun disk in the upper right-hand corner (of the wearer). This way, her bird, or animal, also respectfully faced her husband's.

Compared to many other badges, the tigers in fourth-rank badges were depicted in a more naturalistic fashion. Earlier examples have more definition in the markings and, by the end of the Qing dynasty, the striped marks could look more like commas at times. The tiger was a symbol of bravery and courage, often used as a sign of military prowess and a protector of objects and people. Due to its status as king among beasts, it can often be found with the Chinese character for "king" (王) on its forehead. The flames that signify a mythical creature generally do not touch the body of a tiger in a rank badge, though they are still often included in the composition.

Tiger Rank Badge

My beautiful rank badge set was given to me by a friend whose parents had been presented with it around 1900 when they were working in China, so I believe it to be the real thing. It consists of three pieces: a 12 inch back square and two half squares for the front of the ceremonial robe. The badge has a snarling tiger in the centre (see detail in Editor's Letter) which means that it belonged to a fourth rank member of the military. Military badges have the sun in the upper left because military official were seated to the Emperor's right. Mine has the sun on the right-hand side when worn so could belong to a wife ... it is intriguing.

The embroidery is stunning. The tiger is created in **couching** using gold thread, **satin-stitch** and straight lines for the tail and the whiskers. The craftmanship is amazing and the whole badge is covered in detailed stitching. It includes characteristic motifs of the land, the sea and sky, as well as an embroidered border with stylized bats – bat, '*fu*', a homophone for good fortune - and the Chinese character of '*shou*' for longevity. The land, sea and striped diagonal lines in the lower section of the design echo motifs found on court robes during the Qing dynasty.

Embroidery on a dark silk background was particularly popular. A variety of stitches were used. The finest embroidered badges incorporated **satin-stitch** and some used the tiny French knots, known as **Peking knots**. There are rare examples of beautiful badges with seed pearls used for the white birds, such as cranes or egrets, whilst threads spun from peacock feathers were worked into others, giving an iridescent green glow.

Couching is another technique used on the badges. This consists of using silk threads covered in gold or silver and laid side-by-side, then caught in place by tiny silk stitches. For an unusual effect, these stitches might be in a contrasting colour, for example, red thread with gold would appear to be more copper colour.

Toma Phor's poncho in the NMS collection: A Tahitian-European 'hybrid'?

Celia Sutton unwraps the story of this unusual *tiputa* and its Norfolk connection

An unusual garment in the collection of the Norfolk Museums Service (NMS) promoted research into its origin, which was traced to the Pacific island of Tahiti in French Polynesia. It combines a traditional Tahitian form of dress, *tiputa* or poncho, with a European, almost heraldic, decoration, and was aimed at gaining political advantage for its creators (Fig 1).

The poncho (NWHCM : 2015.101.94) had been received into the NMS collections as part of a large donation of textiles by Lord and Lady Walpole of Norfolk made in 2015 and had no documentation or family history associated with it. Red at the edges, with a central panel in cream - probably once white - it has a design on the front incorporating flags and flowers with an inscription reading 'Victoria – 1845 – Pomare'. The Queen of Tahiti in 1845 was Pōmare IV (1813-1877)[1] (Fig 2) Research revealed that in 1845, at a time when Pōmare was in exile on a neighbouring island, a younger son of the Walpole family, Frederick Walpole (1822-1876)(Fig 3) visited Tahiti as a Royal Naval lieutenant aboard *HMS Collingwood*.[2]

First contact between Europe and Tahiti appears to have been in 1767, when Captain Samuel Wallis's *Dolphin* arrived at what later became known as Tahiti. The island was first named by Wallis in honour of King George III. Nine months later, a French expedition arrived under Louis-Antoine de Bougainville and claimed the island for France, naming it 'New Cythera', after the island of Aphrodite. (In the nineteenth century, Tahiti became the commonly-used name.) Captain James Cook first visited in 1769, and reports of an idyllic island began to circulate in Europe.

In 1797, the London Missionary Society - formed two years earlier to spread Christianity around the world - sent a group of families to establish a community on the island. The Society was largely Congregational in outlook and membership, although broadly non-denominational, and its Protestant Mission was widely accepted on the island. Pōmare II, father of the future queen, converted to Christianity in 1812, and with the support of the missionaries, became the first leader to claim sovereignty over the whole island and its tribal groupings.

By the 1840s however, French missionaries had arrived, resulting in friction between French Catholic and British Protestant missionaries. Under Queen Pōmare, who came to the throne in 1827, some French priests were ejected, prompting further French intervention, Tahitian resistance, and eventually the establishment of a protectorate in 1842. Having at one point apparently accepted French rule, the queen rejected it, appealing to Britain - and directly to Queen Victoria - for assistance. None was forthcoming; Britain being more concerned with New Zealand colonisation. Pōmare went into exile on the nearby island of Raiatea, where she gave birth to a daughter, naming her Victoria, in the vain hope of drawing support from the British queen.

As the disputes between Tahitians and French continued, and hopes for British relief remained, Walpole arrived in the Tahitian port of Pape'ete aboard *HMS Collingwood* in 1845. To show them more of the island and its customs, the officers were taken by a British merchant, Edward Lucatt, who spent some time in Tahiti, to what he describes as a 'native picnic'. Writing about his travels, Lucatt described the event:

> 'The chief conducted us to his house, which was entirely lined with English ensigns, and on a flagstaff outside, the British ensign was flying … In the firm persuasion that the Collingwood had come to restore the original order of things, the natives had prepared for themselves ponchos, which they exhibited before us, one half representing the English ensign, and the other the Tahitian. They were manufactured of appropriate coloured calicoes, and some of them had designs painted on them, executed in a manner reflecting no little credit on their skill as artists. All the devices bore testimony of their attachment towards us, the words 'Victoria e Pomare' being conspicuous on most, in a sort of scroll, beneath an attempt at the British arms blended with designs typical of Tahiti; and these ponchos were to be the jubilee dresses on the restoration.'[3] (Fig 4)

Fig 1: Poncho NWHCM : 2015.101.94

Fig 2: *Queen Pōmare IV* portrait by Charles Giraud, Musée du Quai Branly, Paris

Fig 3: *Frederick Walpole* NMS

1. Aimata Pōmare IV Vahine-o-Punuatera'itua
2. Frederick Walpole (1822-1876) was the younger son of Horatio Walpole, 3rd Earl of Orford. He reached the rank of commander in the Royal Navy. Walpole represented North Norfolk in Parliament, dying aged 53.
3. Edward Lucatt, *Rovings in the Pacific from 1837 – 1849, with a glance at California, By a Merchant long resident at Tahiti*, 2 vols. (London, 1851), 2: 138-9.

Walpole also set down his version of the picnic with the chief, Pōmare's uncle, Toma Phor, and who, Walpole said, 'with more flattery than prudence, had hung the place with his patriot *ponchos* and gala-flags'[4]. He also described the decorations:

> The Tahitian colours are red and white with Victoria ea Pomare, and a crown painted on them: some had an English Union, and the Tahitian colours; all of native manufacture and 'with them,' they said 'we will yet conquer, yet welcome back our Queen with honour'.'[5]

Except for the fact that the poncho in the NMS collection has the date 1845, rather than '*ea*' or '*e*', the garment and the descriptions of the ponchos from Lucatt, and 'colours' from Walpole, appear to coincide. The word '*ea*' in Tahitian carries meanings of health, salvation, deliverance and liberty; '*e*' has a more varied usage, but one sense is related to prayer.[6]

This use of clothing to represent the Tahitian desire for British political support is not an isolated example. When Wallis arrived in Tahiti in 1767, his lieutenant dug a spadeful of earth and left a red pennant to mark the 'conquest'. The pennant disappeared overnight after some evidence of feasting and celebrations, said Wallis.[7] It was rediscovered by Captain William Bligh in 1792, incorporated into a *maro 'ura*, a ceremonial feather girdle which signified leadership. According to Elizabeth C. Childs:

> By appropriating and integrating the British flag into an indigenous belt of power, the Tahitians demonstrated how well they understood the symbolic political power of the English and desired to incorporate the mana of the foreigners into their system of matter and spirit.[8]

The taking of the pennant could be seen as an example of the exchange of clothing which, according to Anne D'Alleva, typified Tahitian encounters.[9] Walpole records how one woman was given a silk dress by Pōmare's husband, and found herself banished.[10]

Fig 4: Detail of the *tiputa* decoration

Western dress was introduced and adopted widely. Walpole describes the costume of 1845:

> The gown is usually of chintz, of a pretty and well-chosen pattern, very clean and neat, and fitting tightly round the neck, it falls in one unbroken fold to the feet; a loose sleeve is buttoned at the wrist and a small collar usually turns down at the neck ... The men generally wear a checked shirt, not tucked in, and round the middle a cloth, which kilt-like descends to the knee.[11]

Walpole describes the manufacture and use of traditional barkcloth in other parts of his Pacific journey, but not in Tahiti. Nevertheless, it was still being made and worn in the archipelago.

An example, which also signifies the recognition of the distinct roles of European and Tahitian clothing, comes with a report from 1830, of Queen Pōmare IV wearing European dress for one meeting and Tahitian costume for a later separate discussion. The Belgian trader, Jacques-Antoine Moerenhout, was simply amused by what he saw as the comical and uncomfortable adoption of European clothing compared with traditional dress. However, as D'Alleva suggests, this can be seen as a choice of appropriate garb for each occasion: European clothing for a meeting with missionaries, and traditional clothing, emphasising the queen's authority, for a discussion of local politics.[12] D'Alleva says: 'Clothing, whether Tahitian or European in origin, was used by elite Tahitians to assert political power, social status, religion, wealth, artistic skill, taste, connection with the present, and connection with the past'.[13]

The inference from the comments made by Walpole and Lucatt indicate that they believed the ponchos had been both made and designed by Tahitians. However, the decoration, which incorporates the crown, scroll and the writing in English, does show European influence. There is an instance of this occurring, after some confusion over who was on board the locally-built schooners sailing between the islands, which flew the same flag. The British commodore had saluted one which was erroneously thought to have the queen aboard, and suggested to her that she had an additional design added to the flag flown on her vessel when she was on it.

"Delighted at the idea, she requested the commodore to design something for her, as her people were not competent to the task: accordingly the commodore caused a crown surrounded by a chaplet of cocoa-nut leaves to be wrought in the centre of her flag."[14]

This is clearly not the same as the device on the poncho, but its inception may have been similar: an attempt to use the political power of British symbols to reinforce Tahitian rebellion against the French and encourage British support.

My thanks to Norfolk Museums Service and to Ruth Battersby Tooke for giving me the opportunity to volunteer at the Shirehall and to pursue this research. Poncho images courtesy of Norfolk Museums Service / Sally Brown.

4. Frederick Walpole, *Four Years in the Pacific in Her Majesty's Ship Collingwood from 1844 to 1848*, 2 vols. (London, 1849), 2: 105
5. Walpole, 1849, 2: 95-6
6. H.J. Davies, *A Tahitian and English Dictionary*, (Tahiti, 1851), 55-6
7. John Hawksworth, ed., *An Account of the Voyages ... for Making Discoveries in the Southern Hemisphere*, 3 vols. (London, 1773), 1: 446-448 (From Journals of Samuel Wallis)
8. Elizabeth C. Childs, *Vanishing Paradise: Art and Exoticism in Colonial Tahiti* (Berkeley, London, 2013), 13
9. Anne D'Alleva, 'Elite Clothing and the Social Fabric of Pre-Colonial Tahiti', in Susanne Küchler, Graeme Were, eds., *The Art of Clothing*: A Pacific Experience, 49-50
10. Walpole, 1849, 2: 307
11. Walpole, 1849, 2: 88
12. D'Alleva, 2013, 55-6
13. D'Alleva, 2013, 48
14. Lucatt, 1851, 2, 16

Kimono Stories

Fashion illustrator, Stephen Worth introduces a family heirloom vintage kimono collection, now in the keeping of his daughter-in-law, Wakana

Four years ago, I was fortunate enough to enjoy a holiday in Japan, staying with my son Alex and his wife, Wakana, who had been living in Osaka for quite a few years and were the perfect guides. I had understood that the kimono - literally 'thing to wear', the T-shaped, front-wrapping traditional garment for women and men - was no longer usual everyday wear in modern Japan. So I was somewhat surprised to see large groups of kimono-clad young women at temple sites and museums at nearby Kyoto.

It was explained to me that these were Korean and Chinese tourists who had hired their finery - complete with wearing instructions - from one of the growing number of agencies catering for this curious phenomena. The tourists were wearing their kimono with some enthusiasm; nevertheless, I had the feeling that the effect - to purist Japanese eyes - was a little clumsy.

I was fortunate to see some notable examples of kimono, as it should be worn, during my visit. The first (left) was a *maiko*, a trainee *geisha*, flitting butterfly-like, through the twinkling lights of dusk in one of the old narrow streets of Gion, the famed entertainment district of Kyoto. She looked exquisite in her deep plum kimono.

The second (right) was on the small island of Miyajima, at the Itsukushima Shrine, near Hiroshima. This time, it was a bride in her white *shiromuku* wedding kimono. Framed as she was by the scarlet structure of the magical floating Tori Gate, the effect was breathtaking.

Kimono heirlooms

About a year ago, Wakana's grandmother died, aged 90 years old. Wakana was offered the family's collection of kimono which had been in grandmother's keeping; these she readily accepted.

The storage of her collection is as fascinating as the kimono themselves. The storage chest of drawers, known as a *tansu*, contains slim drawers in which the kimono are laid. First, the kimono are wrapped in expensively produced handmade paper, named *washi*. The kimono fabrics are thus protected from the damp air of the Japanese climate. Of course, this being Japan, the method of wrapping is an art form in itself! These chests are made of *Kirinoki,* the wood of the *Paulownia tomentosa*, a tree known in Europe as the Foxglove, or Princess Tree; several examples of this ornamental tree can be seen in Chapelfield Gardens, Norwich. The wood also helps to preserve the precious kimono fabric, enabling the kimono to keep dry, even in the humid summer heat.

In Wakana's grandmother's time (early 20th century) and also her mother's (mid-20th century), every bride-to-be had such a chest containing kimono, which she brought to her husband as a her dowry.

This first kimono from Wakana's collection (upper right) is in a richly printed dark purple silk with floral motifs, woven baskets, landscape, clouds and butterflies and lined with scarlet. This had been made for Wakana's mother in the late 1960s and was worn for very special occasions, such as weddings, new year celebrations, etc.

The sleeves on this formal kimono are extra-long (*furisode* or 'swinging sleeves'), denoting that the wearer is unmarried. *Furisode* were worn at 'coming of age day' celebrations at 20 years old. Sleeves could either be shortened after marriage, or the kimono kept for a future daughter.

There is some slight fading in the colour of this kimono. In Japan, slightly damaged fabrics can be painstakingly repaired, and printed areas re-coloured, embroidery renewed, even small areas of woven fabric re-woven. This trouble and expense shows the high esteem in which these garments are held.

A plain, but rather beautiful, green silk 1940s kimono (lower left), part of grandmother's original dowry, intrigued me as it sports a circular emblem, known as a *Kamon*[1], at the centre back, close to the neckline (see detail in Editor's letter). This turned out to be the *Kamon* - family crest or heraldic device - of Wakana's grandmother's family. After marriage, the bride would only use the *Kamon* of her husband's family. Wakana's grandfather had, as it turned out, a rather grand *Kamon*, as his family are distant descendants of ancient feudal lords of the Toyama region, where they lived.[2]

This informal summer kimono, (left) very simple in white cotton, with a bold black floral print, was sewn entirely by hand for Wakana, then aged 11 or 12, by her grandmother. It is a lightweight kimono, known as a *yukata*, and would be worn, with the usual undergarment, called a *hadajyuban*, by young girls at summer festivals.

Although Wakana has worn kimono at various times during her life, she, along with the rest of her generation, favours western styles for everyday wear. Many ladies in Wakana's grandmother's time wore kimono everyday up until the mid-1950s. In the early 20th century, it was second nature to know all the intricacies of kimono-wearing. Wakana's mother was around six years old when kimono-wearing for everyday wear ceased; however, she has never forgotten how to pull it all together correctly.

One of the prettiest of all the kimono that Wakana inherited (right), turns out to be probably one of the least expensive, although one of the oldest, dating probably to the early 1940s. To me, the stylised floral pattern of this kimono has a look of the Art Deco period style. This charming garment, made of linen, would have been worn for everyday wear.

Below right, is a recent photograph of Wakana herself, wearing one of the kimono from her delightful collection. This was the first time she had felt confident enough to put together the complete ensemble, *obi* and all, without assistance. This particular kimono was made for her mother in the mid-1960s. It is a summer-weight cotton fabric in dark blue with a charming floral print. Like many aspects of Japanese life, these vintage kimono continue to look stylish and beautiful, seemingly defying the passage of time.

The attractive kimono (above) was made for Wakana when she was about 22 years old. A summer weight *yukata,* very pretty in pink, with a dianthus flower pattern. The fabric for this kimono as bought from the travelling agent of one of the kimono makers from the remote region of Toyama, where Wakana's grandparents lived. Wakana's family were living in Tokyo at this time, 216 miles from Toyama. The agents were obviously used to travelling many miles to serve their loyal customers. The dianthus flower, a longtime popular design motif for kimono fabrics, has acquired an additional, more contemporary reference, as the nickname of Japan's national women's football team, 'Nadeshiko Japan'.

How to wear a kimono

There are several stages to wearing a kimono correctly:

Susoyoke, long johns
Hadajuban, a camisole with short sleeves
Nagajuban, thin silk robe slightly shorter than the kimono. Can be customised with a collar.
Koshi-himo, thin cotton sashes (2 or 3)
Date-jime, wide sash (2)
Obi, large outer sash (may be very ornate)
Kimono, robe
Tabi, socks with split toes
Zori or *geta*, footwear

Further Reading

The Social Life of the Kimono: Japanese Fashion Past and Present, Sheila Cliffe, Bloomsbury, (London, 2017)

Kimono: Kyoto to Catwalk, Anna Jackson, V&A, (London 2020) This lovely book by Anna Jackson, Keeper of the V&A Asia Department, accompanied an exhibition of the same name.

You can watch a series for five short videos with Anna Jackson, available on the V&A YouTube channel: *Exhibition – Kimono: Kyoto to Catwalk / Curator Tour*.

1. https://doyouknowjapan.com/symbols/ In contemporary Japan, most families have a *Kamon* crest. A kimono may have between one and five *Kamon* incorporated, depending how formal the kimono. They might also be worn on each sleeve and on either side of the chest.
2. Toyama Prefecture is located on the north coast of central Honshu, the largest of Japan's islands.

Maridadi Fabrics

Pippa Lacey revisits the distinctive Kenyan cooperative that changed lives

Maridadi Fabrics is a household name in Kenya, a name associated with bold silk-screen textiles. *Maridadi* (pronounced *Mar-i-dar-di*) is Swahili for 'pretty', 'beautiful', 'decorated' or 'colourful'. It can also be translated as 'elegant', 'stylish' or 'fancy'. Maridadi Fabrics was the first Kenyan-designed textile enterprise with a story spanning 55 years.[1] The original cottage industry began life in 1966 as a Church Missionary Society project by St John's Community Centre in Nairobi, Kenya's capital. Its aim was to provide employment for women living in the impoverished Pumwani district. Nairobi was growing rapidly, and unskilled mothers and widows had few employment opportunities.

A year earlier, American design teacher Dorothy Udell moved to Nairobi with her husband Rob, who had a teaching post at the University of Nairobi's veterinary school. Expatriate wives were not expected to take jobs from locals, so Dorothy, together with social worker, Rev. Anne Barnett, developed a small textile production company to help urban women support their families.

The project began with five employees and a number of volunteers. Dorothy's original idea was to create batik (wax-resist) fabric, however silk-screen printing was found to be more efficient and practical.[2] Initially, Dorothy produced designs, drawing on the region's traditional arts, animals, people and household objects. Kenyan art teacher, Michael Mwangi, joined the company, overseeing design and technical matters.[3]

As the cooperative expanded, the design team also grew to two full-time designers, supported by fourteen freelancers. Although Kenya had few textile traditions, inspirations were drawn from wildlife, Swahili coast wooden doors, decorative patterns on *Kamba* stools, quivers[4] and hair combs; by 1978, the project had developed 90 designs.

Social worker Martha Gikonyo joined the project in 1967 to train and manage the 'deliberately' labour-intensive workforce, teaching the women how to pin, print and fix the dye.[5] Each section had a supervisor responsible for a different part of the process. Finished fabric was sold as yardage, or sent to the dress-making department, run by Eva Chipenda. Maridadi produced placemats, ties, cushion covers and wall hangings in a disused brewery rented from the city council.[6]

The project thrived, fabric and ready-made goods were sold in upmarket Nairobi stores, in Europe and US, and displayed at international trade fairs. The success of the enterprise meant that after 10 years, the workforce moved to a purpose-built factory on Jogoo Road, supported by Swedish, US and German NGO funds. By the mid-1970s, there were over 100 employees. At its height, Maridadi was producing between 400 - 500 metres of cloth a day, supplying two shops and a dressmaking project. Kenyan hotels were major clients and the workshop was a recommended stop for tourists.[7]

The development of a local enterprise had wide reaching benefits, giving confidence, as well as income, to its female employees. The attractive designs also played a role in the creation of newly-independent Kenya's blossoming national consciousness.

When the enterprise began in 1966, Kenya had recently gained its independence from Britain. Kenya became an independent East African country on 12 December 1963. The Prime Minister, was the charismatic Mzee Jomo Kenyatta, leader of Kenya African National Union (KANU), who had been imprisoned under the Mau Mau uprising of 1952.[8] Kenya is diverse country with over 40 ethnic groups and 68 different languages. Kiswahili, a Bantu language with Arabic influences, became the *lingua franca*, together with English. The Swahili word *'Harambee'*, 'Let's all pull together', on the Kenyan coat of arms, became the motto for the new nation - communities working together.

Elsbeth Court quotes two Maridadi designers as considering their work 'not simply a form of self-expression, but also it is a means of helping their fellow citizens to understand the urban and national environment and to cope with modern life. They see themselves as helping to create pride in the nation, reviving a traditional use of art as a vehicle for education.' One said: 'I design to help Kenya develop itself in the spirit of *harambee*.' 'It's my belief that one of a designer's responsibilities is to educate the people.' Another: 'People should be taught to love and respect their heritage. This is the only way we can have our own national identity.'[9]

From top down: 1970s design:
Navy 'twiga' on a pink cotton cloth. This design is distinctively Maridadi and a stylised 'twiga' head became the company logo.
David Stott's design '*viumbe*' 'creatures' delightfully mixes local patterns with birds, animals and insects.
1990s: designers drew inspiration from the local fauna, creating designs in endless colour ways.

Bold geometric designs were inspired by traditional patterns and motifs (left and middle).
Abstracted animals - ostrich, elephant, *twiga* and felines decorate a set of monochrome table mats (right).

Not everyone was supportive of the enterprises' success. In 1982, the factory suffered several attacks. Stock, supplies and furniture were looted, including 'nearly two dozen sewing machines', the site was badly damaged and work temporarily halted. Fortunately, the precious silk screens were safe and the company revived. Journalist Margaretta wa Gacheru wrote in *The Nairobi Times* after the attacks: 'The truth of the matter is that it would take much more than merely hours to smash Maridadi Fabrics since, over the years, it has become not merely an organisation that helps Nairobi women, but a symbol of the dynamism and spirt of Kenya women as a whole'.[10]

Indeed, many of Kenya's designers - male and female - started their careers at Maridadi, including international menswear designer, John Kaveke.[11]

Although Maridadi Fabrics still exists, the company is a very different one today. Global and local economics have all played a part in these changes - mid-market pricing, local credit squeezes, the fall in tourist numbers and the overseas market for 'ethnic chic'.

The enterprise is managed by the ACK Diocese of Nairobi, with its main activity now making church vestments and altar table cloths, etc.[12]

Maridadi West

The Udalls returned to Colorado in 1970, however Dorothy kept in close contact with Maridadi in Nairobi. She established a shop and print factory called Maridadi West, in Fort Collins, together with Wilma 'Tuck' Denney.[13] Maridadi West designs were inspired by 'the traditions of the past and the natural forms of the land in the American Southwest'. Dorothy turned to the flora and landscapes, the Pueblo culture of the Rio Grande Valley, Mimbres pottery designs, and the architecture of Colorado's ancient Pueblo dwellings.Dorothy's passion for design and textiles lives on. In 1996, her collections and archives were donated to the Fort Collins Museum of Discovery at Colorado State University's (CSU) Department of Design and Merchandising. These were the inspiration for Trisha Green Logan's Masters thesis in 2003 on: *Beautiful Connections: Maridadi Fabrics, Jack Lenor Larsen and the East African Kanga.*[14]

Maridadi Memories: personal recollections

My Kenyan childhood was coloured with Maridadi's fantastic creatures. These inhabited dresses, cushions and dining table placemats; pink chameleons hunting butterflies; blue *twiga* (giraffe) entwined against orange skies; lions prowling, and elephants and zebra grazing in ochre and blue landscapes.

No doubt, my love of strong geometrics, striking colour and pattern comes from being swathed in distinctive Maridadi designs growing up. My mother was an excellent home dressmaker. When she had a new project in mind, she would take my best friend, Jane and her mother, Molly - also a skilled seamstress - and I, to the Maridadi workshop. Supporting a church cooperative employing local women was a strong motivation for my mother to seek out the shop; the fact that Maridadi produced affordable, quality, silk-screen cottons in distinctive Kenyan patterns, led her to become a loyal customer. Over the years, our wardrobes transformed; our fathers sported brown and blue Maridadi ties, my brothers wore giraffe-patterned shirts, my favourite dress had navy *twiga* on pink.

At the workshop, Jane and I were entranced by the 60ft long work tables with groups of ladies, smoothing and pinning down lengths of plain fabric. They worked in groups on either side of the table, carefully positioning the wooden frame, pouring oily ink onto the silk-screen and then pulling the squeegee across the screen's surface energetically. When they were satisfied, the ladies pulled up the frame, revealing the freshly printed design beneath. As they worked, plain cloth sprang alive with animals, village scenes and geometric patterns.

Years later, I turned to Kenyan textiles for inspiration in my O Level Art project. One piece featured yellow and orange batik butterflies - a popular form of textile art in Kenya. The second was a graphic geometric, inspired by Maridadi patterns.

Vintage Maridadi lengths can still be found online. I keep several pieces in the brass-studded Kenyan sewing chest that I inherited from my mother. For me, Maridadi evokes powerful memories of a childhood in proudly independent Kenya; a land of navy *twiga,* pink chameleons and monochrome lions.

1. Elsbeth Court, Maridadi Fabrics, *Africa Past & Present*, p.36-39. Vol. 2, No. 1 (September 1973).https://journals.co.za/doi/pdf/10.10520/AJA02578301_258 (accessed 21/3/2021)
2. https://mountainscholar.org/bitstream/handle/10217/194268/ETDF_2003_Spring_Logan_Trisha_Green_DIP.pdf?sequence=1&isAllowed=y (accessed 21/3/21)
3. Elsbeth Court & Michael Mwangi, Maridadi Fabrics, *African Arts*, Oct 1976, Vol 10 No 1 38 - 41 + 99
4. https://artsandculture.google.com/asset/quiver/UAHQ5x6ywTtUfA
5. Maggie Black *Black Business News, Fall 2012,* 22 – 23 www.newint.org/features/1979/10/01/small-scale
6. Court & Mwangi, 1976, 38 - 41
7. Court & Mwangi, 1976, 38 - 41
8. www.history.com/this-day-in-history/kenya-declares-independence-from-britain (accessed 22/03/21)
9. Court, 1973, 39
10. Mountain Scholar, 30
11. *Black Business News, Fall 2012,* 22 - 23
12. acknairobidiocese.org/maridadi-fabrics/ (accessed 22/3/21)
13. Dorothy Udell https://history.fcgov.com/women/pdf/udall.pdf (accessed 22/3/21)
14. Mountain Scholar

From India to the Norfolk Broads: Recreating mud-resist

Norfolk-based textile designer, Sevanti Roy, has been on a personal journey to study ancient Indian methods of decorating fabric, via Oxford and London

As a textile design student, I was fascinated by the painted and printed resist process used to create the colourful chintz fabrics and the medieval block-printed textiles from Indus Valley, known as Indian Fustat textiles. Both were produced in India as trade textiles during very different eras.

The word 'chintz' comes from the north Indian word '*chint',* which means to sprinkle or spray; *'Chindi'* were small swatches of textiles that were traded first by the Dutch, then by the French and British, during the 16 - 17th centuries. Bright Indian chintz cottons changed the world, introducing colourful, naturally-dyed printing and painting techniques on lightweight cotton fabric to Europe. Today, you can see beautiful Indian chintz in collections at V&A Museum, London, and textile collections around the globe.

Fustat textiles were far earlier. These were medieval trade textiles exported from India to Egypt during the Mamluk period (13 - 14th century). British Egyptologist Percy Newberry (1869 - 1949), together with his wife Essie (1878 - 1953), acquired remarkable textile fragments recovered from the refuse dumps of Fustat, between 1890 and the early 1930s. At this time, ancient textiles were being sold in Cairo and Alexandria. Today, the Ashmolean Museum, Oxford, has a collection of over 1,200 fragment of Fustat Indian block prints.

Chintz and Fustat techniques

One predominant characteristic of both chintz and Fustat is 'resist', where the white colour was secured by resisting painted or dyed colour from penetrating the fabric, through applying mud or wax, and sometimes mixed with animal fat. Three basic colours – red (madder), blue (indigo) and black (iron) - were dip-dyed, painted or sprayed on the fabric depending on the surface area – for example, a small motif detail, or a large background surface. The black outlines were hand-painted with a bamboo pen called *kalam*; when a textile was painted by the pen, it is called *'Kalamkari'*. Other colours were created by overdyeing; green was pomegranate yellow dye on indigo blue, red madder on indigo created maroon.

Through studying *chintz* and Fustat, I discovered that contemporary India retains a lively resist-print cottage industry and that traditional resist textile-making processes are still extant. The evolution of historic methods is evident, with some ancient techniques still followed rigorously, while others have changed significantly.

Historic block prints in museum collections are ascribed to workshops in Gujarat and Rajasthan, north west India, where a substantial textile printing tradition continues in the 21st century.

This discovery led me to formulate several research trips, funded by NGOs over the following years.[1] Studying contemporary working techniques is beneficial to understanding the evolution of this heritage and may lead to deeper insights of how historic textiles were produced. My aim has been to study and document current production methods of dye-resist printing being practised, to learn these techniques, as well as to incorporate them in my own contemporary design practice in my Norfolk studio.

Resist print adventures

My journey in search of resist-printing techniques started by travelling towards the village of Barmer, in the Thar Desert of Rajasthan. I travelled by bus, then on camel to a mud cottage in an interior village in the desert. Here, I practiced the craft of *Ajrak*, learning from a local crafting family.

Ajrak textiles are closest to ancient practice of resist process; finely detailed, hand-blocked designs, produced in north-west India and Sindh, Pakistan, where the ancient Indus Valley Civilization and Mohenjo-daro flourished (26–25th century BCE). The distinctive blue - with red and black - cloth is an important aspect of modern Sindh dress. *Ajrak* fabrics are worn by both men and women. Men wear Ajrak as a turban, cummerbund or wrap, while women wear a *dupatta*, or shawl.

14th century Fustat fragment (30.112.42), Metropolitan Museum, New York

18th century chintz chair seat cover (27.195.1), Metropolitan Museum, New York

Contemporary Ajrak process on my design at Barmer

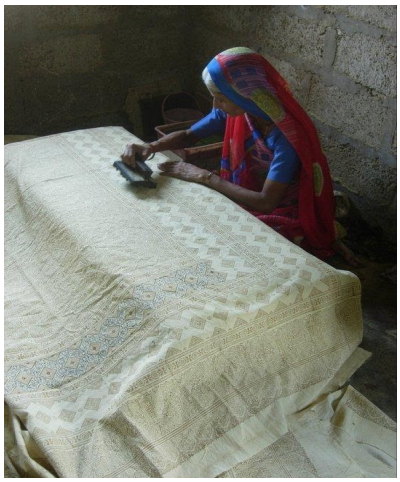
Notice the white resist in all three examples.

1. Many Non-Government Organisations work across India to help preserve and develop traditional crafts and techniques.

Ajrak has a complicated process with up to 20 steps. It takes multiple prints and dyes to achieve the beautiful end result. Red is from madder root or *al*, fixed with an alum mordant, *fitkar*; blue comes from indigo, *Indigofera tinctoria*, and black from iron rust. Alum, a naturally occurring salt, is also known for its water purifying qualities.

Bagru : Indigo dip-dyeing

Barmer (below): traditionally *ajrak* printers sit on the ground and print on a low table and pomegranate yellow hand painting



From left: Ajrak wooden print blocks, showing different blocks for separate colours. Ajrak printed with mud and sawdust sprinkled on it. Completed Ajrak print after resist printing, madder and indigo dying and washing.

I spent many months; months of hands-on learning, to understanding the multiple stages of printing and dyeing *Ajrak*. From here, I travelled to Bagru village, close to Rajasthan's capital, Jaipur, a village famed for its prolific mud resist and indigo dye craft, called *dabu*. *Dabu* or *daboo*, is another ancient technique that has seen a revival in recent decades. The name comes from *'dabaana'*, meaning 'to press'.

While *Ajrak* printing blocks are very delicate and fine, *dabu* print blocks are bolder, to hold the more viscous mud on the block. Each wooden block - whether for *ajrak* or *dabu* - are carefully carved from *shisham* (Indian rosewood) by hand with chisels. Separate print blocks are used for each colour and different areas in a pattern. Block carving is a specialist craft; regularly used blocks wear away the fineness of the design over time, and new blocks will need to be carved. Metal blocks are also used; these are longer lasting.

Norfolk blues and mud

In Norfolk, I continue my practice of mud-resist indigo block printing with a contemporary twist, creating designs in my home studio at Coltishall, Norfolk. I draw my inspiration mostly from the surrounding nature of the Norfolk Broads as well as from architecture or art movements.

My designs start with drawing and painting on paper to create a repeat pattern. Once a design is finished, wooden block or blocks need to be carved. Resist is a reverse-print process, like *batik*. Whereas batik uses wax, I print with mud to protect chosen areas from the dye penetrating the fabric. So, when I start any design, I have to plan the same reverse process, keeping in mind the printing and block-making techniques. There could be multiple blocks for one design, depending on the look I want to achieve.

Once the wooden blocks are ready, the next step is printing. The process of *dabu* printing has three steps:

1) printing with mud
2) dyeing in indigo
3) washing off the mud

I start with the preparation of the mud. Initially, I struggled to recreate 'resist mud' in the UK, but my recent discovery has been that the black mud of the Norfolk coast is the perfect. I soak the mud overnight to soften it and next day, I mix in a binding substance to create a viscosity of a sponge cake batter, not too thick or runny.

I have already pre-soaked the fabric overnight to get rid of any surface starch. A printing surface needs good 'press absorption' quality, traditionally '*achadha*', layers of cotton cloth, are used, however, I improvise with a yoga mat, which is absolutely fine and gives fantastic support for printing.

Similar to *chintz*, I print a black outline using a *'rekh'* (line) block first. Next, I print using mud with a filler block wherever I want to resist dye from penetrating into the fabric. Once the printing process is complete, I sprinkle on sawdust and let it dry completely, until it is ready for the indigo bath. The sawdust helps to 'fix' the mud, giving an additional protective layer.

On a hot summer afternoon, dipping my hands into a bubbling indigo bath, is almost like a spa experience. The mud printing process is great fun and meditative at the same time. There is a suspenseful build up until the fabric is finally washed and the hidden design revealed under the mud and sawdust. Sometimes, I print and dye multiple times, depending on the design, and how many shades of blue I need.

An indigo dye bath has a wonderful mysteriousness about it. I know the indigo dye is ready when it bubbles up, creating a satisfying 'shhhhsss' sound. Initially, the bath is green in colour; cloth only turns blue once it comes in contact with the air, like magic. The dye need to be oxidised to be blue from green.

Once the indigo bath is ready, I dip the mud-resist fabric several times. Each time, the hues deepen on contact with oxygen. After dyeing is complete, I leave the fabric drying in the sun (or fresh air). At this stage, the mud layer sometimes cracks and the print takes on thin cracked lines, like wax-printed batik. Finally, a thorough washing of the fabric removes all the mud, to reveal the finished design beneath.

This timeless process is simple enough to print on my kitchen table, giving me a fantastic end result. It is eco-friendly, sustainable and therefore progressive and kind to our environment. My wish is for the new generation to become more aware and to create eco-friendly, sustainable textiles, using methods such as mud-resist in future.

Clockwise from top left: jasmine design after printing mud-resist, the final result, with a wooden block; jasmine design art work in progress, Norfolk mud for resist; mud printing; indigo dye turning blue from green in contact with oxygen; bubbling indigo bath, making "shhhhsss" sound ready for dyeing.

Further reading and information

The Fashion and Textile Museum, London, held an exhibition entitled '*Chintz: Cotton in Bloom'* between May and September 2021. This featured a remarkable collection of 18th century chintz costumes from the Fries Museum Leeuwarden, Netherlands, as well as Victorian recreations of lightweight, boldly-patterned printed cottons produced in Britain.

Chintz: Indian Textiles for the West, Rosemary Crill, V&A, (London 2008)

Textiles & Dress of Gujarat, Eiluned Edwards, Mapin & V&A (Ahmedabad & London, 2011)

Sevanti designs for numerous contemporary textile companies in the UK and India. She teaches workshops to share this timeless technique. Sevanti Roy on Facebook and Instagram @sevantidesigns. Website www.sevantidesigns.com

Visit to Bellerophon Tapestry: Conservation in progress

In August 2021, the C&TA Committee were invited to visit to the Blickling National Trust Conservation Studio to see the first of the five Bellerophon Tapestries undergoing initial conservation treatment to ensure that it will be ready for display in the Castle Keep.

This first panel features the Chimera, a hybrid lion-like creature (top left). On the right of the image is Pegasus, the mythical flying horse that assists the Greek hero Bellerophon to kill this fire-breathing Chimera.

Ruth Battersby Tooke, Senior Curator at NMS said: "While the tapestry is on display we will launch a fundraising project to fully conserve all five panels, including wet cleaning at a specialist facility with a complete realignment of the weave structure to correct distortion (bottom left) and consolidation of weak areas to provide support for another century."

We look forward to learning more about this exciting conservation project and the story of Bellerophon as the project unfolds.

Laura Moseley awarded the Geoffrey Squire Memorial Bursary Award 2021

This year's Geoffrey Squire Memorial Bursary Award winner, Laura Moseley, will produce two 'zines' self-published textile booklets through Common Threads Press. Her project is entitled: *Stories in Cloth: Two Zines on Radical Textile History*; *Many Hands Make a Quilt: Short Histories of Radical Quilting*, with Jess Bailey (UC Berkeley) and *Diasporic Threads: Black Women, Fibre and Textiles,* with Dr Sharbreon Plummer (Ohio State University).

The selectors were impressed by Laura's clear and professional project proposal which addresses timely issues associated with radical textile art history, including Norwich's textile heritage from the 19th and 20th centuries, community and communication, gender and cultural memory. This collaborative project is likely to create a young and new audience for historical and contemporary textiles in a fresh, exciting and affordable format.

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