



# Cloth that Stretches

## Weaving Community Across Time and Space



*Phoebe A.*  
**Hearst Museum  
of Anthropology**

*On view February 13 - June 21, 2020*



This document synthesizes the objects, images, and text that were presented in the exhibit “Cloth that Stretches: Weaving Community Across Time and Space” at the Phoebe A. Hearst Museum of Anthropology, February 13th - June 21st, 2020.

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# Cloth that Stretches: Weaving Community Across Time and Space

Textile makers around the world do more than create vibrant fabrics for innumerable uses. Their creations stretch in countless ways. They reach back in time—continuing time-honored practices—and forward in time, bringing countless innovations and cross-cultural influences. Textiles may reflect hope, as makers use traditional knowledge to sustain the economies and ecologies of their communities. At the same time, cloth objects may reflect painful histories and the oppression of colonialism, while global demand for “fast fashion” has led to human rights and environmental crises in many parts of the world. Artisans therefore weave and stitch fabrics that stretch beyond comfort, protection, and beauty. The handmade textiles and objects in this exhibit, coming from 11 different parts of the world, each tie in to powerful human stories.

For this exhibit, the Hearst Museum’s staff selected pieces that were donated to the museum within the past 10 years, demonstrating the Hearst’s continuing efforts to document, conserve, and interpret global heritage through material culture.

As you explore the objects and stories in this exhibit, we invite you to consider your own textile stories. What fabric objects are important to who you are? How do they connect you to global textile makers and economies? What can we gain by seeing how cloth stretches?



Before visitors enter the exhibit, we asked them some questions on a magnet board to stir some thoughts on their personal relationship with textiles. Some of the visitor responses have been transcribed and are shown here.

Think about the clothes you are wearing.

Who made them, or who do you imagine made them?

What images come to mind when you think of what led to you owning them?

Big  
factory  
labor

I imagine my clothes have been made overseas in a factory via overseas labor.. YET I acquired my clothes through thrifting.

How many people were involved in bringing it to me - the farmers who raised the cotton, factory supervisors who made it into fabric, then into clothing.

My jacket was made in San Francisco, which is part of why I have great affection for it.

Clothes made by underpaid laborers in Vietnam

# Environmental Blues

**The Miao are renowned for creating brilliant blue fabrics using the leaves of indigo plants.**

Miao weavers in southern China created these objects using a variety of methods, traditional and non-traditional. Of particular note are the blues in these objects, including a jacket that is dyed so dark it is almost black.

Indigo can be derived from over 300 species of plants in the legume family. Women harvest the leaves, press and soak them in water where they ferment, and then beat them with mineral lime. After several days, they pour off the water, leaving a dark blue paste that they can mix with water to use for dyeing. Traders brought chemical dyes to China in the 1870s, and although many women still create their own dye at home, increasingly they take yarn or cloth to a market to be chemically dyed. However, this synthetic indigo, made from petroleum, is harmful to the environment. Ethnobotanists are currently working with the Miao to understand how their knowledge of traditional practices can guide sustainable indigo coloring.



# Photo of Case #1

Sampling of textiles  
Miao people, China  
Circa 1970s-1990s  
Gift of Anne Connell Wilson





# Case #1 Objects

Sampling of textiles  
Miao people, China  
Circa 1970s-1990s  
Gift of Anne Connell Wilson



[9-23667 - Apron](#)



Close-up: [9-23667 - Apron](#)



[9-23675 - Slippers](#)



[9-23674a,b - Bell decoration](#)



[9-23688 - Doll](#)



[9-23687 - Doll](#)



**Photo of Case #2**

**Indigo-dyed jackets**  
**Miao people, China**  
**Circa 1970s-1990s**  
Gift of Anne Connell Wilson





## Case #2 Objects

**Indigo-dyed jackets**

**Miao people, China**

**Circa 1970s-1990s**

Gift of Anne Connell Wilson



[9-23394 - Jacket](#)



[9-23672 - Jacket](#)



## Images accompanying "Environmental Blues"



A Miao woman wears an apron similar to the one on exhibit and sells embroidered items likely dyed with indigo.



Like the black jacket on exhibit, this man's is likely dyed very dark with indigo, beaten with beeswax, and rubbed with a shell to make it shiny.



Many Miao women adorn their bodies and clothing with large amounts of silver jewelry, saved up for years and representing wealth.



# Generations of Weaving and Innovation

**The women of Bertina López Cúmez's family concertedlly maintain their long history of Maya weaving.**

Displayed here are garments made by three women of the same Guatemalan Maya family. They wove them with a backstrap loom; in this set-up, the weaver ties one end of the loom to a post, and the other end has a strap that the weaver wraps around the waist. The loom is therefore stretched between the post and the weaver.

While yarns were traditionally colored with natural dyes, López Cúmez's family now uses commercially made yarn with synthetic dyes and metallic threads, as seen in the shawl that she made. The blue, green, and purple belt was made by López Cúmez's daughter, Melissa Martín López. The blue garment is an upper-body garment called a *huipil*, made by Bertina's niece, Brenda López Nimacasí. While huipiles are historically red, in the 1970s, weavers started making them blue as chemical dyes became more available.

# Photo of Case #3

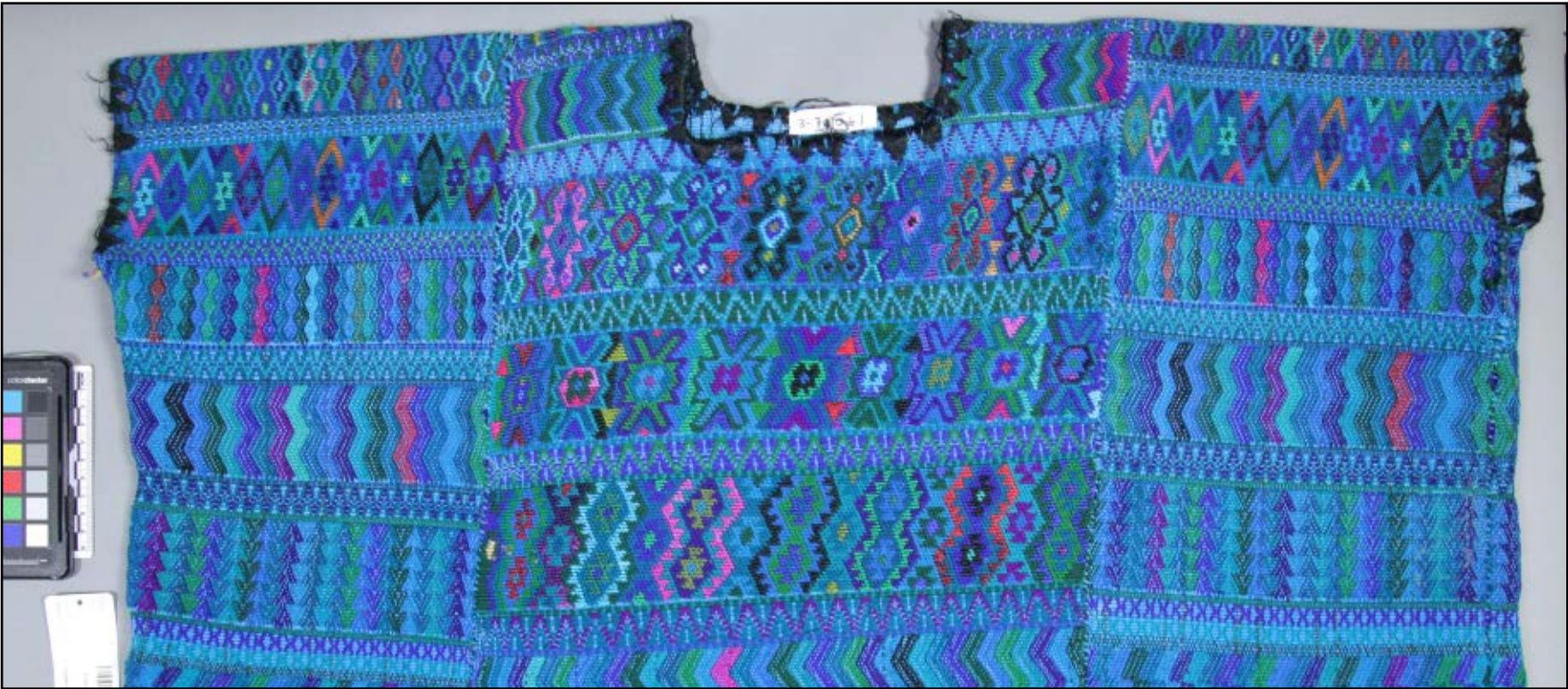
Textiles by Bertina López Cúmez and family  
Guatemala  
Late 1990s / early 2000s  
Gift of Anne Connell Wilson





# Case #3 Objects

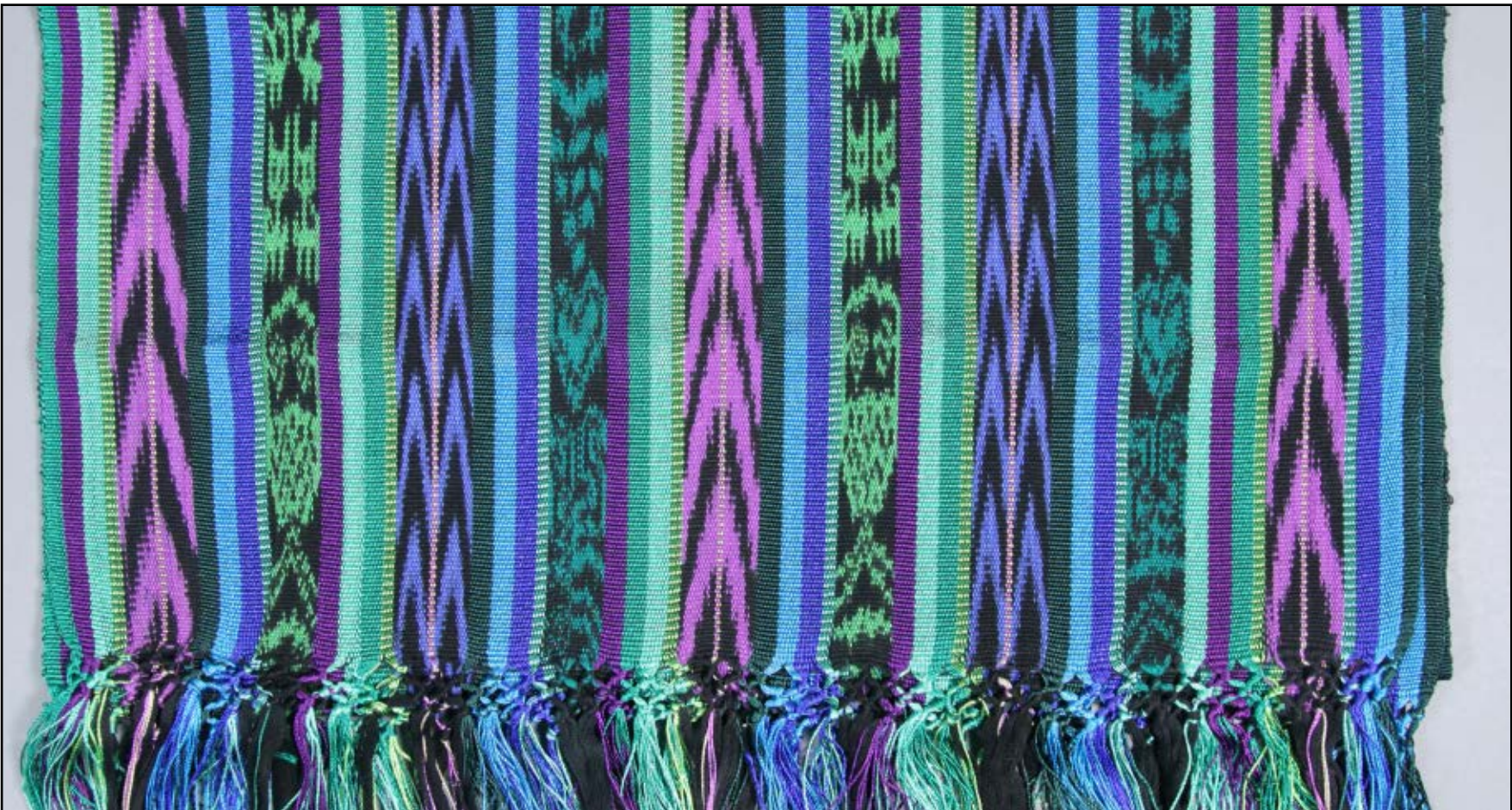
Textiles by Bertina López Cúmez and family  
Guatemala  
Late 1990s / early 2000s  
Gift of Anne Connell Wilson



[3-32061 - Huipil](#)



[3-32067 - Faja](#)



[3-32069 - Shawl](#)



Image accompanying "Generations of Weaving and Innovation"



Bertina López Cúmez visited the Hearst Museum in 2017, discussing and demonstrating Maya weaving. Here, she is using the kind of backstrap loom that she and other Maya women used to create the textiles on exhibit. Stretching the loom between a fixed point and the weaver's waist keeps the threads taut and makes for a tight weave.



# Dressing the Saints

**Weavers in Guatemala have used backstrap looms, as seen here, to clothe Catholic saints in traditional Maya textiles.**

These garments were created for wooden sculptures of Catholic saints. When Spanish colonists imposed Catholicism onto the peoples of the Americas, many developed new traditions that fused both indigenous and Spanish Catholic beliefs and artisanship.

Catholics honor and pray to saints, asking for protection and guidance, often in the presence of sculptures of the saints. In the early days of colonization, Spanish religious officials would import these sculptures from Spain, viewing indigenous-made sculptures as “heathen.” Maya artisans, however, would clothe the sculptures in Maya textiles to subversively maintain their traditions, incorporating motifs that only they—and not the Spanish—could understand. The two *huipiles* (upper-body garments) seen here are a common Maya design, while the sleeved shirt is influenced by Spanish design.

# Photo of Case #4

Clothing for saint figures  
Guatemala  
1950s  
Gift of Anne Connell Wilson





## Case #4 Objects

**Clothing for saint figures**

**Guatemala**

**1950s**

Gift of Anne Connell Wilson



[3-32172 - Saint's hupil](#)



[3-32173 - Saint's hupil](#)



[3-32174 - Saint's camisa](#)



[3-32181 - Backstrap loom](#)

## Image accompanying "Dressing the Saints"



A scene from a Maya community not in Guatemala, but in the town of San Andrés in Mexico's Chiapas state, shows how saint figures get adorned. This figure of Mary Magdalene has many layers of huipiles and is paraded around the square three times, accompanied by incense and a brass band.



# Weaving for a Traveling Home

**These textiles reflect the nomadic lifestyle of many groups of the Middle East and North Africa, who are known in some contexts as Bedouin.**

Women customarily weave the many parts of tents, which can be set up and taken down when a group moves. As collector Joy Hilden describes, “The tent, literally ‘house of hair, *bait al-sha’r*, is one of the largest woven structures in existence. Entering one can be a breathtaking experience. It shelters against the sun, wind and weather, but it also admits air and light. Inside, a person is at the same time one with nature and protected from it. Underfoot is cool, soft sand. Overhead, low and undulating, is a roof made of long narrow strips sewn together.” However, governments of the Middle East show opposition to nomadism in many ways, seeing it as contrary to how a modern nation should function. Less than 1% of these nations are nomadic today, in part due to increasing employment in oil industries.

On display here are items used to construct a comfortable tent. Fewer and fewer Saudi women weave today, and Saudi government-sponsored programs to promote weaving tend to teach Egyptian and Turkish—and not local—methods.

# Photos of Case #5

Textiles for a tent  
Pastoralist peoples of Saudi Arabia  
Early 1980s  
Gift of Joy Hilden





## Case #5 Objects

Textiles for a tent

Pastoralist peoples of Saudi Arabia

Early 1980s

Gift of Joy Hilden



[9-23718 - Tent band](#)



[9-23792 - Bolster cover or wall ornament](#)



[9-23836 - Hook beater](#)

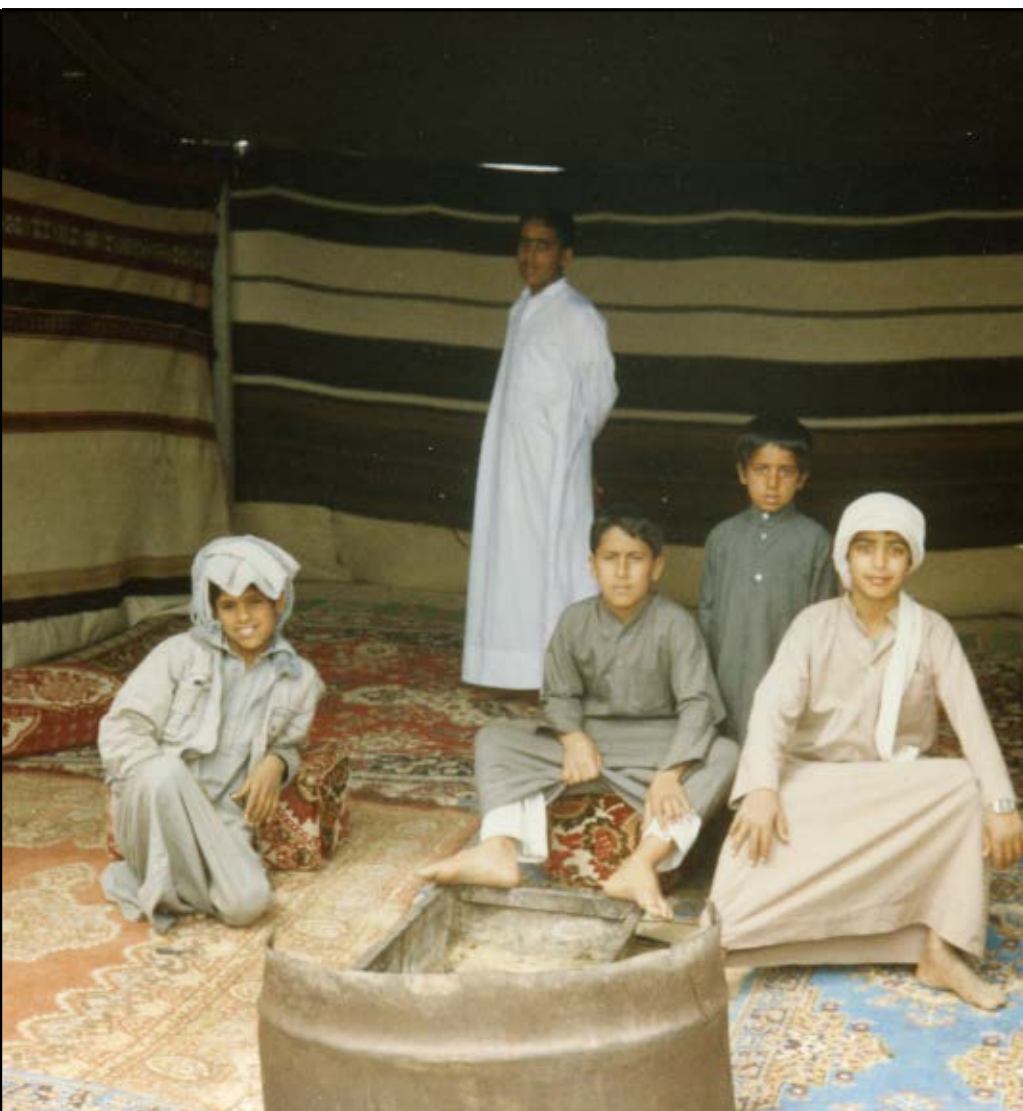


[9-23818 - Hodaj cover, blanket, dividing curtain](#)





This large tent, used for entertaining, shows the way that textiles are attached to poles and to each other. A dividing curtain separates men's and women's areas. 1993.



The boys of one family are seen here in a tent with rich textiles. 1990.



# Adorning an All-Important Animal

**As evident in the textiles here, the pastoralist peoples of Saudi Arabia take pride in dressing their camels, which are essential to life in the desert.**

Camels transport people and provide milk and meat, hair and down for weaving, dung to be burned as fuel, and skin for making ropes. Camel herders, who can move fast between pastures to feed their herds, are able to stay in the most remote desert the longest and are often seen by other pastoralist groups as the most “authentic”—more so than those who are semi-nomadic or who live in villages of concrete houses.

A number of rituals revolve around the camel. For instance, on her wedding day, a woman rides to her new husband’s house on a camel adorned with an elaborately woven tent-like canopy. In the past, women made intricate decorations for camels, including saddlebags, blankets, and banners; this practice has declined, however, as more nomadic families use motor vehicles to travel.

# Photo of Case #6

Camel decorations  
Pastoralist peoples of Saudi Arabia  
Circa 1985  
Gift of Joy Hilden



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# Case #6 Objects

Camel decorations  
Pastoralist peoples of Saudi Arabia  
Circa 1985  
Gift of Joy Hilden



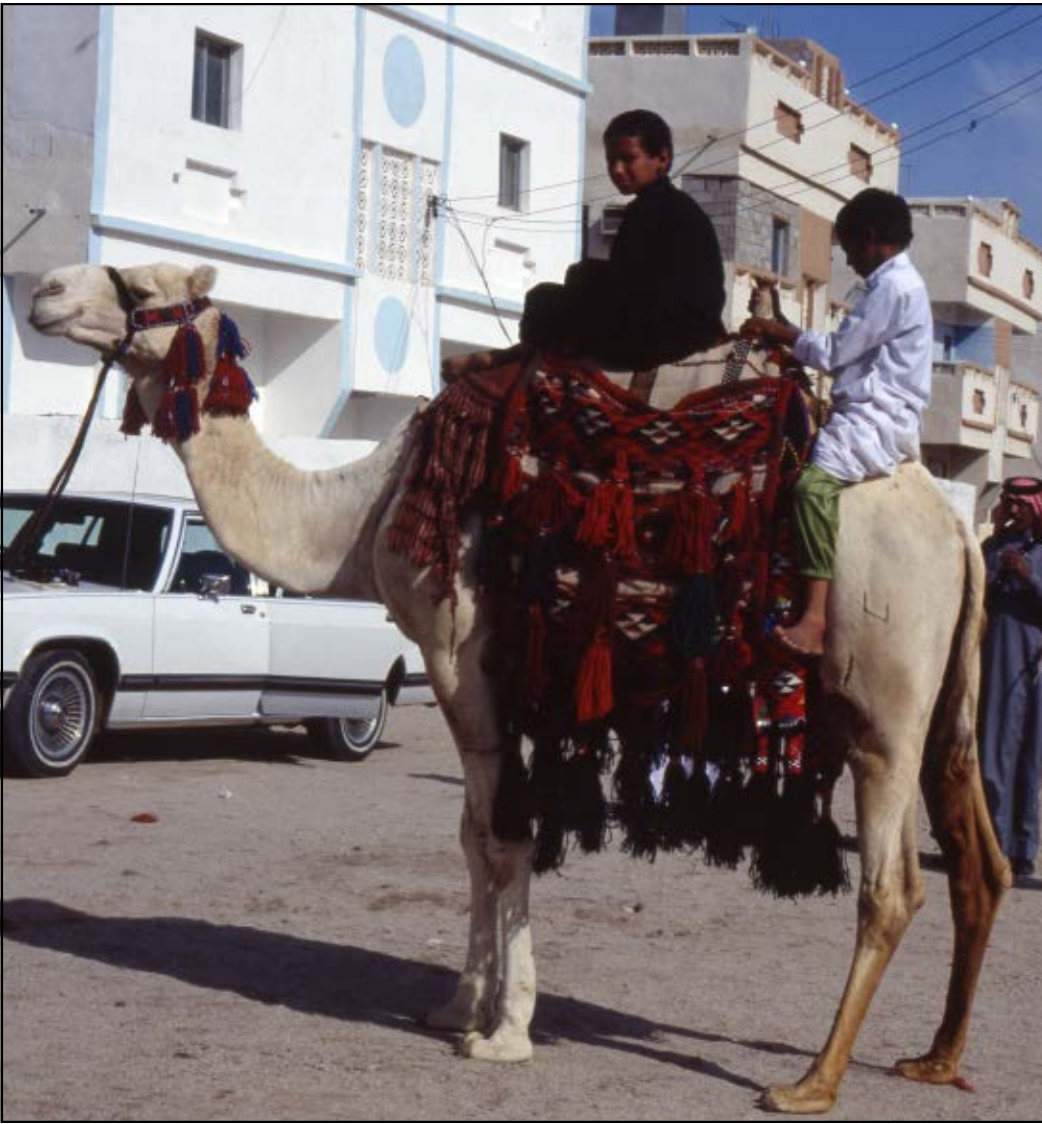
[9-23831 - Lead rope](#)



[9-23785 - Double saddle bag](#)



Images accompanying "Adorning an All-Important Animal"



Two boys ride on top of an elaborately decorated camel. 1992.



Another decorated camel is seen here with tents in the background. 1992.



# Rugs as Reflections of Changing Practices

**These rugs show a contrast. The rug with the white fringe is an example of the changing—and, some would say, deteriorating—quality of weaving.**

Rugs are the most traditional part of a nomadic Saudi family's tent, and deep traditions have developed around them. While two of these rugs were handmade by a respected traditional Saudi weaver, the one with the white fringe is made with commercial dyes that are brighter than naturally-dyed yarns. It also shows the influence of Turkish designs that are increasingly replacing Saudi ones.

By contrast, the rugs with the multicolored fringe were made by a semi-nomadic weaver named Umm 'Eid, who spun and dyed most of the wool herself, probably using commercial and natural dyes. 'Umm Eid demonstrated dyeing and weaving methods for a Saudi television documentary in the mid-1980s, taught weaving classes, and created pieces for a museum near her home in the Qatif Oasis. Although Umm 'Eid's daughters did not grow up learning to weave, they helped Umm 'Eid weave as she got older; when Umm 'Eid stopped weaving, however, her daughters did not continue.



## Photos of Case #7

### Rugs

Pastoralist peoples of Saudi Arabia

Late 1980s

Gift of Joy Hilden





## Case #7 Objects

### Rugs

Pastoralist peoples of Saudi Arabia

Late 1980s

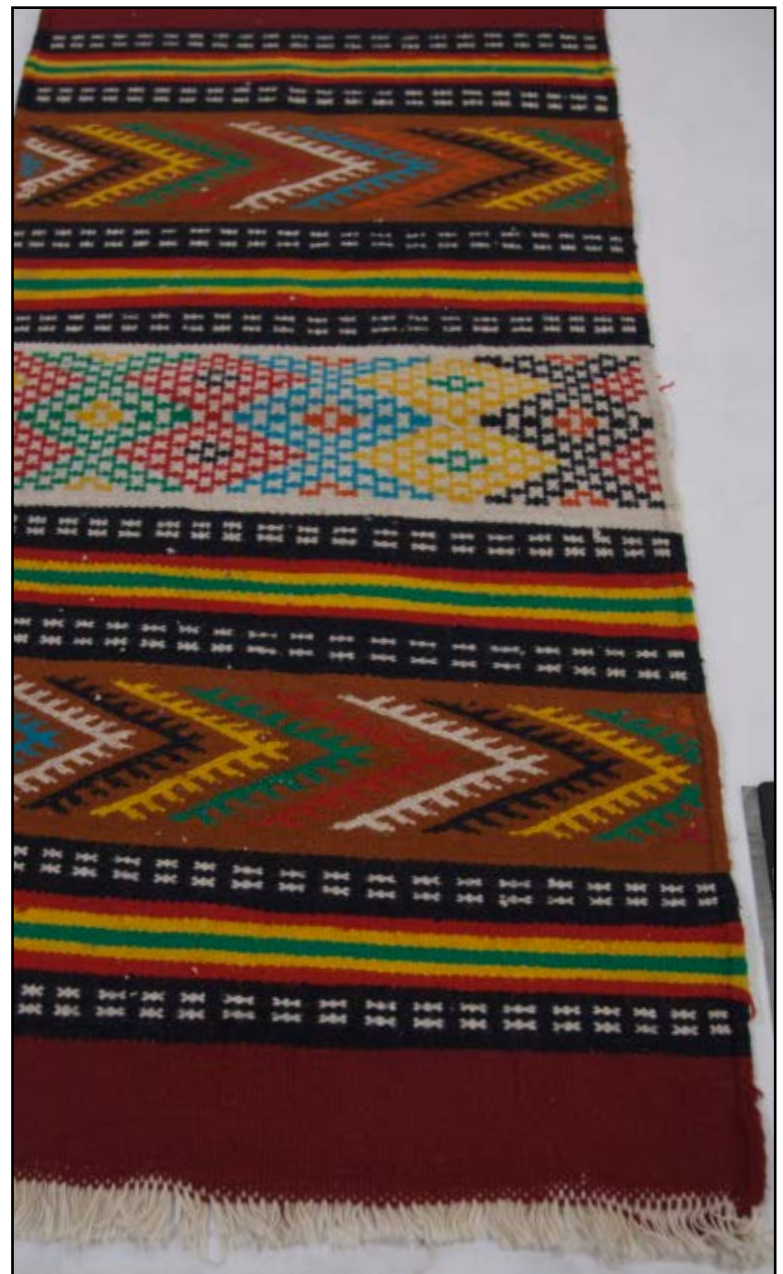
Gift of Joy Hilden



[9-23728 - Rug](#)



[9-23727 - Rug](#)



[9-23752 - Rug](#)





Demonstrating drop spinning, Umm 'Eid uses a heavy spindle to pull down on a mass of wool and twist it into yarn. 1986.



On her roof, Umm 'Eid uses a propane burner to dye white yarn, using a mixture of commercial and natural dyes dissolved in water. The process takes about five minutes. Circa 1985.





Umm 'Eid fastens two pieces of a weaving together. She frequently sets up her loom on her spacious rooftop. Circa 1989.



Umm 'Eid works on the tassels of a textile. 1989.

# The Changing Motifs of Peruvian Blankets

**Weavers in the Andamarca region of Peru have been using backstrap looms to make striped blankets since before Spanish colonization.**

Originally, they wove using the hair of camelid animals such as llama and alpaca. The earliest known blankets were striped. During colonial times, weavers began using the hair of Merino sheep, introduced by the Spanish, and creating banded and checkerboard patterns. Often, these colonial-era weavers worked in large manufacturing centers on haciendas. During the 1960s, weavers started making fewer geometric designs—as seen in three of the blankets here—and more pictures, as seen in the pink and blue blanket with the heart pattern. These pictures were often inspired by patterns in popular cross-stitch magazines. The unrolled blanket is one of the oldest in the collection and one of few that has a border on all sides—a trend that appeared around the 1940s and 1950s.

By the 1980s, weavers were using synthetically colored cotton, and although weaving nearly stopped in the 1990s because of political conflict, it is once again a thriving activity.



## Photo of Case #8

**Blanket**

**Peru**

**Circa 1945**

Gift of the Fabish family





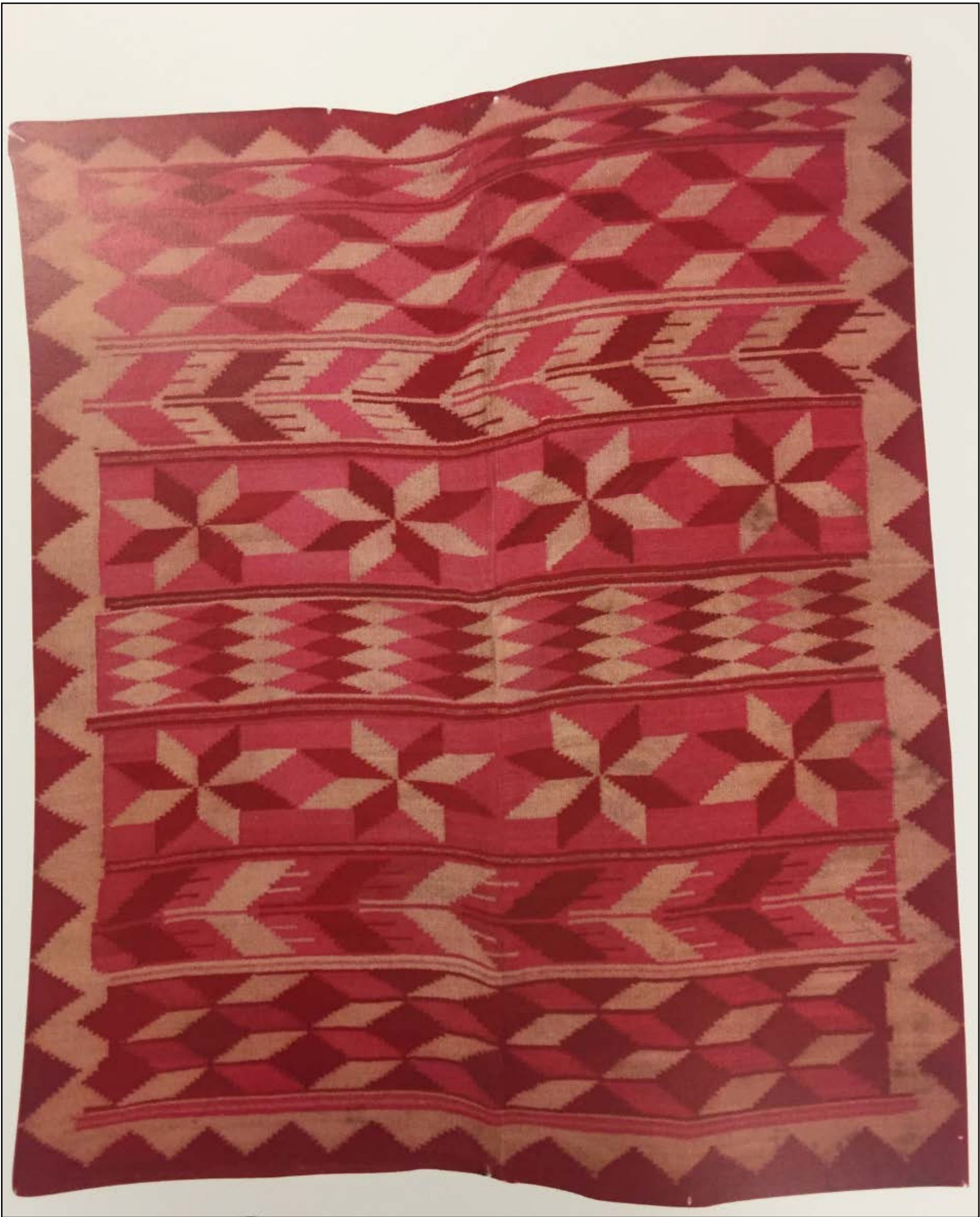
**Case #8 Object**

**Blanket**

**Peru**

**Circa 1945**

Gift of the Fabish family



[16-20663 - Blanket](#)



Images accompanying "The Changing Motifs of Peruvian Blankets"



This woman holds a rod with steaming yarn, just out of a boiling hot vat of red dye. Circa 1990.



This woman sells dyed yarn. Circa 1990.

## Photo of Case #9

**Blankets**

**Peru**

**Circa 1975-1980**

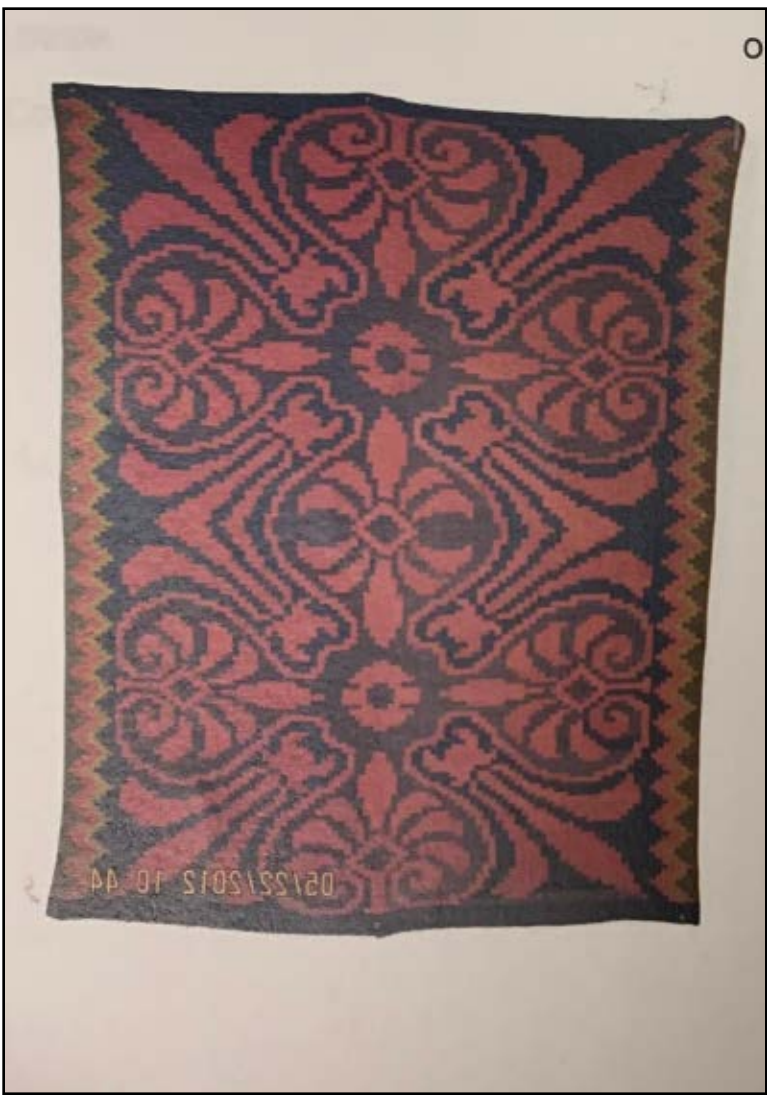
Gift of the Fabish family





Case #9 Objects

Blankets  
Peru  
Circa 1975-1980  
Gift of the Fabish family



[16-20651 - Blanket](#)



[16-20657 - Blanket](#)



[16-20662 - Blanket](#)





Rolls of yet-unused yarn lie on top of a loom set-up. Also visible is the grid-like pattern that the weaver is using. Such patterns are often inspired by cross-stitch patterns, as it is relatively easy to use one for the other. Circa 1990.



This weaver appears to be using yarn that is dyed with artificial color, but likely still dyed by hand. Brighter colors such as these are often created with the use of chemicals, while the blankets on exhibit are made with more natural dyes. Circa 1990.



# Weaving for Carrying and Sustainability

**Rural weavers in several parts of Japan created these baskets and bags, as well as this rain coat, out of old and new materials in the 1990s.**

Such baskets are made most often from the inner bark of the linden tree, which—unlike alternatives like rice straw—remains strong when wet.

Traditionally, men who made a living cutting timber and making charcoal would also weave. When the weather prevented them from doing outdoor work in the forests, they would make baskets while taking shelter in huts.

Weaving was a thriving practice until the 1950s and 1960s, when people moved en masse into urban industrialized areas. Prior to this time, residents of rural Japan—especially those who lived in mountainous areas with few roads for wheeled transportation—carried items in woven baskets and containers on their backs, heads, and shoulders.

When rural areas began trying to attract tourists in the 1980s, weaving had a resurgence. Today, some researchers suggest that understanding traditional rural ways—weaving, as well as agriculture and cuisine—may be key to promoting environmental sustainability in developing rural communities.

# Photos of Case #10

Sampling of baskets  
Japan  
Circa 1990s  
Gift of the estate of Karin Christine Nelson





# Case #10 Objects

Sampling of baskets

Japan

Circa 1990s

Gift of the estate of Karin Christine Nelson



[9-22952 - Basket, \*togo\*](#)



[9-22910 - Basket, \*kodasu\*](#)



[9-22911 - Basket, \*kodasu\*](#)



[9-22913 - Basket, \*kodasu\*](#)



# Case #10 Objects

Sampling of baskets

Japan

Circa 1990s

Gift of the estate of Karin Christine Nelson



[9-22995 - Basket](#)



[9-22877 - Basket, gamakoshigo](#)



Close-up: [9-22968](#)



[9-22968 - Basket, hakego](#)





Two kinds of handwoven baskets are seen here. Circa 1915.



These women use handwoven baskets to pick tea leaves. Circa 1915.

## Photo of Case #11

**Rain cape**

**Japan**

**Before 1996**

Gift of the estate of Karin Christine Nelson





## Case #11 Object

**Rain cape**

**Japan**

**Before 1996**

Gift of the estate of Karin Christine Nelson



[9-23015 - Rain cape, \*mino\*](#)





A rain cape is shown here in use. Circa 1915.



Two residents of rural Japan show several kinds of basketry, as well as a rain cape similar to the one on exhibit. Circa 1902.



# Fighting Back to Preserve a Practice

***Molas, seen here, are so integral to Kuna culture that the Kuna fought back when the Panamanian government tried to ban them.***

Shown here are six rectangular mola panels, and one completed mola shirt. Women of the Kuna people of Panama create molas using reverse appliqué: they place layers of fabric on top of each other, then stitch ornate patterns onto the stack of fabric. They then cut away portions of each layer to reveal the fabrics underneath. The highest quality molas are considered to be those with the tiniest stitches that blend in perfectly with the fabric.

By the 1850s, the Kuna, living on the Caribbean coast of Panama, began trading items like tortoise shell and coconuts for European fabric. This is likely when mola-making began. The most traditional designs come from the geometric patterns that the Kuna painted on their bodies; in the mid-20th century, mola makers began to draw inspiration from natural objects, politics, and popular culture. In 1925, the Panamanian government used military force in an attempt to outlaw Kuna culture, including the mola. The Kuna fought back until an agreement was reached that ended the persecution.

## Photo of Case #12

**Completed mola shirt**

**Kuna people, Panama**

**Circa 1990s**

Gift of an anonymous donor





## Case #12 Object

**Completed mola shirt**

**Kuna people, Panama**

**Circa 1990s**

Gift of an anonymous donor



[3-31870 - Mola](#)



# Photos of Case #13

Mola panels showing traditional designs  
Kuna people, Panama  
Circa 1990s  
Gift of an anonymous donor





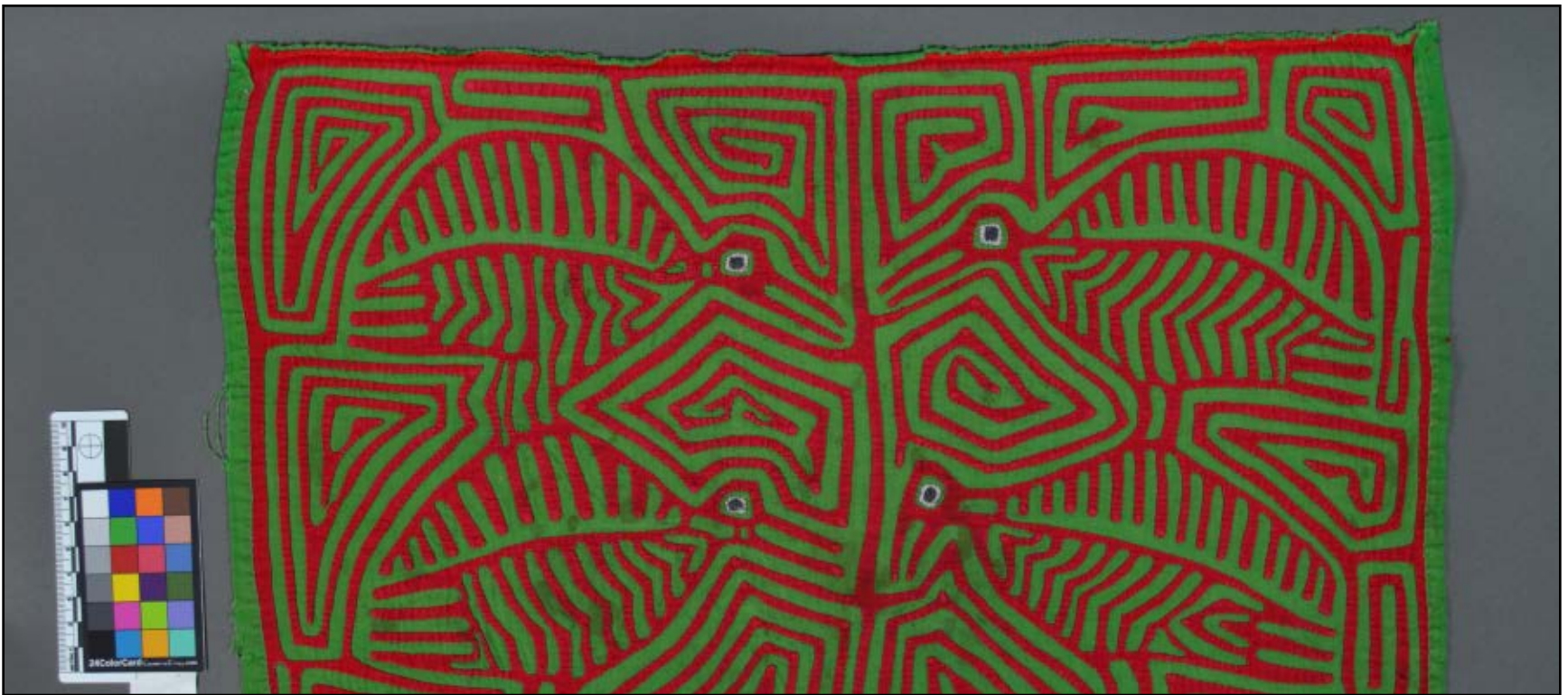
## Case #13 Objects

**Mola panels showing traditional designs**

**Kuna people, Panama**

**Circa 1990s**

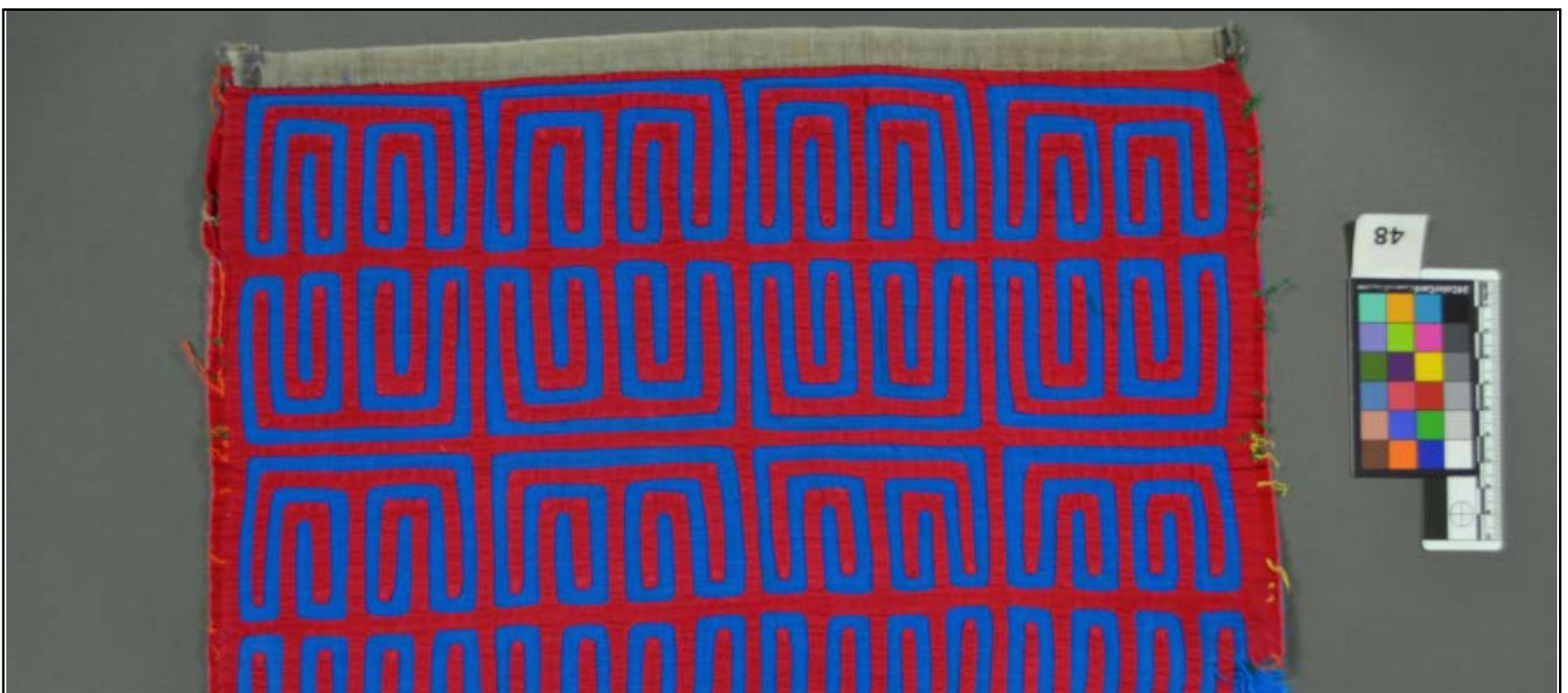
Gift of an anonymous donor



[3-31658 - Mola](#)



[3-31647 - Mola](#)



[3-31664 - Mola](#)



Photos of Case #14

Mola panels showing non-traditional design innovations  
Kuna people, Panama  
Circa 1990s  
Gift of an anonymous donor





# Case #14 Objects

Mola panels showing non-traditional design innovations  
Kuna people, Panama  
Circa 1990s  
Gift of an anonymous donor



[3-31682 - Mola](#)



[3-31786 - Mola](#)



[3-31652 - Mola](#)





A Kuna woman sells molas in Panama City. 2008.



Members of the Kuna community who live in Panama City often wear molas as a sign of identity. 2006.



# Weaving While Recalling Moral Lessons

**These bird-shaped pulleys, part of a loom on which Senufo men of West Africa weave, remind weavers of important moral lessons.**

Senufo women spin cotton to make yarn and prepare fermented dyes from mud and plants. Men weave the cloth and paint it with patterns that darken over time. The symbols come from Senufo spiritual tradition and are important in the Poro society. In this society, young men spend weeks together in sacred groves, going through stages of initiation, learning survival skills and how to be an adult member of Senufo society.

This pulley is in the shape of a hornbill bird, which the Senufo associate with the creation of the world. Hornbills are known for their devotion to their mates and to raising their young, and sculptures of them are placed in the sacred Poro groves to protect the initiates. A man weaving fabric on a loom with a hornbill pulley would likely have seen it as a reminder of what he learned during his Poro initiation experience, and especially proper family behavior.



## Photo of Case #15

### Weaving pulleys

Senufo people, Côte d'Ivoire

Circa 1960

Gift of Robert D. Haas





## Case #15 Objects

### Weaving pulleys

Senufo people, Côte d'Ivoire

Circa 1960

Gift of Robert D. Haas



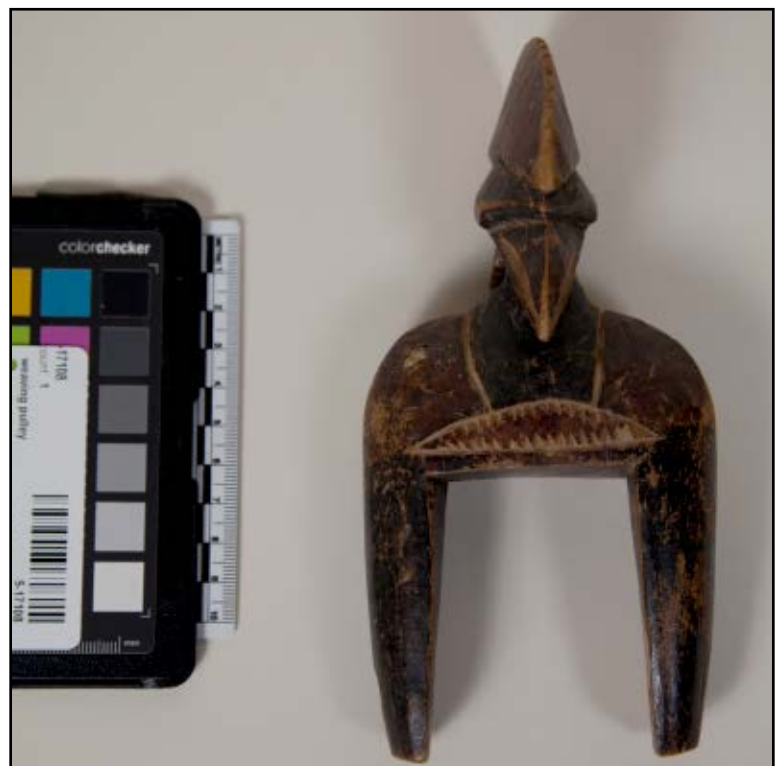
[5-17105 - Weaving pulley](#)



[5-17106 - Weaving pulley](#)



[5-17107 - Weaving pulley](#)



[5-17108 - Weaving pulley](#)



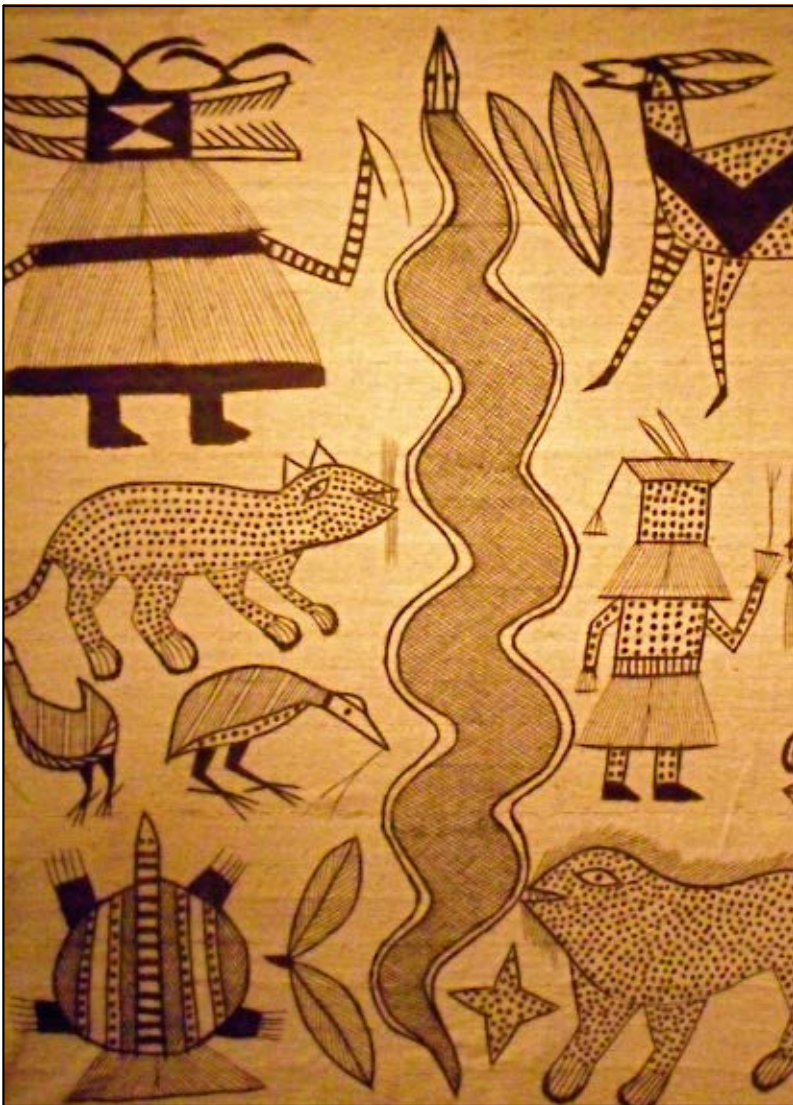


This weaver is using a loom with a weaving pulley, like the ones on exhibit, seen hanging slightly above his head. 2018.



The village of Waraniéné, outside the city of Korhogo, has one of the largest weaving centers, with approximately 400 looms set up in one central area. Members of both the Senufo and Dyula communities use these looms. 2018.





The weaving pulleys on exhibit were likely used on a loom to create Korhogo cloth. This close-up of a Korhogo cloth reflect how, after a fabric is woven, the artisan decorates it with motifs that are often inspired by nature. The pictures become darker over time.



# Connecting and Empowering Weavers

**Weavers of the Bagobo mountain communities of the Philippine island of Mindanao carry on their weaving as micro-entrepreneurs.**

This men's jacket and beaded bag are among many Bagobo textiles dyed using ikat—a method of dyeing fibers similar to tie-dye. Beeswax is often applied with a beater during the weaving process, giving the textile a sheen, and the finished textile is polished with a smooth shell. Women traditionally use a backstrap loom to weave the fibers of *abacá*—Manila hemp, a tree in the banana family. This economically important fiber can be used to create soft and silky fabric, or made into a pulp for use in paper products.

In recent years, fewer and fewer younger women learn weaving, seeking income in other ways. A Philippine government initiative, the Great Women Project, has sought to economically empower women with tools for making a living by weaving, providing marketing training and facilitating connections between artisans in remote rural regions. Participants in the project sell their creations as gifts and decorations, and they exhibit them in large urban venues.



## Photo of Case #16

**Men's jacket**

**Bagobo people, Philippines**

**Circa 1900**

Gift of Peter Goldblum. Estate of Kenneth W. Payne



## Case #16 Object

**Men's jacket**

**Bagobo people, Philippines**

**Circa 1900**

Gift of Peter Goldblum. Estate of Kenneth W. Payne



[10-3463a - Jacket](#)



## Photo of Case #17

**Bag**

**Bagobo people, Philippines**

**Late 1800s**

Gift of Peter Goldblum. Estate of Kenneth W. Payne



**Bag**  
Bagobo people, Philippines

Mindanao Island, Late 19th century. 10-3465

## Case #17 Object

**Bag**

**Bagobo people, Philippines**

**Late 1800s**

Gift of Peter Goldblum. Estate of Kenneth W. Payne

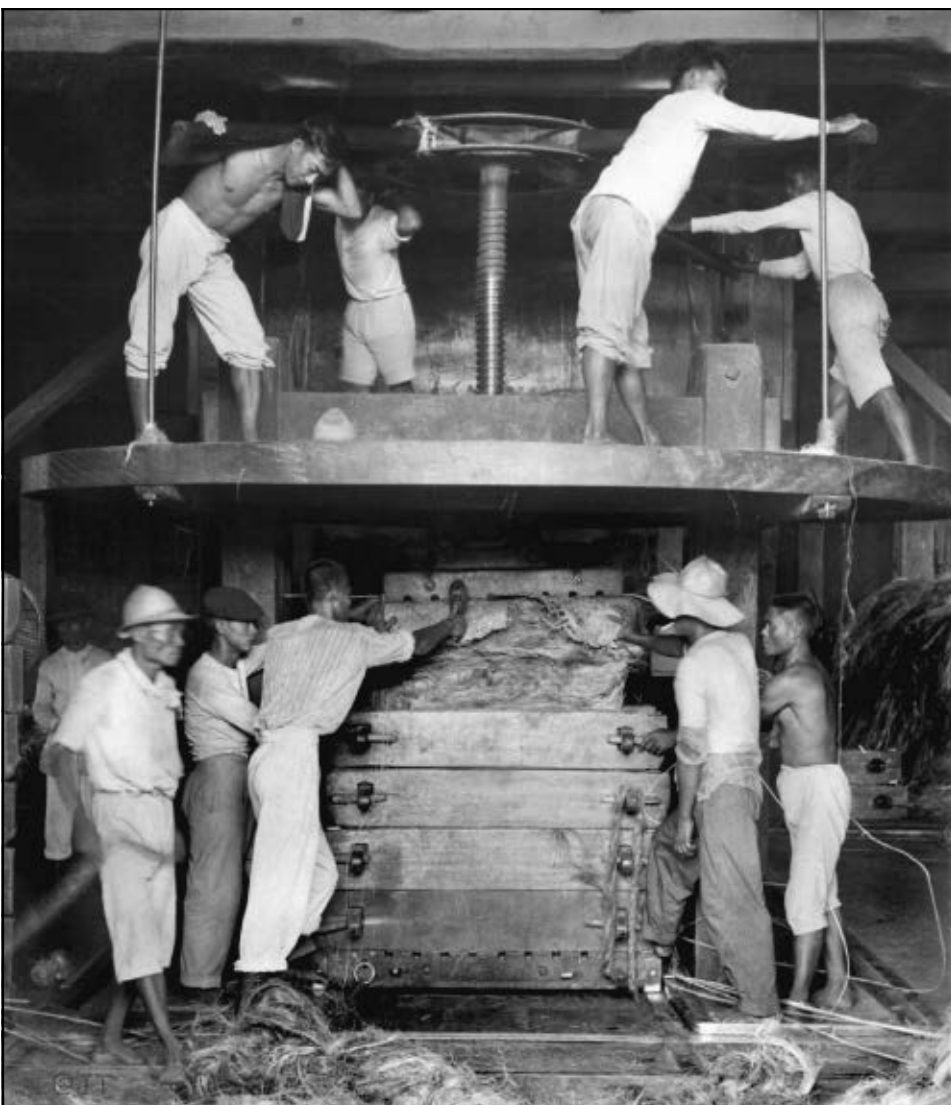


[10-3465 - Bag](#)





Bagobo community members in the Philippine town of Davao display garments made with methods similar to those on exhibit. 1913.

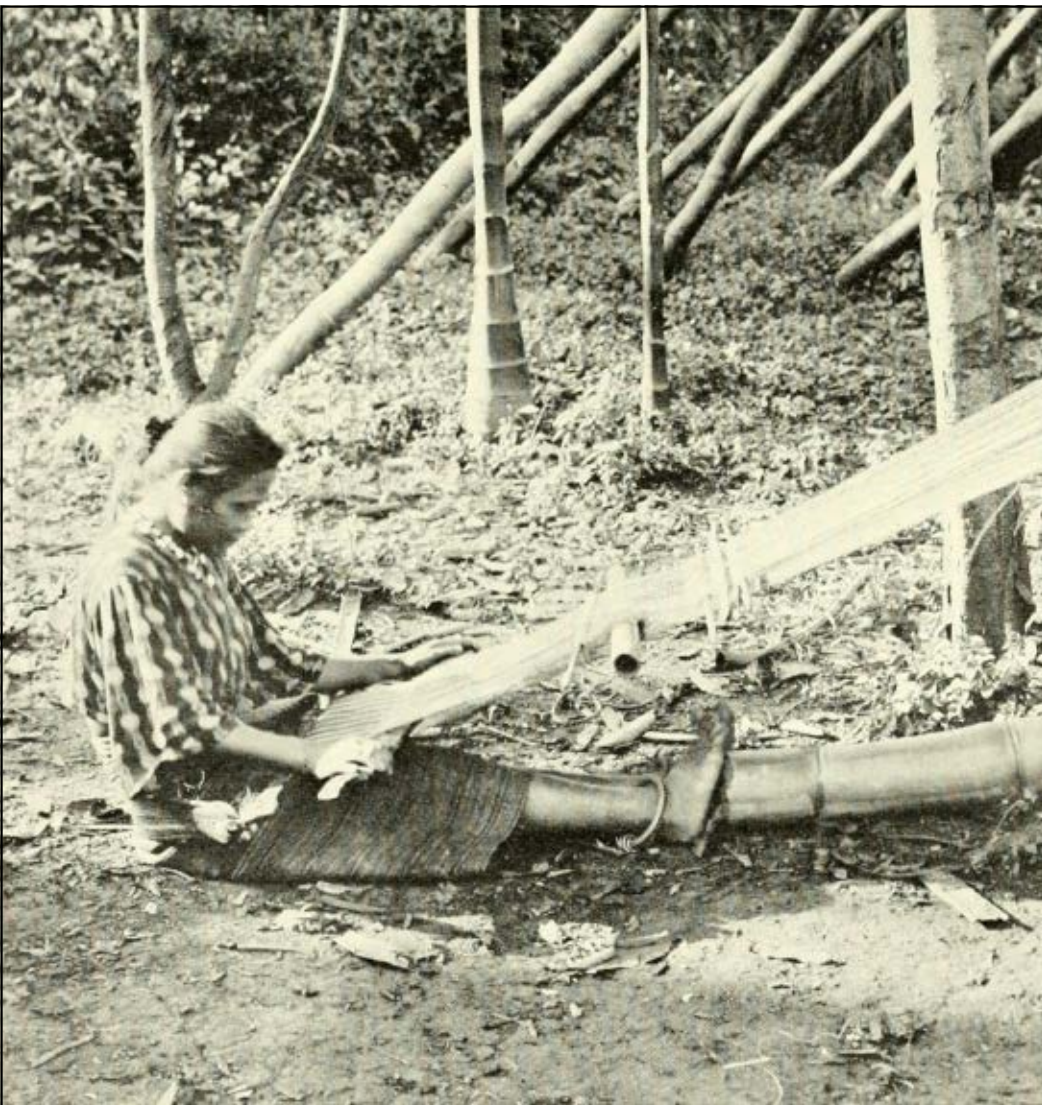


These men use a manual screw press to compress abacá (Manila hemp) into bales for export. While some of the abacá is used to weave clothing, this exported abacá has often been used for making rope. Circa 1900





These people are stripping fibers from branches of the abacá tree (Manila hemp), a relative of the banana. A similar process would have been used to create the fabric for the jacket and bag on exhibit. Circa 1900.



A weaver uses a backstrap loom to weave abacá into fabric, near the town of Davao. Circa 1913.



# Inventing a Tradition of Stitched Stories

**While the Hmong have a rich history of textile work, story cloths such as these are a recent innovation that often recount painful histories.**

Hmong women likely stitched these cloths in refugee camps in Thailand. Many members of this indigenous group of China, Laos, and Vietnam were either killed or uprooted starting in the mid-1970s, after the Vietnam War. Most survivors made the hazardous journey to Thai refugee camps. While the Hmong seem to have been weaving and embroidering story cloths since the 1950s, missionaries encouraged refugee women to embroider cloths to sell to western collectors.

The cloths seen here show two different aspects of Hmong history. On the left is part of a folktale about a tiger and woman named Yer, translated for non-Hmong-speakers. On the right is a depiction of Hmong people's escape from a village in Laos to a refugee camp in Thailand. The latter shows fighting with the Laotian and Vietnamese Communist armies, leading to an escape through the jungle, over the Mekong River, across the border to the camps.

Photo of Case #18

Story cloths  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman





# Case #18 Objects

Story cloths  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman

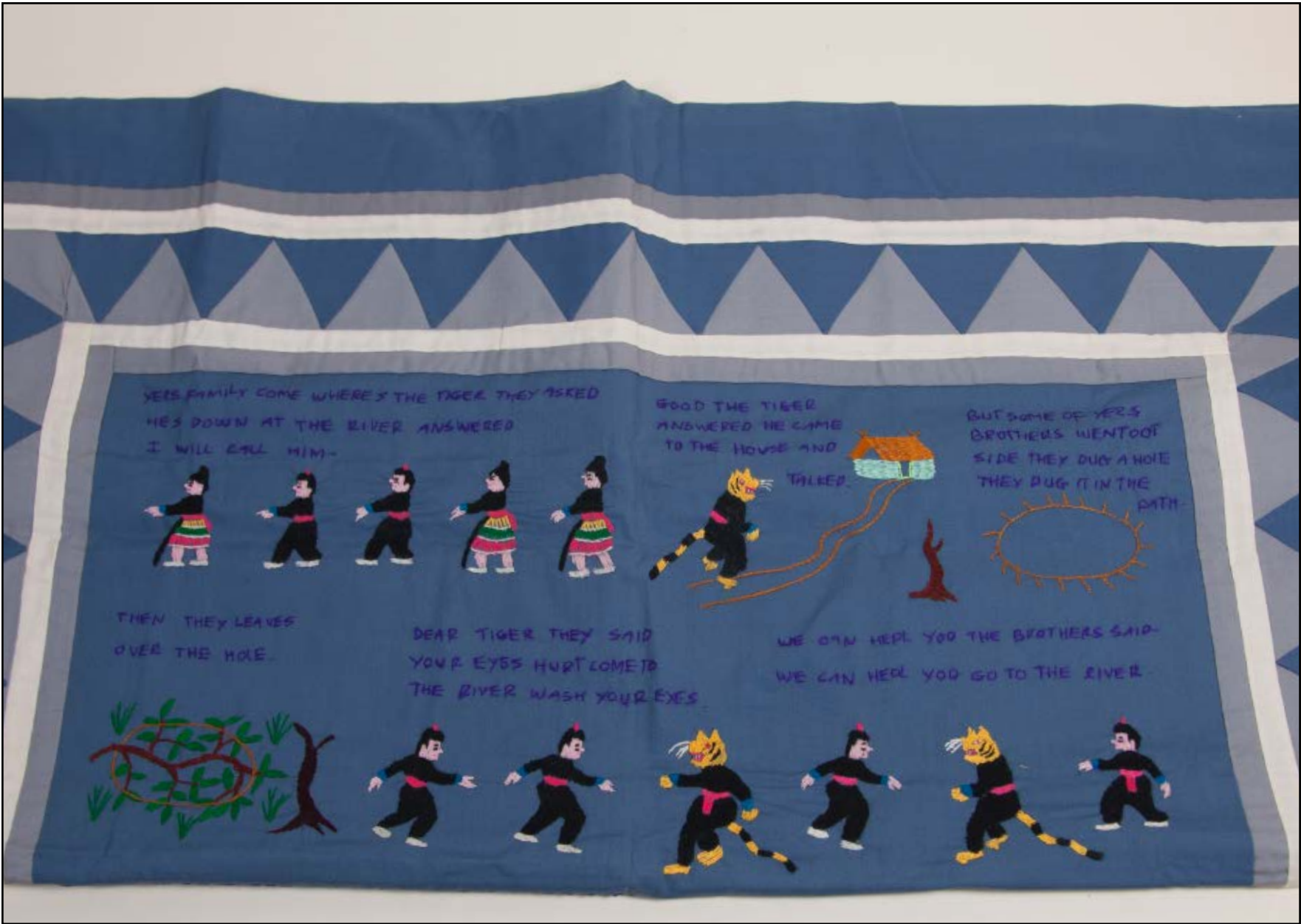


[9-23408 - Story cloth](#)



Case #18 Objects

Story cloths  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman



9-23409 - Story cloth



# Babies as Flowers and Bearers of Identity

**Hmong babies are the recipients of elaborately woven and stitched clothing.**

The Hmong have traditionally believed that a young woman's industriousness and textile skills are signs of making for a good spouse. In addition, it is said that the more innovative a woman is in her textile patterns, the better her fertility. Customary Hmong motifs feature brightly colored geometric designs, with methods such as reverse appliqué and batik.

These same elaborate motifs are bestowed on babies for many reasons. Spiritually speaking, baby hats, like those here, are meant to disguise babies as flowers so that no evil spirits will harm them. Historically speaking, Hmong women—especially older women—create textiles for even the youngest generations, helping families to maintain a sense of Hmong identity.

Photo of Case #19

Textiles for baby care  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman





# Case #19 Objects

Textiles for baby care  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman



[9-23372 - Hat](#)



[9-23359 - Baby carrier](#)



[9-23360 - Baby carrier](#)



## Case #19 Objects

Textiles for baby care  
Hmong people, Southeast Asia  
Circa 1980s  
Gift of Ann Goldman



[9-23373 - Hat](#)



[9-23375 - Hat](#)



[9-23376 - Hat](#)



[9-23377 - Hat](#)





A Hmong baby in Laos wears a hat similar to those on exhibit. 1998.



This Hmong baby carrier has a similar design to those on display.

# Connecting through Embroidered Cloth

**Textiles from the Mien reflect complex dynamics of exchange, migration, and ritual.**

The Mien people, long persecuted by the Chinese government, have migrated with their textile traditions from China to Vietnam, Laos and Thailand. Political strife and the Vietnam War led many to immigrate to the United States and France, among other places, starting in the late 1970s.

Traditionally, the Mien do not weave, but purchase handspun and woven cotton fabric from neighboring peoples. Using natural dyes, their work often features blues and blacks of indigo. Embroiderers, generally women, purchased thread from neighboring groups or from Chinese traders who traveled in the mountain regions where the Mien have historically lived. After emigration, many embroiderers maintain global networks, purchasing and sending materials between communities as far as California and France.

While many Mien Americans maintain such traditional clothing, they often wear Western clothing when visiting Southeast Asia because it is viewed as a status symbol.



Photo of Case #20

Sampling of textiles  
Mien people, Laos  
Circa 1930-1980s  
Gift of Ann Goldman



## Case #20 Objects

Sampling of textiles

Mien people, Laos

Circa 1930-1980s

Gift of Ann Goldman



[9-23329 - Hat](#)



[9-23330 - Hat](#)



## Case #20 Objects

Sampling of textiles

Mien people, Laos

Circa 1930-1980s

Gift of Ann Goldman



[9-23283 - Headcloth](#)



[9-23438 - Shawl or skirt \(Following the opening of the exhibit, we learned that although this item was purchased from a Mien shopkeeper, it is in fact Lao and not Mien.\)](#)



## Photo of Case #21

**Bag**

**Mien people, Laos**

**Circa 1930**

Gift of Ann Goldman





## Case #21 Object

**Bag**

**Mien people, Laos**

**Circa 1930**

Gift of Ann Goldman



[9-23391 - Bag](#)

## Images accompanying "Connecting through Embroidered Cloth"



To create a turban, as seen on these two women, a long black piece of cloth is embroidered in the middle and at the ends. When wrapped around the head, the embroidered parts are allowed to protrude at the top. While embroidery is the skill seen to define a good Mien woman, being able to read and write in Chinese is seen to define a good Mien man. 1990.



Mien women in a village in northern Thailand hold photos of their American relatives. They are wearing skirts similar to the one on exhibit. They also wear a characteristic red wool ruff, made from 12-15 balls of red yarn cut into short lengths and stitched closely together. 1988.





A wedding hat is worn by a bride in northern Thailand in the 1960s. The bamboo and wood framework is attached to the bride's head with beeswax or black tape. It is covered with an embroidered black square—like the one on exhibit—as well as a plain red square and fringe.



These Mien children, photographed in northern Thailand in the 1950s, are wearing hats like those on exhibit. Other than the hats, they are wearing smaller versions of the same clothing that adults would wear.

The following is a packet of detailed object information that was available to visitors interested in learning more in-depth about the exhibit objects.



# Sampling of textiles

## Miao people, China

Gift of Anne Connell Wilson.



Museum number 9-23667  
Object name apron  
Object description Apron: bell shaped with two fringed woven attachments, indigo batik design of birds and natural forms with border.  
Collection place Kaili, Guizhou province, Southwest China  
Collection date March 1, 2003



Museum number 9-23674a,b  
Object name belt decoration  
Object description Belt decoration, roughly matching, shaped like a bell hanging from a ribbon 2/3 the bell's height. Each side of each bell is embroidered on the top three edges in a geometric pattern of pink and white. Inside of bells are bright vegetal designs (and possibly moths and birds) on a dark ground. a) hangs from a ribbon with flowers on a vine, edged in geometric embroidery. b) hangs from a ribbon with geometric embroidery edged in black.  
Collection place Chiang Mai, Thailand



Museum number 9-23675  
Object name slippers  
Object description Slippers, yellow, sewn and embroidered as an animal, tail extending from heel, embroidered face and ears, bell on forehead.  
Materials Embroidery, metal (bells), textile materials



Museum number 9-23687

Object name doll

Object description Doll: Stylized doll with spherical wood head and wood peg body wearing yellow dress and floral head dress with orange pom-pom and plastic beads.

Materials plastic (organic material) (beads), textile materials, wood (plant material)

Collection place Kaili, Guizhou province, Southwest China

Collection date May 1, 2004



Museum number 9-23688

Object name doll

Object description Doll: soft stuffed doll wearing batik, stitched and embroidered costume with metal belt, earrings, disks in hair and on chest. painted facial features.

Collection place Kaili, Guizhou province, Southwest China

## Indigo-dyed jackets

### Miao people, China

Gift of Anne Connell Wilson.



Museum number 9-23672

Object name jacket

Object description Jacket, shiny cloth treated with egg and pig's blood.

Materials metal (buttons), textile materials (treated with egg and blood)

Collector's note: "Miao 'shiny cloth' Jacket. Purchased by ACW near Kaili, Guizhou Province, SW China, in 2003. According to young woman we got this from, the woven cloth treated with 'egg' and pig's blood."

Maker

Collection place Kaili, Guizhou province, Southwest China

Collection date 2003





Museum number 9-23394

Object name jacket

Object description Jacket: sewn panels of indigo with batik designs and over embroidered designs on lapels, shoulders, and sleeves.

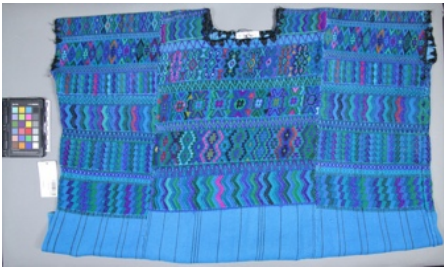
Collection place Kaili, Guizhou province, Southwest China

Collection date 2004

**Textiles by Bertina López Cúmez and family**

**Kaqchikel (Maya) people, Guatemala**

Gift of Anne Connell Wilson.



Museum number 3-32061

Object name huipil

Object description Huipil, Santa Catarina Palopó, Sololá, Guatemala.

Materials cotton (textile)

Collector's note: "Woven by Brenda, the niece of Bertina Lopez Cumez, both of SCP. Purchased at the home of Bertina's mother in SCP on July 16, 2009." 2 paper tags at back neckline: (removed) —"ACW #6" —"Huipil, Santa Catarina Palopó, Sololá, Guatemala. "Made by the niece, Brenda, of my weaving teacher, Bertina Lopez Cumez, and purchased at the home of Bertina's mother in Santa Catarina Palopó on July 16, 2009, by AC Wilson. Brenda = 14 yrs old." 3 panels, selvage cloth. Cut warp ends at one end. Decorative black stitching at armholes & neckline. Plain weave. Warps predominantly blue with thin black warp stripes. Dense singlefaced supplementary welt patterning, predominantly blue & green.

Maker

Collection place Santa Catarina Palopó, Sololá, Guatemala

Collection date July 15, 2009



Museum number 3-32067

Object name faja

Object description Faja, Santa Catarina Palopó, Sololá, Guatemala.

Materials cotton (textile)

Woven by Bertina Lopez Cumez' daughter, Melissa Michel Martin Lopez. Purchased from Melissa by ACW (Ann C Wilson) in Sebastopol, CA, ~ 2005. 2 tags on back of faja: (removed) —"ACW #13" —"Faja. Santa Catarina Palopó, Guatemala. Woven by Bertina Lopez Cumez' daughter Melissa and purchased from Melissa in Sebastopol, CA. Circa 2005." Faja. Section of unwoven warp, with stabilizing wefts and warp loops, at one end. Warp loops at other end. Plain weave. Black warp with red warps at both sides. Dense multicolored singlefaced geometric supplementary weft patterning, predominantly blue & green, covering almost one half of length of faja.

Maker

Collection place Santa Catarina Palopó, Sololá, Guatemala

Collection date Circa 2005



Museum number 3-32069

Object name shawl

Object description Shawl, Santa Catarina Palopó, Sololá, Guatemala.

Gift from Bertina Lopez Cumez to ACW ~ 2012—"Shawl. Gift to ACW from Bertina Lopez Cumez of Santa Catarina Palopó in San Francisco, CA, ~ 2012." Shawl. Cut warps at both ends with simple knotting. Plain weave. Warp stripes in warp ikat alternate with narrow singlecolor warp stripes or very narrow 2-color warp stripes, the latter created with warp threads in 2 alternating colors. Some dark blue and some dark green warp threads were spun with one strand of metallic, shiny thread in, respectively, blue or green

Maker



Collection place

Santa Catarina Palopó, Sololá, Guatemala

Collection date

Circa 2012

Clothing for saint figures and backstrap loom

Kaqchikel (Maya) people, Guatemala

Gift of Anne Connell Wilson.



Museum number

3-32172

Object name

saint's huipil

Three central stripes simulate a two panel huipil. Brocaded with geometric patterns in purple pink red yellow and blue colors. The round neckline and the saints armholes are cut out and embroidered with multi colored threads. At the bottom the weaver embroidered the legend "como un recuerdo" as a remembrance. All the colors are chemical dyes.

Object description

Materials

cotton (textile)

Production date

1950s

Collection place

Sacatepequez Department, Guatemala

Collection date

2012-2014



Museum number

3-32173

Object name

saint's huipil

One paneled saint's huipil, backstrap woven. Brocaded with geometric patterns (ixcanel, stars, and feather serpent) silk and cotton. The round neckline is cutout and embroidered. All colors are chemical dyes.

Object description

Embroidered by Luchia Zundo 1958.

Materials

silk

Production date

1958

San Pedro Sacatepéquez, Guatemala Dept,

Collection place

Guatemala

Collection date

November 2, 2012



Museum number 3-32174  
Object name saint's camisa  
Cotton and silk indigo dye with maroon, white and sage green warp stripes. Embroidered around the neckline. Sleeves and pocket attached.  
Object description  
Materials cotton (textile), silk  
Production date 1950s  
Collection place Sololá Department, Guatemala  
Collection date June 2, 2015



Museum number 3-32181  
Object name backstrap loom  
Back-strap loom with Coban style white on white sample. Loom of bamboo and assorted woods.  
Object description  
Materials bamboo (material), cotton (textile), wood (plant material)  
Collection place Coban, Alta Verapaz, Guatemala  
Collection date 2009

# Textiles for a tent

## Pastoralist peoples of Saudi Arabia

Gift of Joy Hilden.



Museum number 9-23718  
Object name tent band  
Tent band. Center panel is unusual with black and white 'weirjan' pattern. Waft twining in 3 narrow bands at one end, onen at the other. One fringe with 9" braids, 2" groups of warps to each braid. Other edge, no finish; loops as they came off the loom. Cotton Z-ply; goat hair S-ply. Warp-faced plain weave with warp substitution. 12 EPI thread count per inch.  
Object description  
Production date Possibly made in 1978



Collection place Nuayriyah, Eastern Province, Saudi Arabia  
Collection date 1983



Museum number 9-23792  
Object name bolster cover or wall ornament  
Manthar. Synthetic yarn in bright colors. Writing in center strip of shajarah pattern says "Il hujoom il barry," which means "ground war" or "Desert Storm." It celebrates Kuwait's victory in the Gulf War. Date is woven in, as are 2 different machine guns (rashash) and a tank (dabbaba). The patterns are: 1 shajarah, 2 molar, 2 'weirjan. Warp-faced plain weave with complementary warp patterning. 12 EPI. One edge is crudely joined to crudely-made backing of maroon cotton blend with chevron stitch. The other edge is open and has ties of synthetic yarn for holding in the bolster.  
Object description  
Production date 1993  
Collection date December 19, 1993



Museum number 9-23836  
Object name hook beater  
Hook beater. Iron tent pin, bent used in weaving  
Object description  
Collection place Saudi Arabia  
Collection date Circa 1990



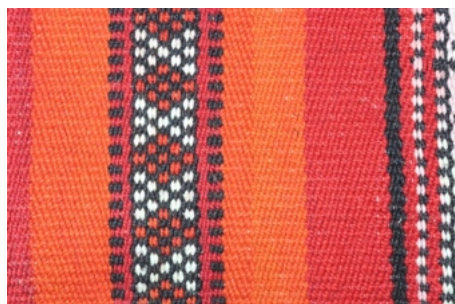
Museum number 9-23818  
Object name hodaj cover, blanket, dividing curtain (multipurpose)  
Hodaj covers, blankets, dividing curtains, shaf (multipurpose). Lightweight and universally used as hodaj covers, floor covers, blankets, and tent dividers. They are woven using yarns by male weavers using pit looms in oasis areas. These probably were made in Hofuf. Balanced plain weave using single yarns for warp and weft. One piece, cut short with end turned under and hemmed roughly. Weft put in two at a time. Z-spun, 10 EPI, commercial dye.  
Object description

Production date	c.1985-1990
Collection place	Hofuf, Eastern province, Saudi Arabia
Collection date	c.1990

## Camel decorations

### Pastoralist peoples of Saudi Arabia

Gift of Joy Hilden.



Museum number	9-23785
Object name	double saddle bag
Object description	Small double saddlebag, 'ineyni. One piece with 'weirjan on edges, 2 shajarah strips, and mithkar in the middle. Has crosses in the pattern and a design that could be the Al Murrah wasm. Cloth binding under tathrees edging in pocket edge. Well done but very average - not exceptional in any way. Pockets 16" deep. Middle section over saddle: 12" long. The cross is also a Murrah wasm. S-ply and Z-ply. Warp-faced plain weave with shajarah, 'weirjan and mithkar pickup. 11 EPI. Tathrees embroidery on pocket openings and habka on sides with thin cloth under tathrees. Commercial dye.
Production date	c. 1982-1987 or older
Collection place	Hofuf, Eastern province, Saudi Arabia
Collection date	winter 1992-1993



Museum number	9-23831
Object name	lead rope
Object description	black and white woven halter lead rope with hoop one end, two tassels the other end. one tassel red the other tassel black.
Production date	Circa 1960-1965
Collection date	January, 1989



# Rugs

## Pastoralist peoples of Saudi Arabia

Gift of Joy Hilden.



Museum number	9-23727
Object name	rug Rug, mafrash. In one piece, predominantly of beige sheep wool, with red, black, and white. Center panel with mithkar pattern with tooth pattern on each side of it and molar pattern in green and orange on outer edges. Weft twining in triangle patterns in red, green, orange, dark blue, and white. Made for the purpose of selling. sheep wool, Z-ply. Commercial dye used, may have been tinted with some natural. Warp-faced plain weave with warp substitution. 7 EPI. Weft twining ear fringes 4.5" wide. Most of wool spun and dyed by Umm 'Eid.
Object description	
Production date	Circa 1989
Collection place	Saudi Arabia
Collection date	1989



Museum number	9-23728
Object name	rug Rug. Predominantly black with some white, red, green, and yellow. Plain weave, warp-faced. 5 EPI. Narrow weft-twined band. Z-ply.
Object description	
Collection place	Saudi Arabia
Collection date	1984-1989



Museum number	9-23752
Object name	<p>rug</p> <p>Rug, mafrash. Weft-faced, poor imitation of Turkish flat-weaves. Gaudy colors, rough work. Cicim and zili. Maroon, beige, yellow, turquoise, green, red, black and white. Made for the purpose of selling. No edge treatments, weft is falling out at ends. Commercial dye. Weft-faced with weft substitution: cicim and zili. 7 picks per inch. From the collector: "I bought it as an example of deterioration of weaving in Saudi Arabia."</p>
Object description	
Collection place	Nuayriyah, Eastern Province, Saudi Arabia
Collection date	May, 1989

## Blankets

### Peru

Gift of the Fabish family.



Additional information

Museum number	16-20651
Object name	<p>textile</p> <p>Textile with pink, blue, green and yellow. Right and left sides edged in brown triangles followed by zigzag outlines in pink and yellow. Center background is blue with a pink pattern involving lots of mirror imagery.</p>
Object description	
Production date	ca. 1970
Materials	wool (textile)
Collection place	Peruvian Highlands
	The weaver of this blanket most likely took this heart pattern from a cross stitch ( <i>punto cruz</i> ) magazine.





Museum number 16-20657  
Object name blanket  
Object description Blanket, Inca squares  
Production date ca. 1975  
Collection place Huamachuco (modern town), Huamachuco District, Northern Peru

Additional information

Collection date 2007  
This pattern, "Inca squares," is thought to have ancient origins.



Museum number 16-20662  
Object name blanket  
Object description Blanket, pointed rosettes.  
Production date ca. 1980  
Collection place La Yeguada, Mollebamba, Peru

Additional information

Collection date 2007 - 2013  
This blanket shows many colors, reflecting the greater availability of synthetic dyes starting in the 1940s.



Museum number 16-20663  
Object name blanket  
Object description Blanket, geometric bands and pointed rosettes.  
Production date ca. 1945  
Collection place La Yeguada, Mollebamba, Peru

Additional information

Collection date 2007  
This blanket is somewhat worn, showing that it was used over a long period of time. Blankets in this condition are usually used to

make horse or mule pads. It shows several classic patterns, including rosettes, diamonds, and chevrons from pre-1940. These three colors—beige, pink, and garnet red—were popular starting in the 1920s and 1930s. Around the 1940s and 1950s, it became common for all sides of a blanket to have a border, as on this one.

## Sampling of baskets

### Japan

Collected by Dai Williams. A gift from the estate of Karin Christine Nelson.






Museum number	9-22877
Object name	basket, gamakoshigo
Object description	A woven basket. It is lightweight, thus, ideal for mountain work where it was used for gathering fuki, butterbur, takenoko, bamboo shoots, zenmai, fiddlehead fern tips and warabi, bracken root. It was durable enough to last 2 to 3 years in daily use. Made to be worn on the back.
Materials	cotton (textile) (cotton thread, wefts), Linden (braided linden bast, 2 cords), Linden (linden bast, single weft at the base for the rim core, carrying cord and loops). Warps are made of cattail. Cord is braided linden bast.
Maker	Tomiharu Takigawa
Collection place	Osa, Okayama Prefecture, San'yo region
Collection date	1996
Additional information	Cattail is a rush and grows wild in marshy soil, but it can be cultivated from root stock. One basket weaver who was interviewed by collector Dai Williams said she grows cattails in a swampy area behind her house and uses the cord for the warps of baskets.



Museum number	9-22910
Object name	basket, kodasu
Object description	A woven basket worn at the waist when collecting acorns in the mountains in autumn. Once it was full it was emptied into a larger basket in which the crop was carried home.
Materials	Linden
Maker	Ichitaro Iwaizumi



	Production date	1990
	Collection place	Hashikami, Sannohe District, Aomori Prefecture
	Collection date	December 21, 1996
	Museum number	9-22911
	Object name	basket, kodasu A woven basket worn at the waist when collecting acorns in the mountains in autumn. Once it was full it was emptied into a larger basket in which the crop was carried home.
	Object description	
	Materials	Linden
	Collection place	Ichinohe, Ninohe District, Iwate Prefecture
	Collection date	December 27, 1996
	Museum number	9-22913
	Object name	basket, kodasu A woven basket. From the collector: "This modern basket is, in many ways, slavishly faithful to its linden bast ancestors. Another modern touch is that the exposed warp ends have been burned to prevent their unravelling. The pliable materials used to craft the basket were ideal for hanging at the waist." The basket is made to be hung at the waist. Similar baskets may also be made of the bark of wild grapevine.
	Object description	
	Materials	Vinyl
	Collection place	Taneichi (historical town), Hirono, Kunohe District
	Collection date	July, 1997
	Museum number	9-22952
	Object name	basket, tego A woven basket worn at the waist, with uses including carrying a lunchbox, tools, and for collection of wild vegetables or chestnuts, or for butterbur to feed a cow.
	Object description	Rice straw (warps), vinyl (wefts, carrying cords). From the collector: "Since it was designed for sale to tourists, Kiwa gussied it up with multicolored vinyl tape."
	Materials	

Maker	Made by a maker with the last name Kiwa, who was 90 years at the time it was made. Kutsuki village, Takashima City, Shiga
Collection place	Prefecture
Collection date	April 5, 1993



Museum number	9-22968
Object name	basket, hakego
Object description	A woven basket.
Materials	Maple splints.
Maker	Yozo Takizawa
Collection place	Hachinohe, Aomori Prefecture, North Tohoku
Collection date	1994

Additional information

From the collector: “It would see reasonable to assume that the making of splints as basket materials was based on precision only possible with steel tools,” however, this is in fact possible with the use of wooden wedges. According to the maker, “Maple can be harvested at any time of the year and it can either be used fresh or, after it has been dried, by soaking it in clean water for between 24 and 48 hours. The splints can be stored for many years without obvious deterioration, although they will eventually dry out and become brittle.” The “ears” for holding the straps are made of the strongest splints, since they are subject to the most stress. Takizaki constructed this basket in just over one hour.



Museum number	9-22995
Object name	basket woven bamboo basket with woven multicolored cloth straps - worn as a
Object description	backpack.
Materials	bamboo (material), Cloth

# Rain cape

## Japan

Collected by Dai Williams. A gift from the estate of Karin Christine Nelson.

Museum number	9-23015
Object name	rain cape, mino Traditional Japanese rain cape or "mino"
Object description	woven from inner and outer bark of linden





Materials	("shina"). Found in same box as 9-23014 and 9-23015 with single tag.
Collection place	Linden
Collection date	Kuzumaki, Iwate District, Iwate Prefecture
	December, 1996

Completed *mola* shirt

Kuna people, Panama

Gift of an anonymous donor.



Museum number	3-31870
Object name	mola
Object description	Mola, blouse; eagle appliqued and embroidered eyes. Black, red multi, top - navy blue print.
Materials	cotton (textile)
Collection place	San Blas Islands, Panama

*Mola* panels showing traditional designs

Kuna people, Panama

Gift of an anonymous donor.

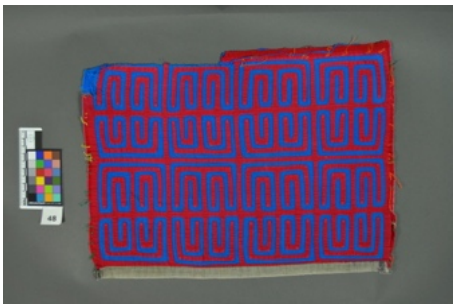


Museum number	3-31647
Object name	mola
Object description	Mola, Single panel; multi-colors with tass-tass. Pink, orange, blue, multi. faded, patch in corner.
Materials	cotton (textile)
Collection date	San Blas Islands, Panama



Museum number	3-31658
Object name	mola
Object description	Mola, Single panel; geometric bird design. Green and red.
Materials	cotton (textile)
Collection date	San Blas Islands, Panama

Museum number	3-31664
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Object name	mola
Object description	Mola, Single panel; blue ground with red geometric pattern.
Materials	cotton (textile)
Collection place	San Blas Islands, Panama

***Mola* panels showing non-traditional design innovations**  
**Kuna people, Panama**

Gift of an anonymous donor.



Museum number	3-31652
Object name	mola
Object description	Mola, Single panel; dientes, 3 embroidered guitars. Yellow, black, orange, red, multi.
Materials	cotton (textile)
Collection place	San Blas Islands, Panama



Museum number	3-31682
Object name	mola
Object description	Mola, Single panel; "playing cards" diamonds, hearts, clubs and spades. Black, turquoise, red, orange, multi.
Materials	cotton (textile)
Collection place	San Blas Islands, Panama



Museum number	3-31786
Object name	mola
Object description	mola blouse single panel flags "Viva 3 Noviembre 1963 1964"; representing the date of Panama's independence from Colombia.
Materials	cotton (textile)
Collection place	San Blas Islands, Panama



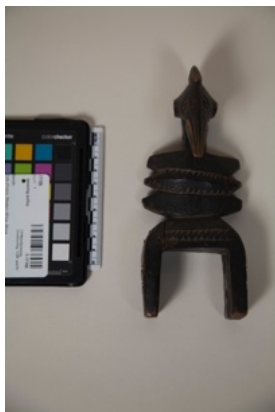
# Weaving pulleys

## Senufo people, Côte d'Ivoire

Gift of Robert D. Haas.



Museum number	5-17105
Object name	weaving pulley Carved darkened wood weaving pulley in avian (bird) form.
Object description	
Materials	wood (plant material)
Collection date	1964-1966

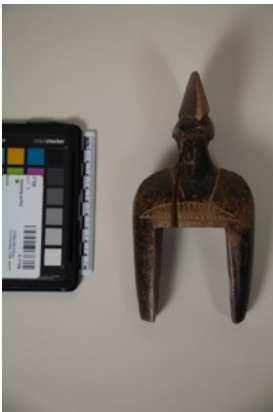


Museum number	5-17106
Object name	weaving pulley Carved darkened wood weaving pulley in stylized avian (bird) form.
Object description	
Materials	wood (plant material) Spindle missing with surface wear from native use.
Maker	
Collection date	1964-1966



Museum number	5-17107
Object name	weaving pulley Senufo bird headed weaving pulley, carved darkened wood.
Object description	
Materials	wood (plant material)
Collection date	1964-1966

Museum number	5-17108
Object name	weaving pulley Carved darkened wood weaving pulley with bird head. Traces of red pigment.
Object description	
Materials	wood (plant material)



Collection date1964-1966

Men’s jacket  
Bagobo people, Philippines

Gift of Peter Goldblum. Estate of Kenneth W. Payne.



Museum number10-3463a  
Object namejacket  
jacket (umpak linombus/ompak ka mama)  
made of woven abacá (Manila  
hemp/banana), cotton embroidery, and glass  
trade beads.  
Object descriptionbanana fiber (Manila hemp is a type of buff-  
colored fiber obtained from Musa textilis, a  
relative of edible bananas, which is also called  
Manila hemp as well as abacá.), cotton  
(textile) (embroidery), glass (material)  
(beads)  
Materials  
Production dateca. 1900  
Mindanao Island, Mindanao island group,  
Collection placePhilippines

Bag  
Bagobo people, Philippines

Gift of Peter Goldblum. Estate of Kenneth W. Payne.



Museum number10-3465  
Object namebag  
soneng: Tagabawa Bagobo abacá woven,  
glass trade beaded men's shoulder bag with  
brass bells and horse hair.  
Object descriptionbanana fiber (Manila hemp is a type of buff-  
colored fiber obtained from Musa textilis, a  
Materials



relative of edible bananas, which is also called Manila hemp as well as abacá.), brass (alloy) (bells), cotton (textile), glass (material) (beads), horsehair

Production date      late 19th century  
Collection place      Mindanao Island, Mindanao island group, Philippines

## Story cloths

### Hmong people, Southeast Asia

Gift of Ann Goldman.



Museum number      9-23408  
Object name      story cloth  
Object description      Blue, grey and white appliqué to create border for embroidered "Fleeing Laos Village" scene.  
Materials      Embroidery, Fabric



Museum number      9-23409  
Object name      story cloth  
Object description      Story cloth. Fabric with blue, white and grey appliqué. Embroidered story with embroidered illustrations. Tiger folktale.  
Materials      Embroidery, Fabric

## Textiles for baby care

### Hmong people, Southeast Asia

Gift of Ann Goldman.



Museum number      9-23359  
Object name      baby carrier  
Object description      Red baby carrier with an horizontal banner on top with swirly embroidery and appliqué and vertical middle section with geometric appliqué.  
Materials      Embroidery, Fabric

Museum number      9-23360



Object name baby carrier

Object description Hmong baby carrier. Red baby carrier with geometric appliqué in red, green, black, white and embroidery at the top part on yellow.

Materials Embroidery, Fabric



Museum number 9-23372

Object name hat

Object description Hmong baby hat, black velvet pompoms, embroidery, metal decorations, beads. Lined. Body of hat made with factory patterned textile. Band of appliqué with cross stitching over, yarn pompoms, strings of plastic and metal beads ending in metal tabs.

Materials metal, plastic (organic material), Textile, yarn



Museum number 9-23373

Object name hat

Object description Hmong baby hat Black hat with bottom band of horizontal stripes in appliqué and cross stitch. Top appliqué, yarn pompom, yarn tassels hanging from strings of beads.

Materials glass (material), Textile (cotton), yarn



Museum number 9-23375

Object name hat

Object description Baby hat. Blue, black and white appliqué. Green, pink, purple, blue and orange cross stitching. Pink pompoms.

Materials Embroidery, Fabric, yarn




Museum number 9-23376

Object name hat

Object description Baby hat. Black with pink, green and white appliqué on front and making ear flaps. Vertical blue padded "fin" front and center





		embroidered. Appliqué on top with a string of pink pompoms.
	Materials	Embroidery, Fabric, yarn
	Museum number	9-23377
	Object name	hat
	Object description	Hat. Bottom inch decorated with bands of cross stitch and embroidery. Blue star appliqué on top with red and black stripes. White appliqué bordering. Other appliqué.
	Materials	Embroidery, Fabric, yarn

## Sampling of textiles

## Mien people, Laos

Gift of Ann Goldman.

	Museum number	9-23283
	Object name	headcloth
	Object description	Rectangular wedding headcloth Black linen, cross stitched and lines of embroidery. Tassels and beads at corners.
	Materials	Embroidery, glass (material) (beads), linen (material), silk
	Production date	ca. 1930
	Collection place	Southeast Asia
	Collection date	1990
	Museum number	9-23438
	Object name	Shawl or skirt
	Object description	Black cloth with 12 stripes in white, maroon, orange, green and yellow in the weft. These stripes divide the ends into sections filled in with geometric embroidery in matching colors.
	Materials	Embroidery, Fabric
	Collection place	Laos
Additional information	Collection date	November, 1997
	Note: Following the opening of the exhibit, we learned that although this item was purchased from a Mien shopkeeper, it is in fact Lao and not Mien.	



Museum number	9-23329
Object name	Hat
Object description	Baby girl hat Gathered at top making a round hole surrounded by a ring "pompom". Outside of hat covered in bands of cross stitch in green, red, yellow, purple, pink, black. Bottom edged with purple cord wrapped in silver wire to create stripes. Three pompoms and metal beads.
Materials	Embroidery, fabric, yarn
Production date	1977
Collection date	March 3, 1991



Museum number	9-23330
Object name	Hat
Object description	Baby hat Black and maroon wedges of fabric make ground of hat. Blue appliqué on top. Red appliqué on black fabric. 1.5" band of cross stitch around base of hat. 4 yarn pompoms. Metal beads and bells. Also wire wrapped in silver cord to create stripes.
Materials	Embroidery, fabric, metal (beads, bells, wire), yarn
Production date	1980
Collection date	1991

# Bag

## Mien people, Laos

Gift of Ann Goldman.



Museum number	9-23391
Object name	bag
Object description	Blue bag with cross stitch and lines of embroidery. Horizontal appliqué at top. Zipper pull and bottom corners decorated with pompoms. Top corners decorated with tassels. Braided yarn shoulder strap. Label attached "CHAOCHEMYOON"
Materials	Fabric (hemp or linen?)
Production date	ca. 1930
Collection place	Southeast Asia



# Interactive Weaving Corner

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In the gallery space was an area where visitors could join our community weaving project. Visitors were asked to select a cloth strip from the available bins and weave it into the net. This Collaborative Weaving Corner was described as follows:

*The people who made the objects in the exhibit Cloth That Stretches used many kinds of tools and methods to create a variety of designs and textures. They also used thoughtful planning and often drew upon inspiration from the world around them. We invite you to experience weaving, an important aspect of many objects in this exhibit.*

*Southern California fiber artists Heather Hoggan, Connie Rohman, and BetZ Ross developed this interactive installation as an approachable way to understand and experience the weaving process. In their words, "We weave together not just bits of fabric, but a shared vision of a cooperative society, where friendships among a diverse population can flourish, achieving a simple, unitary purpose: the creation of a beautiful object."*





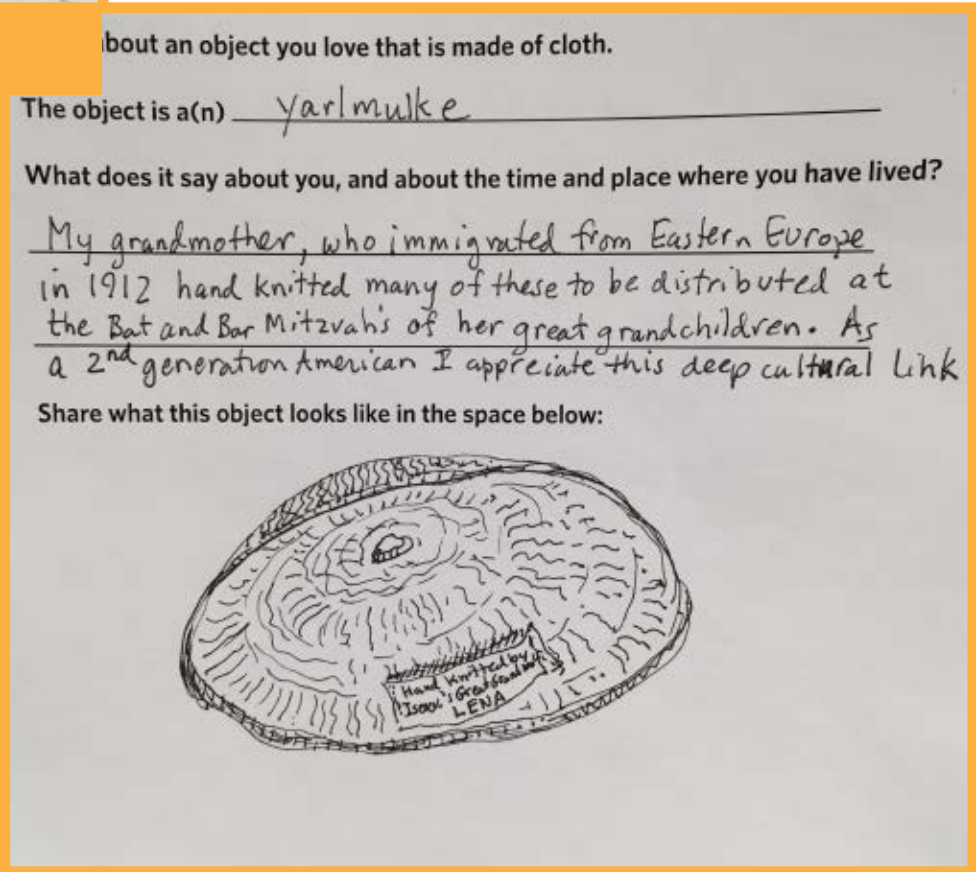
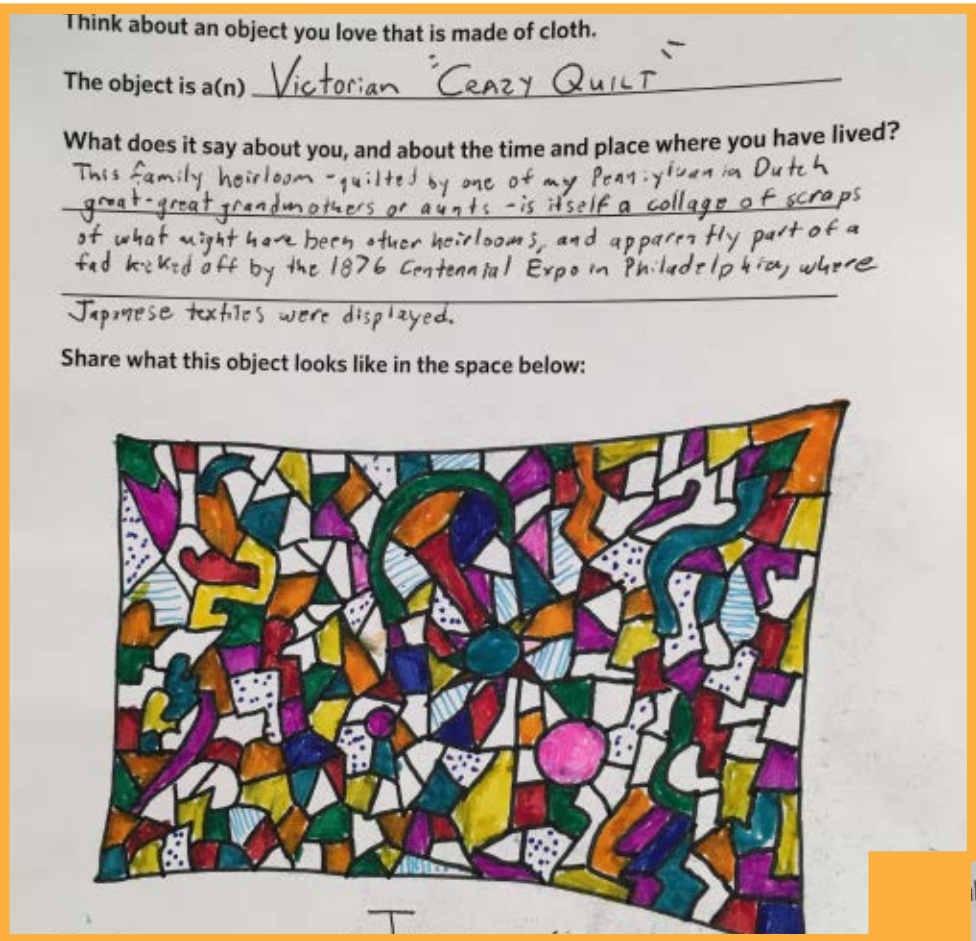
# Share Your Story

A part of the gallery provided an opportunity for visitors to share their stories, with the prompt below. Some of the responses are also shown here.

What are your stories of cloth?

Think about an object that you love that is made of cloth. What does it say about you, and about the time and place where you live? Write your story on a slip of paper and hang it from a hook to the left.

Together, your stories help illustrate the complex dynamics and range of experiences people have with cloth objects.

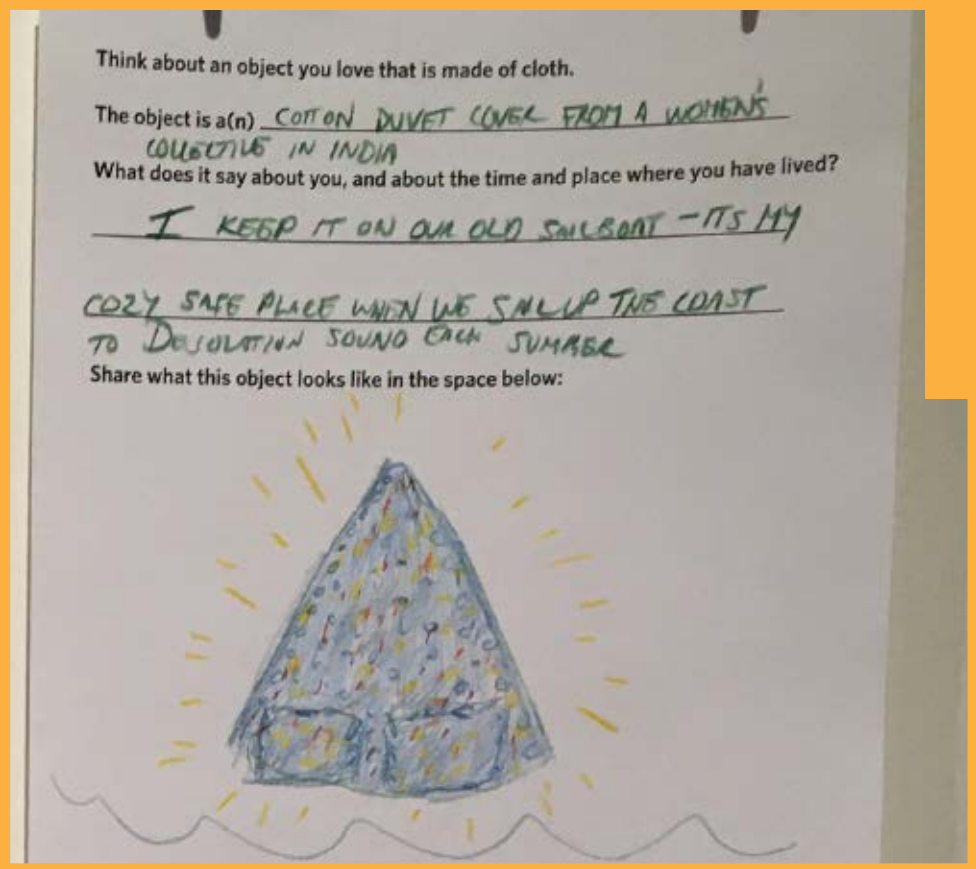
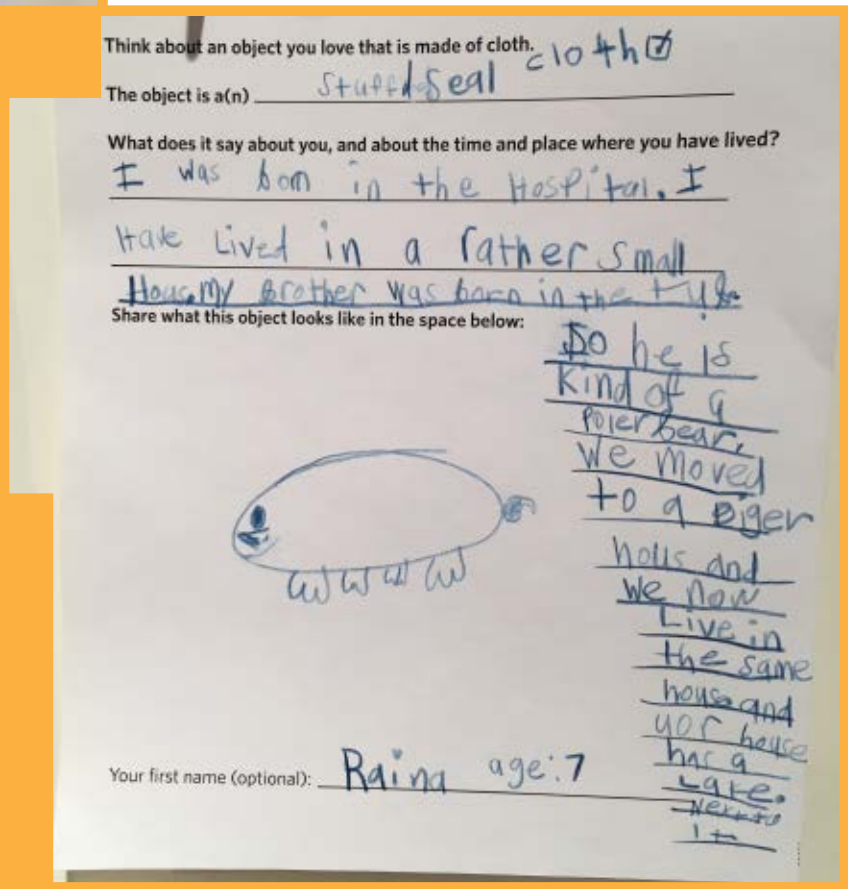
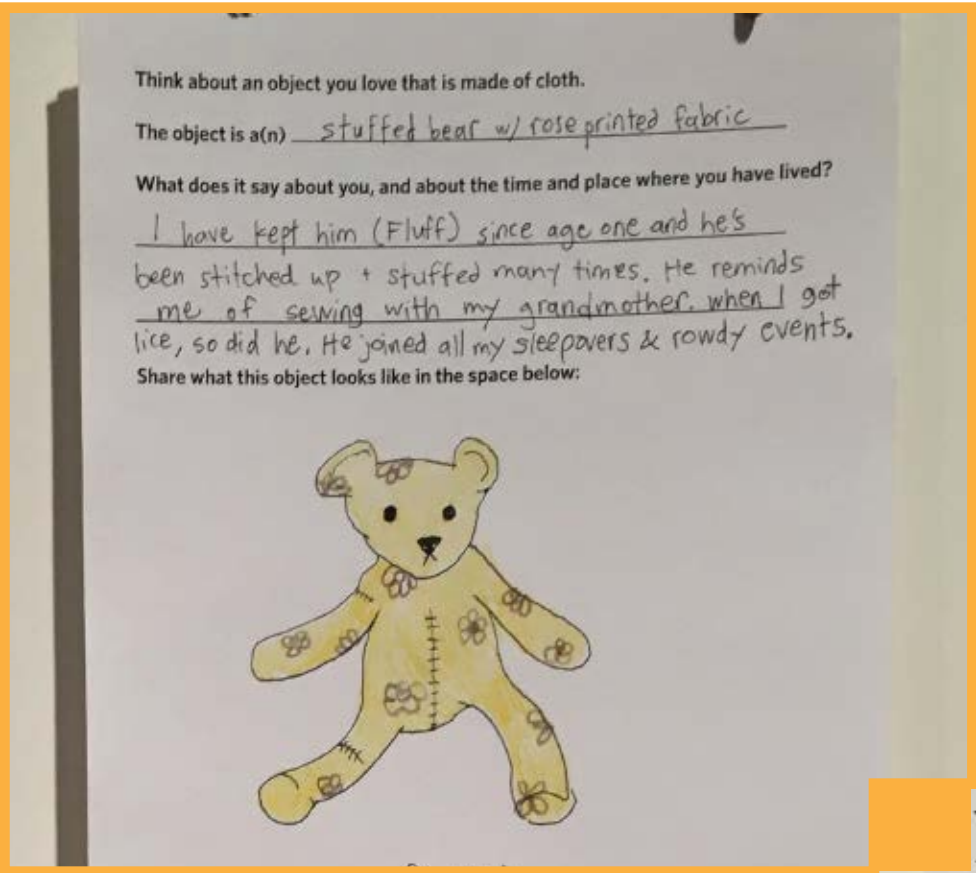




# What are your stories of cloth?

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Before exiting the exhibit, was a second magnet board where visitors could express their opinion on their experience, with the following prompt. Some of the visitor responses have been transcribed and are shown here.

What did we leave out?

There is much more we could  
say about cloth and how it  
“stretches.”

What would you add?

Myaamia  
Ribbonwork

Kente Cloth!

The long-term  
effects of removing  
"fast fashion"

Shibori

The sweatshop  
slavery & child  
worker exploitation

Headwear



# About this exhibit



## **Core exhibit development team** (pictured, left to right)

Katie Fleming - Gallery Manager and Education Coordinator

Adam Nilsen, PhD - Head of Education and Interpretation

Jessica Moreno - Assistant Gallery Manager

## **Contributing**

### **Hearst Museum staff**

Madeleine Fang

Caroline Fernald

Leslie Freund

Ira Jacknis

Jordan Jacobs

Raksmey Mam

Jenny Meyer

Paolo Pellegatti

Linda Waterfield

## **Undergraduate contributors**

Chloe Akazawa

Andrea Calderon

Kathryn Field

Raquel Goslin

Caroline Gruber

Rebecca Jacobson

Rosie Macon

Sam Richey

Kat Yarbrough

## **Volunteers**

Christine England

Laura Findlay

Christine Jacobs

Brenna Jordan



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“Baisha, Miao man with musket”; Flickr user Arian Zwegers (CC BY 2.0)



“Danjiang, Miao village, girl at festival”; Flickr user Arian Zwegers (CC BY 2.0)



Image courtesy of Joe Coca



Image courtesy of Adam Nilsen



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“Woman with Basket” by Elstner Hilton; Flickr user A. Davey (CC BY 2.0)



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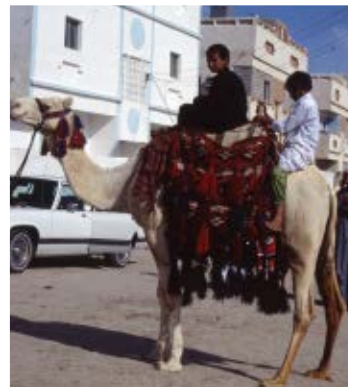


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