Weaving Community Across Time and Space

Cloth that Stretches

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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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?

- My jacket was made in San Francisco, which is part of why I have great affection for it.
- Big factory labor
- I imagine my clothes have been made overseas in a factory via overseas labor. YET I acquired my clothes through thrifting.
- My jacket was made in San Francisco, which is part of why I have great affection for it.
- 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.
- Clothes made by underpaid laborers in Vietnam
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

9-23675 - Slippers

9-23687 - Doll

Close-up: 9-23667 - Apron

9-23674a,b - Bell decoration

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
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 familyconcertedly 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
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.
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
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
9-23818 - Hodaj cover, blanket, dividing curtain
9-23836 - Hook beater
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
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
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 tassles 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 camellid 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
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, tego

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

9-22877 - Basket, gamakoshigo

Close-up: 9-22968

9-22968 - Basket, hakego

9-22995 - Basket

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
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 reflects 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
Case #17 Object

Bag
Bagobo people, Philippines
Late 1800s
Gift of Peter Goldblum. Estate of Kenneth W. Payne
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
Case #18 Objects

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

<table>
<thead>
<tr>
<th>Museum number</th>
<th>Object name</th>
<th>Object description</th>
<th>Collection place</th>
<th>Collection date</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-23667</td>
<td>apron</td>
<td>Apron: bell shaped with two fringed woven attachments, indigo batik design of birds and natural forms with border.</td>
<td>Kaili, Guizhou province, Southwest China</td>
<td>March 1, 2003</td>
</tr>
</tbody>
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<tbody>
<tr>
<td>9-23674a,b</td>
<td>belt decoration</td>
<td>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.</td>
<td>Chiang Mai, Thailand</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>Object name</th>
<th>Object description</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-23675</td>
<td>slippers</td>
<td>Slippers, yellow, sewn and embroidered as an animal, tail extending from heel, embroidered face and ears, bell on forehead.</td>
<td>Embroidery, metal (bells), textile materials</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23687</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Object name</td>
<td>doll</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Object description</td>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>plastic (organic material) (beads), textile materials, wood (plant material)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collection place</td>
<td>Kaili, Guizhou province, Southwest China</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collection date</td>
<td>May 1, 2004</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23688</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>doll</td>
</tr>
<tr>
<td>Object description</td>
<td>Doll: soft stuffed doll wearing batik, stitched and embroidered costume with metal belt, earrings, disks in hair and on chest. painted facial features.</td>
</tr>
<tr>
<td>Collection place</td>
<td>Kaili, Guizhou province, Southwest China</td>
</tr>
</tbody>
</table>

**Indigo-dyed jackets**

**Miao people, China**

Gift of Anne Connell Wilson.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23672</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>jacket</td>
</tr>
<tr>
<td>Object description</td>
<td>Jacket, shiny cloth treated with egg and pig’s blood.</td>
</tr>
<tr>
<td>Materials</td>
<td>metal (buttons), textile materials (treated with egg and blood)</td>
</tr>
<tr>
<td>Maker</td>
<td>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.”</td>
</tr>
<tr>
<td>Collection place</td>
<td>Kaili, Guizhou province, Southwest China</td>
</tr>
<tr>
<td>Collection date</td>
<td>2003</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23394</td>
</tr>
<tr>
<td>---------------</td>
<td>---------</td>
</tr>
<tr>
<td>Object name</td>
<td>jacket</td>
</tr>
<tr>
<td>Object description</td>
<td>Jacket: sewn panels of indigo with batik designs and over embroidered designs on lapels, shoulders, and sleeves.</td>
</tr>
<tr>
<td>Collection place</td>
<td>Kaili, Guizhou province, Southwest China</td>
</tr>
<tr>
<td>Collection date</td>
<td>2004</td>
</tr>
</tbody>
</table>

**Textiles by Bertina López Cúmez and family**  
**Kaqchikel (Maya) people, Guatemala**  
Gift of Anne Connell Wilson.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-32061</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>huipil</td>
</tr>
<tr>
<td>Object description</td>
<td>Huipil, Santa Catarina Palopó, Sololá, Guatemala.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile)</td>
</tr>
<tr>
<td>Maker</td>
<td></td>
</tr>
<tr>
<td>Collection place</td>
<td>Santa Catarina Palopó, Sololá, Guatemala</td>
</tr>
<tr>
<td>Collection date</td>
<td>July 15, 2009</td>
</tr>
</tbody>
</table>
Museum number 3-32067
Object name faja
Object description Faja, Santa Catarina Palopó, Sololá, Guatemala.
Materials cotton (textile)
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.
Materials 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 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 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
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
Object description 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.
Materials cotton (textile)
Production date 1950s
Collection place Sacatepequez Department, Guatemala
Collection date 2012-2014

Museum number 3-32173
Object name saint's huipil
Object description 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. Embroidered by Luchia Zundo 1958.
Materials silk
Production date 1958
Collection place San Pedro Sacatepéquez, Guatemala Dept, Guatemala
Collection date November 2, 2012
<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-32174</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>saint’s camisa</td>
</tr>
<tr>
<td>Object description</td>
<td>Cotton and silk indigo dye with maroon, white and sage green warp stripes. Embroidered around the neckline. Sleeves and pocket attached.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile), silk</td>
</tr>
<tr>
<td>Production date</td>
<td>1950s</td>
</tr>
<tr>
<td>Collection place</td>
<td>Sololá Department, Guatemala</td>
</tr>
<tr>
<td>Collection date</td>
<td>June 2, 2015</td>
</tr>
</tbody>
</table>

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

**Textiles for a tent**

**Pastoralist peoples of Saudi Arabia**

Gift of Joy Hilden.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23718</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>tent band</td>
</tr>
<tr>
<td>Object description</td>
<td>Tent band. Center panel is unusual with black and white 'weirjan' pattern. Waft twining in 3 narrow bands at one end, one at the other. One fringe with 9&quot; braids, 2&quot; 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.</td>
</tr>
<tr>
<td>Production date</td>
<td>Possibly made in 1978</td>
</tr>
</tbody>
</table>
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.

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

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.
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.

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.

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.

Museum number 9-23727
Object name Rug
Production date Circa 1989
Collection place Saudi Arabia
Collection date 1989

Rug. Predominantly black with some white, red, green, and yellow. Plain weave, warp-faced. 5 EPI. Narrow weft-twined band. Z-ply.

Museum number 9-23728
Object name Rug
Object description
Production date
Collection place Saudi Arabia
Collection date 1984-1989
Museum number 9-23752
Object name rug
Collection place Nuayriyah, Eastern Province, Saudi Arabia
Collection date May, 1989

Blankets
Peru
Gift of the Fabish family.

Museum number 16-20651
Object name textile
Object description 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.
Production date ca. 1970
Materials wool (textile)
Collection place Peruvian Highlands

Additional information The weaver of this blanket most likely took this heart pattern from a cross stitch (punto cruz) 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
Collection date 2007
Additional information 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
Collection date 2007 - 2013
Additional information 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
Collection date 2007
Additional information 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.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-22877</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>basket, gamakoshigo</td>
</tr>
<tr>
<td>Object description</td>
<td>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.</td>
</tr>
<tr>
<td>Materials</td>
<td>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.</td>
</tr>
<tr>
<td>Maker</td>
<td>Tomiharu Takigawa</td>
</tr>
<tr>
<td>Collection place</td>
<td>Osa, Okayama Prefecture, San’yo region</td>
</tr>
<tr>
<td>Collection date</td>
<td>1996</td>
</tr>
<tr>
<td>Additional information</td>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-22910</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>basket, kodasu</td>
</tr>
<tr>
<td>Object description</td>
<td>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.</td>
</tr>
<tr>
<td>Materials</td>
<td>Linden</td>
</tr>
<tr>
<td>Maker</td>
<td>Ichitaro Iwaizumi</td>
</tr>
</tbody>
</table>
Production date 1990
Collection place Hashikami, Sannohe District, Aomori
Collection date December 21, 1996

Museum number 9-22911
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
Collection place Ichinohe, Ninohe District, Iwate Prefecture
Collection date December 27, 1996

Museum number 9-22913
Object name basket, kodasu
Object description 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.
Materials Vinyl
Collection place Taneichi (historical town), Hirono, Kunohe District
Collection date July, 1997

Museum number 9-22952
Object name basket, tego
Object description 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. 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.”
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 Prefecture
Collection place
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.

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
Object description Traditional Japanese rain cape or "mino"
Materials woven from inner and outer bark of linden
Completed *mola* shirt

**Kuna people, Panama**

Gift of an anonymous donor.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-31870</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td><em>mola</em></td>
</tr>
<tr>
<td>Object description</td>
<td>Mola, blouse; eagle appliqued and embroidered eyes. Black, red multi, top - navy blue print.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile)</td>
</tr>
<tr>
<td>Collection place</td>
<td>San Blas Islands, Panama</td>
</tr>
</tbody>
</table>

*Mola* panels showing traditional designs

**Kuna people, Panama**

Gift of an anonymous donor.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-31647</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td><em>mola</em></td>
</tr>
<tr>
<td>Object description</td>
<td>Mola, Single panel; multi-colors with tass-tass. Pink, orange, blue, multi. faded, patch in corner.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile)</td>
</tr>
<tr>
<td>Collection date</td>
<td>San Blas Islands, Panama</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-31658</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td><em>mola</em></td>
</tr>
<tr>
<td>Object description</td>
<td>Mola, Single panel; geometric bird design. Green and red.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile)</td>
</tr>
<tr>
<td>Collection date</td>
<td>San Blas Islands, Panama</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>3-31664</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td><em>mola</em></td>
</tr>
<tr>
<td>Object description</td>
<td>Mola, Single panel; geometric bird design. Green and red.</td>
</tr>
<tr>
<td>Materials</td>
<td>cotton (textile)</td>
</tr>
<tr>
<td>Collection date</td>
<td>San Blas Islands, Panama</td>
</tr>
</tbody>
</table>
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 Novieme 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.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>5-17105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>weaving pulley</td>
</tr>
<tr>
<td>Object description</td>
<td>Carved darkened wood weaving pulley in avian (bird) form.</td>
</tr>
<tr>
<td>Materials</td>
<td>wood (plant material)</td>
</tr>
<tr>
<td>Collection date</td>
<td>1964-1966</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Museum number</th>
<th>5-17107</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>weaving pulley</td>
</tr>
<tr>
<td>Object description</td>
<td>Senufo bird headed weaving pulley, carved darkened wood.</td>
</tr>
<tr>
<td>Materials</td>
<td>wood (plant material)</td>
</tr>
<tr>
<td>Collection date</td>
<td>1964-1966</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>5-17108</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>weaving pulley</td>
</tr>
<tr>
<td>Object description</td>
<td>Carved darkened wood weaving pulley with bird head. Traces of red pigment.</td>
</tr>
<tr>
<td>Materials</td>
<td>wood (plant material)</td>
</tr>
</tbody>
</table>
Men’s jacket
Bagobo people, Philippines
Gift of Peter Goldblum. Estate of Kenneth W. Payne.

Museum number 10-3463a
Object name jacket
Object description jacket (umpak linombus/ompak ka mama) made of woven abacá (Manila hemp/banana), cotton embroidery, and glass trade beads.
Materials banana 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)
Production date ca. 1900
Collection place Mindanao Island, Mindanao island group, Philippines

Bag
Bagobo people, Philippines
Gift of Peter Goldblum. Estate of Kenneth W. Payne.

Museum number 10-3465
Object name bag
Object description soneng: Tagabawa Bagobo abacá woven, glass trade beaded men’s shoulder bag with brass bells and horse hair.
Materials banana 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, brass (alloy) (bells), cotton (textile), glass (material) (beads), horsehair

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

**Story cloths**

**Hmong people, Southeast Asia**
Gift of Ann Goldman.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23408</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>story cloth</td>
</tr>
<tr>
<td>Object description</td>
<td>Blue, grey and white appliqué to create border for embroidered “Fleeing Laos Village” scene.</td>
</tr>
<tr>
<td>Materials</td>
<td>Embroidery, Fabric</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23409</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>story cloth</td>
</tr>
<tr>
<td>Materials</td>
<td>Embroidery, Fabric</td>
</tr>
</tbody>
</table>

**Textiles for baby care**

**Hmong people, Southeast Asia**
Gift of Ann Goldman.

<table>
<thead>
<tr>
<th>Museum number</th>
<th>9-23359</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object name</td>
<td>baby carrier</td>
</tr>
<tr>
<td>Object description</td>
<td>Red baby carrier with an horizontal banner on top with swirly embroidery and appliqué and vertical middle section with geometric appliqué.</td>
</tr>
<tr>
<td>Materials</td>
<td>Embroidery, Fabric</td>
</tr>
</tbody>
</table>

<p>| Museum number | 9-23360 |</p>
<table>
<thead>
<tr>
<th>Object name</th>
<th>baby carrier</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hmong baby carrier. Red baby carrier with geometric appliqué in red, green, black, white and embroidery at the top part on yellow.</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>Embroidery, Fabric</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23372</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object name</th>
<th>hat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hmong baby hat, black velvet pompoms, embroidery, metal decorations, beads. Lined. Body of had made with factory patterned textile. Band of appliqué with cross stitching over, yarn pompoms, strings of plastic and metal beads ending in metal tabs.</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>metal, plastic (organic material), Textile, yarn</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23373</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object name</th>
<th>hat</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>glass (material), Textile (cotton), yarn</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23375</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object name</th>
<th>hat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby hat. Blue, black and white appliqué. Green, pink, purple, blue and orange cross stitching. Pink pompoms.</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td>Embroidery, Fabric, yarn</td>
</tr>
<tr>
<td>Museum number</td>
<td>9-23376</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object name</th>
<th>hat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby hat. Black with pink, green and white appliqué on front and making ear flaps. Vertical blue padded “fin” front and center</td>
<td></td>
</tr>
<tr>
<td>Materials</td>
<td></td>
</tr>
<tr>
<td>Museum number</td>
<td></td>
</tr>
</tbody>
</table>
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
Collection date November, 1997

Additional information 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 pompons. 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
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.”
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?

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.
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!
- Shibori
- The sweatshop slavery & child worker exploitation
- Headwear
- The long-term effects of removing "fast fashion"
### 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
Image credits

“Fenghuang Miao Granny”; Pixabay user wangmeng_aloha

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

Image courtesy of Joe Coca

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

Photo from the book Japan And Japanese (1902); Wikimedia user Doomych

Image courtesy of Justin Fabish

“Smiles at Harvest Time” by Elstner Hilton; Flickr user A.Davey (CC BY 2.0)

Image courtesy of Justin Fabish

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

Image courtesy of Justin Fabish

Photo from the book Japan And Japanese (1902); Wikimedia user Doomych

Image courtesy of Justin Fabish
Image credits

- Wikimedia user Leuo (CC BY-SA 3.0)

- “At the loom”; Flickr user Carsten ten Brink (CC BY-NC-ND 2.0)

- “NMAfA_Wall hanging, Senufo people (Korhogo Cote d’Ivoire)”; Flickr user catface3 (CC BY-NC-SA 2.0)

- From the book *The Odyssey of the Philippine Commission* (1913); Wikimedia user Obsidian Soul

- “Stripping Manila hemp...“; H. C. White Company; Flickr user John Tewell (CC BY-NC 2.0)

- “Stripped Hmong baby”; Flickr user Linda De Volder (CC BY-NC-ND 2.0)

- Image courtesy of Justin Fabish

- Wikimedia user Yves Picq (CC BY-SA 2.5)

- “Korhogo children at the looms”; Flickr user Carsten ten Brink (CC BY-NC-ND 2.0)

- “Pressing Manila hemp into bales...”; Keystone View Company; Flickr user John Tewell (CC BY-NC 2.0)

- From the book *The R.F. Cummings Philippine Expedition* (1913); Wikimedia user Fæ ExpeditionCommission (1913); Wikimedia user Obsidian

- “Flower Hmong”; Flickr user Linda De Volder (CC BY-NC-ND 2.0)
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