

drafts in Pennsylvania German manuscripts, thus tracing each pattern to a weaver or to a group of weavers.

Carol James's "Recreating Military Sashes, Reviving Sprang" noted that this ancient technique shares aspects of braiding and weaving. Greek vase paintings show women working sprang, and sprang sashes dating from 1000-1200 AD come from Anasazi archaeological sites in AZ. The Hopi also make sprang sashes. Carol analyzes and replicates 17th and 18th-century sprang military sashes from museum collections, and she recently reproduced one of George Washington's sprang military sashes for use at Mount Vernon. She recently published a book on Sprang.

Next Year's Weaving History Conference

The 20th annual Weaving History Conference will be held in Clayton, NY, May 17-18, 2014. Speaker proposals are due in January. <http://www.tiartscenter.org>

BOOK REVIEWS

INDIGO: The Color that Changed the World

by Catherine Legrand
Thames & Hudson, 2013

by Kaye Crippen

THIS VISUALLY STUNNING BOOK, WITH 510 BEAUTIFULLY ARRANGED photos and illustrations in 288 oversize pages, combined with succinct, easy-to-understand explanations, allows the reader easy access to many cultures where indigo textiles were or still are produced, including Africa, Central and South America, China, Europe, India, and Japan. The use of indigo in the Indonesian archipelago was not included, thus missing many outstanding indigo textiles i.e. batiks of Java and the geringsing double ikats of Tenganan, Bali.

This is a book that you can open and start reading or rereading anywhere. This is a book that not only inspires students and professionals to examine indigo textiles and the wide range of resulting beautiful textiles and apparel, it also brings to life the unique cultures of makers and users, while offering a global perspective on the wide range of textile aesthetics possible with a single natural dye.

Although the book is larger and heavier than my carbon fiber notebook, it is a must for those who love traditional textiles. Students were particularly intrigued with the book, perhaps because it reminded them of the way they access information on the internet.

This book purportedly took the author twenty years to document and photograph in the field. Be prepared to be visually overwhelmed and stimulated by its breadth. *Indigo: The Color that Changed the World* is highly recommended for anyone interested in textiles. It is a great gift book, and a must-have reference book.

In the back, there is a list of museums and artists and studios as well as recommendations for further reading. The book does not give dates of the photos and doesn't cite some information. However, it should inspire anyone interested to dig deeper.

Hanji Unfurled: One Journey into Korean Papermaking

Aimee Lee
The Legacy Press, 2012

by Barbara Shapiro

INSPIRED BY A DESIRE TO CONNECT MORE DEEPLY WITH HER HERITAGE, visual artist Aimee Lee traveled to Korea and offers us a perceptive and detailed personal account of the state of Korean papermaking. We are privileged, as she was, to spend time in the workshops of current masters of the art of Hanji (mulberry paper) and many of the associated crafts, enriching our understanding of the formation and usage of a pristine luminescent sheet drawn from the pulp of the *chamdak* tree. Presented with the flow of a travel journal, this book will appeal to those scholars and craftsmen who seek a deeper understanding of fast disappearing traditional processes as well as a frank analysis of the state of the craft in Korea today. Hanji is enjoying a slight upsurge due to the "well being" health movement and the work of a few recognized artists, but it will never again be as prevalent as in the past when strong ubiquitous hanji papers covered floors and windows, were woven into chamber pots, and even served as clothing.

Armed with a Fulbright Fellowship research grant and a few fortuitous personal connections, Lee devoted a year to total immersion in her subject. We follow her daily practice during the apprenticeships she obtained, rare for a woman and rarer still for a foreigner, albeit Korean-speaking. Her own diligence and work ethic carried her deep into the study of Hanji and earned the confidence and friendship of her various tutors. The cold and physical fatigue she experienced are palpable, as is her joy at learning to pull a proper sheet of the distinctive Korean *webal tteugi* or "single screen scooping" paper.

Following an introduction to Hanji's history, ingredients and the contemporary pressures on its production, four chapters chart the saga of Lee's Hanji apprenticeship from the five-month search for a master willing to take on an American woman student through the demanding physical ordeal of learning in a month what practitioners spend a lifetime acquiring. Upon completion of her Hanji training at Jang Ji Bang paper mill, Lee broadens her horizons and ours with a further apprenticeship in *Jiseung*, the cording and weaving or twining of a variety of vessels and traditional objects. This leads into exposure to the natural dyes necessary to give the woven works their distinctive allure. Especially interesting is the story of persimmon or *gammul* dyeing Lee experienced on Jeju Island, known for its strong independent women. Equally delightful are Lee's explorations of *Joomchi*, an artistic use of the felting qualities of manipulated Hanji, and of calligraphy, "the main reason that paper came into being." Contemporary artists and the few schools that teach hanji are presented with a frank analysis of current political trends and failings.

Once back home, Lee keeps her promise and finds the means to open the first Korean papermaking facility in the US, Eiben Studio at the Morgan Conservatory in Cleveland, OH. Aimee Lee's dedication to her craft and generosity in sharing her saga make for a passionate and informative read. For more information on Aimee Lee: <http://aimeelee.net>

Kashmir Shawls: The Tapi Collection

By Steven Cohen, Rosemary Crill, Monique Lévi-Strauss and Jeffrey B Spurr
General Editor: Steven Cohen, 2012

by Frank Ames

THE TAPI MUSEUM OF GUJARAT, FOUNDED BY TEXTILE INDUSTRIALISTS, Praful and Shilpa Shah, is devoted to historic Indian textiles. Following in the footsteps of previous publications on various aspects of the museum's rich holdings is their new catalogue, *Kashmir Shawls*.

The weighty, substantive tome is lavishly illustrated with rich color plates, along with eye-popping detail shots of the shawls' breathtaking tapestry-woven flowers. Of the 133 shawls representing the core collection, the majority never before published, the enthusiast will discover a wealth of new stylistic botanical motifs employed by the ever creative Kashmiri artists, dating back to the 17th century. Arranged in chronological order, the reader will gain insight as to how shawl style evolved over the centuries until the 1920s. The collection's rare fifteen moon shawls are all conveniently grouped together.

Steven Cohen's chapter contains an illuminating discussion on shawl structure with the added and useful parameter of the of the shawl's grams per square meter (gpsm). In his next section, Cohen's lucid perspective sheds fascinating light on the origins of the *kani* (tapestry) weave, horizontal loom, and ancient references to goat hair.

While the gpsm seems a neat overall measurement, it is felt by this reviewer that a more accurate indication of a shawl's quality would have been knowing separate weights for the plain-woven pashmina and the kani-woven areas. A nifty Statistic Chart at the back lists weights, sizes, thread counts and dates.

Jeff Spurr's chapter discusses via Indian painting and European fashion plates the development of shawl style from Mughal times until European market demands of the 1830s. The text touches briefly upon moon shawls, the Persian market, photographic evidence, and the reversible shawl.

However, if Cohen's chapter is fascinating and illuminating, Spurr's is weighed down by a cumbersome and idiosyncratic system of stylistic labels. Errors and misguided references abound, too numerous to list in this brief review, though one in particular stands out: his claim that "only one complete 17th century survives" (p. 40). Actually, almost a dozen are known. Surprisingly, Spurr, who in the past has focused on Persian shawls, completely ignores in his chapter the influences of the Zand and Qajar dynasties.

Rosemary Crill's chapter on embroidery tackles with aplomb the early developments of shawl stitchery and it's heyday of the 1830s. The industry is credited to the rafugar Ali Baba who had developed his embroidery techniques almost a century earlier, writes Crill, whose essay focuses on a fabulous 1830s specimen with hundreds of figures.

For the brief chapter on European shawls, France's doyen of the French shawl was invited. Monique Lévi-Strauss's narrative speaks about the first European imitations and France's renowned shawl designers such as Amédée Couder and Antony Berrus against the backdrop of several of the catalogue's brilliant exhibition shawls.

In sum, *Kashmir Shawls* offers a fabulous visual repository of dazzling new shawl images never before published. Curators unfamiliar with shawls will, with the help of the gpsm (despite its questionable precision) and the invaluable warp/weft data, will find it extremely useful in assessing their own collections. The informative Comparative Appendix nicely ties in postage-stamp images from world collections and offers *pallu* measurements as well as commentary. Serious collectors will perform find invaluable information in this lavish tome.



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