

Asian Fusion

EGA Exhibition 2020



An Exhibit of Asian-Inspired Needlework
March 6 – September 10

Presented by

Embroiderers' Guild of America
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ABOUT ASIAN FUSION

In 2019, Pat Fair contacted EGA Headquarters to inquire if EGA would be interested in a donation of articles designed and embroidered by Eleanor “Lea” Stark (1933-2014). These articles were being offered to EGA from Lea’s daughters, Leslie Seymour and Kimball Loomis. Lea, a prolific embroidery artist, is best known for the twenty years of work during which she created unique and impressive Asian-inspired embroideries that would often take hundreds of hours of work to complete. Lea worked almost exclusively in silk, both flat Chinese silk and plyed silk threads on silk dupioni and silk noil. Works often included goldwork in a variety of metals. In her later designs, she incorporated over-dyed cotton and novelty threads, beads, and other types of fabrics and trims.

EGA is honored to have received 26 pieces of Lea’s art. It was her Asian pieces that inspired EGA to organize this Asian exhibition for 2020. Those of us who were involved with bringing this exhibition also want to thank the many individuals who are lending their prized Asian treasures to make this exhibition a success. There are sixteen individuals who are sharing their art and more than ninety embroidered pieces on display (including pieces from the EGA Permanent Collection) representing Asian art from ten countries.

A special thanks to the lenders, the EGA staff and the other individuals who volunteered to help with *ASIAN FUSION*—EGA Exhibition 2020.

HOW TO USE THIS GUIDE

This guide will walk you through the exhibit starting at the outside door.

THE INSPIRATION.....	1
YEMEN	1
PHILIPPINES	2
JAPAN	3
VIETNAM.....	10
ARMENIA.....	11
KOREA.....	12
INDIA	15
CHINA.....	19
WEST ASIA	26
BANGLADESH	27
INSPIRATION CONTINUES.....	27

THE INSPIRATION

1. Eleanor Stark, Designer and Embroiderer. Part of twelve Chinese Scenes design. All pieces are in gold frames with filigree, cove, and bead molding with a grey wash and finished with a black velvet liner. Some of the pieces are marked on the back and some are covered with muslin. The scenes are embroidered on ecru dupioni with silk threads.
 - a. *Nine Women at Embroidery Frame in Pavilion*. Muslin on back.
 - b. *Seven Women in Walled Garden*. Muslin on back.
 - c. *Seven Women at Work Table in Pavilion in Garden*. Muslin on back.
 - d. *Nine Women at Lily Pond* (Five on Dock, Four in Boat). On back: "Lea Stark, Concord, NH, 1990."

YEMEN

2. EGA Permanent Collection.

Scarf. The black scarf from Yemen was donated to EGA by Bucky King Bormann on June 19, 2003. The piece is dated c.1955-1960. This is a rayon scarf in black with silver metal thread and black and white metallic embroidery on the border. The technique is surface embroidery.
3. EGA Permanent Collection. The glass case near the outside door contains sewing tools from Japan and China, Rank Badges from China and the scarf from Yemen. (EGA has a variety of sewing tools from around the world.)
 - a. *Chinese Rank Badge*. Lucille Cox donated this rank badge to EGA. It is from China and is dated 18th or 19th century. The Chinese badge of rank (sometimes known as "Mandarin Square") is worked in blue, black, green, coral (red), silk filaments, gold and silver metal threads and coral beads, depicting crane with auspicious symbols and bats.
 - b. *Chinese Rank Badge*. (Since there are two matching Rank Badges, there is one in each glass case.) These rank badges were donated to EGA in February 2003 by Ita Aber. The pieces are dated late 19th century. The pieces have a black silk ground fabric with surface embroidery in silk and metal

threads depicting a white bird among flowers and symbols with sun and key; surrounded by a key border and backed in ice blue silk.

- c. *Victorian Needlecase*. This needlecase from Japan was donated to EGA by Shirley Fisher. It is dated late 19th century. It has embossed tooling and hand enameled design on the front of the tan leather case in Japanesque design. There is a felt insert with pinked edge for pins and needles in the interior of the case.
- d. *Sewing Accessories*. This set of needlework tools from Japan was donated to EGA by Barbara Rothenberg-Reaveley. The set is dated 20th century. The accessories have a ring which is covered in silk, and silk cords are suspended from the ring to hold the accessories. The contents include steel snips in holder, heart-shaped pin cushion and drawstring bag with ivory slides.
- e. *Scottie Dog Tape Measure*. The tape measure comes out from the dog's mouth. Printed on the tape measure is: "Made in Japan."

PHILIPPINES

4. Lorinda Cabot Keck, Lender. Information provided by Janet Noble, EGA President.
 - a. *Baro't Saya Mestiza Dress*. This is a Filipino woman's formal dress. It is hand-constructed from pre-embroidered/beaded fabric probably by the original owner, Rosita Cabot. The dress would have been made between 1970 and 1980. The Mestiza dress is a popular style of Baro't Saya. Baro't Saya is a traditional dress ensemble worn by women in the Philippines, and it is a national dress of the Philippines. The Mestiza dress is a formal dress made of expensive lace and fabric adorned with embroideries and beading. It was popularized by the Philippine First Lady Imelda Marcos. Mestiza dress is known for its elegant long straight lines and stiff butterfly sleeves unique to the Philippines. Baro't Saya is usually worn in traditional events in the Philippines such as Flores de Mayo, pageants, formal parties and celebrations.

- b. *Barong Tagalog*. This is a Filipino man's formal dress shirt. The shirt may be woven and embroidered with pina fabric—a fiber made from the leaves of a pineapple plant and is commonly used in the Philippines. Most leaf fibers are long and somewhat stiff. Each strand of the pina fiber is hand scraped and is knotted one by one to form a continuous filament to be handwoven and then made into pina fabric. The man's shirt is woven and embroidered with ivory on ivory material, which appears to be pineapple silk or pina fabric.

JAPAN

5. Mary Alice Sinton, Designer and Embroiderer. She is certified in both Japanese Embroidery and Japanese Bead Embroidery through the Japanese Education Center.
 - a. *Golden Pine*. Stitched by Mary Alice Sinton. (2019). This is an example of Japanese Embroidery. The medium is silk and metal and it is a picture of a Japanese Pine Tree. The piece was started in July 2017 and finished in June 2019.
 - b. *Dusk*. This is a Midori design and is stitched by Mary Alice. This is Japanese Embroidery and the medium is silk and metal. It is a picture of stars on a hilly horizon. There are geometric designs which define the hillside. This piece was started February 2017 and completed February 2018.
 - c. *Spring Hill*. Stitched by Professionals at Kurenai-Kai, Japan. The technique is Japanese Embroidery utilizing silk and metal. Mary Alice went to Kurenai-Kai to take classes in Japanese Embroidery. She purchased this piece from the professionals there in March 1992.
 - d. *Kusudama* or Flower Balls. Stitched by Mary Alice Sinton. (2004). This is an example of Japanese Embroidery and it is a Japanese Education Center design. The medium is silk and metal. The stitched Flower Balls are those displayed for New Year. This was a Teacher Certification piece for Phase X. The picture was started in October, 1999 and completed in October, 2004.
6. Lois Kershner, Designer and Embroiderer. The running stitch is the only stitch used for Sashiko which means “little stab.” Sashiko Embroidery can be found in many cultures and has been found in

prehistoric Japanese ceramics. Other designs are based on Chinese or Buddhist symbols. By the 12th century Japanese patterns began to reflect Japanese motifs such as native plants and flowers, family crests, and items from everyday life. During the Edo period (1603-1868) when simplicity and restraint laws were enacted, farmers could only wear blue and grey with patterns no larger than a grain of rice or with stripes no thicker than a straw. More patterns began to be developed when cotton fabric and cotton thread became available. In the 18th and 19th centuries sashiko embroidery began to be used, not only for utilitarian purposes, but also for elaborate decorative items. Sashiko began to decline with industrialization and has resurfaced as an art form or hobby. Information on Sashiko and Sashiko pieces provided by Lois Kershner.

- a. *Table Topper*. Interlocked Squares. (2009) Design based on traditional Japanese motifs with sashiko heavy cotton thread using a sashiko needle. The design of four interlocking squares is known as “Sun Symbol” (*hiragumi manji tsunagi*). Within the design are four traditional Japanese Sashiko patterns—two motifs illustrating techniques for stitching straight lines; the other two illustrating techniques for stitching curved lines. The patterns are: (left to right top) Hemp Leaf or *Asanoha* (straight lines) and Chrysanthemum or *Kiku* (curved lines); (left to right bottom) Linked 7 Treasures or *Shippo tsunagi* (curved lines) and Square Measure. Background is Navy cotton/linen fabric.
 - b. *Sashiko Vest*. (2006) Design based on traditional Japanese motifs stitched with sashiko heavy thread using a sashiko needle. The pattern for this vest is a shortened version of a two-sided early 20th century Japanese work vest. It is stitched on plain weave cotton/linen navy fabric using traditional stitching techniques, but with a contemporary use of multi-colored sashiko thread. The four traditional patterns used are: Chrysanthemum or *Kiku* (right shoulder of vest); Plum Blossom or *Une no hana* (left, upper chest); Rice Fields or *Tsumeta* (right center of vest); and Folding Fans or *Senmen Tsunagi* (decorative stitching across width of vest).
7. Barbara Seuss. Barbara first learned about temari when she, her husband and their young daughter were living in Yokohama, Japan in the 1980s; but it wasn't until she returned home to the US that she began experimenting with creating a temari. She soon became a self-taught expert and has written books on temari and taught temari

classes. Barbara achieved the top level of certification from the Japan Temari Association.

- a. *Coral Reef*. This temari is part of series that Barbara was working on when she was inspired by the news stories about coral reefs dying off. This is a thread wrapped ball with a bell inside the ball. It was marked with sewing thread into 1,860 facets and was stitched with pearl cotton. Barbara is the designer and stitcher of this piece.
- b. *Kiku (Chrysanthemum)*. This temari was purchased by Barbara Seuss from eBay and was sent to her from Kyoto. The seller said he had found it in his grandmother's attic. Barbara's friends at the Japan Temari Association in Tokyo estimated the age to be about 70 years, so Barbara put the date on this one c.1950. It is a classic kiku herringbone design and there is a bell inside the ball. The designer and stitcher are unknown.

8. Mary Lou Able, Lender and Stitcher. Mary Lou Able is a member of the Louisville Chapter of EGA. She has taught classes in various embroidery techniques. She has also served in various elected positions both in her chapter and region. She was awarded the National Gold Thread Award at the EGA 2000 National Seminar in Orlando, Florida.

Butterfly and Autumn Grasses. Designer: Betty Chen Louis. Stitcher: Mary Lou Able. Mary Lou took the class from Betty Chen Louis in 1995 at Callaway Gardens. The medium is silk and metal threads of a variety of colors on canvas. Mary Lou finished the piece as a top for a black lacquer box. It is displayed on the third shelf in the glass case.

9. Margaret Kinsey, Lender. From Margaret: "Margaret Kinsey is an EGA Certified Teacher in Silk and Metal Thread Techniques. She is certified to teach Japanese Embroidery. She studies Rozashi with Fumiko Ozaki, and is the designated Kunimitsu Studio teacher for the U.S. She continues her studies with the Japanese Embroidery Center in Atlanta and with Midori Matsushima at the Blue Bonnet Studio. Margaret has lectured and taught for the Denver Botanic Gardens for the 40th Anniversary of the Bonsai Gardens. She taught for the Jane Austen Fest in Mt. Dora, Florida in February 2020. She has taught at the national and chapter level for ANG. She has taught at Seminars for Embroiderers' Association of Canada. She has taught at all levels of the Embroiderers' Guild of America. She has taught

for The New Zealand Embroidery Conference in Christchurch, and lectured and taught Rozashi to their guild chapters throughout New Zealand. She is a charter member of Lightning Needles Chapter of ANG. She is a life member of EGA. She is the 2008 recipient of EGA's Gold Thread Award. She serves the Central Florida chapter as Education Chair and Region Representative. She has chaired three EGA International Embroidery Conferences, 2019, 2015 and 2011. She chaired the 2000 EGA National Seminar in Orlando, Florida. She serves as the EGA Master Craftsman Silk and Metal Thread Chairman. She is the 2020 National Academy of Needle Arts recipient of their Lifetime Achievement Award. She has lectured for the chapters of EGA, chapters of ANG, and the Winning Ways Program at EGA Seminar. She has guest lectured for several museums. Margaret lives in Deltona, Florida with her husband, Bob."

- a. *The Peacock Robe*. From Margaret: "This beautiful robe is my first purchase of a Japanese textile. I lived in New Canaan, CT at the time I purchased it. One afternoon my daughter, Kate, and I were downtown shopping. We went into a rather dark, old thrift shop. As we got into the shop, I saw a white image hanging on an old fashioned coat rack. There was other clothing around this white thing. As I shopped and moved closer to the piece, I realized that it was some sort of robe. Curiosity filled me and I had to see what this piece was. I pulled the other pieces away and found this magnificent piece hanging from a wire coat hanger that has bent in two from the weight of the robe. I asked the lady if I could see it further, she said yes, so I pulled it away from the other hanging pieces. To my surprise the piece was totally embroidered in flowers and magnificent peacocks. The ground fabric is brocade. It is just stunning when fully laid out. I asked the lady in the shop who owned the piece and if it was for sale. She told me the lady who owned the piece had purchased it in Japan. She was in the midst of a divorce and needed funds. I asked how much it would cost me, she said she would call the lady and see what she said. I purchased the beautiful robe for \$175.00. The lady took my cash and check, because I didn't have that much cash in my wallet. She rolled it up and put this beautiful robe in a grocery bag. I was more than thrilled to now be the owner of this beautiful piece. After research and consultation, I am able to say the robe is from the late 19th century to early or mid-

20th century. It is a Uchikake (oo-chi-kak-kay). A Uchikake is a type of elaborate kimono with a padded hem that first became popular in the Edo period. Today the term applies to a kimono worn by a bride during the traditional part of the ceremony. It is not secured by an obi, but worn open. The cost of a new Uchikake is prohibitively expensive. So today many are rented from companies that specialize in wedding apparel. The peacock (kujaku) Uchikake is covered with embroidery. The embroidery is worked only in metal threads. Satin, long and short and an outline stitch are the basic stitches for this work. The threads are basically #1 gold in several shades, from a dark to a very light gold metal. The birds and the flowers are beautifully worked. This robe has been in my possession since 1987.”

- b. *The Crane Robe*. From Margaret: “Not long after my purchase of the first robe, I got a call from Kate telling me the lady at the thrift shop had 3 more robes, and would I be interested in purchasing them. We went back and forth several times in conversation. My question ended up being how much? I paid about the same amount that I paid for the beautiful peacock robe for the three robes. I was living in Florida by the time the purchase was finally made. So what did I truly purchase? Kate mailed the robes to me. These three robes were also part of the collection of the same lady who had the peacock robe. The robes came. I opened the box and found the crane Uchikake as the treasure of the group. The silk is a heavy faille-type silk. The overall robe is very heavy. It has a padded hem, but the lining is not the traditional red color. Instead it is a beautiful copper metallic. It is not white, but it could have been very white when new, but with age it has become a lovely eggshell color. There are gold leaf clouds stenciled onto the fabric. Some of the birds are standing while others are in flight. The birds are worked in silver metallic with their heads worked in red silk with black silk threads forming the eye. Some of the larger birds measure over two (2) feet in height. The crane is a symbol of longevity and good fortune. There are bamboo leaves also embroidered in silver on the robe. Bamboo is also a symbol of longevity. The embroidery is also worked in satin stitch, couching, and the long and short stitch techniques. The birds are worked in silver metallic threads. The bamboo is also worked in silver threads. This robe has some issues. The silk

hand stitching that holds the robe together is deteriorating. The silk sewing thread has rotted. There are some broken places in the metal thread embroidery. Overall, it is still a stunning robe. This robe has been in my possession since the late 1980s.”

- c. *Noshi in Spring*. From Margaret: “The bundle of abalone strips is the origin on Noshi. The Japanese have harvested abalone and dried it into strops since very early times. Early in its history it was an offering for the gods. In the Edo Age, noshi was offered to the military rulers during festival times. In modern times the noshi is no longer abalone, but strips of paper. These strips are gathered together and tied in the middle. There are markings, designs, etc. on these strips. Most of the noshi in art are brightly colored in bright reds, greens, blues, etc. The strips are long and flowing. I wanted to design a piece, but I did not want the pieces to be straight. I wanted it to have a circular look. I designed the piece to celebrate spring using lighter colors than the more festive bright ones. I worked this design on ro. I used traditional stitches and patterns. I used the traditional silk and metallic threads for the technique Rozashi. I mounted it on silk fabric and surrounded the circle with a gold cord. Then I framed it with a gold metal frame. The ro is silk, the threads are silk, a brocade (a mix of silk and metallic), and metallic. I worked this piece in 2010-2011.”

10. Dr. Cheryl Christian. Cheryl Christian has exhibited watercolors and pastels as well as quilts and works in embroidery, mixed media and fiber art in numerous shows. She is a juried member of Fiber Forum. Her work as editor of *Needle Arts*, master judge, researcher, curator, and appraiser of the decorative arts informs her artistic practice and her interest in collecting.

- a. *Within an Oriental Garden*. Designer: Betty Chen Louis, Stitcher: Cheryl Christian. (c. 1995). From Betty Chen Louis: “This design has been adapted from an antique Japanese plate. The round shape is meant to give the impression of looking into an Asian garden through the moon gate at its entrance. The piece conveys peace and tranquility characteristic of Asian gardens through the use of floating leaves and gentle colors set off by the vivid orchid. Design is the primary consideration in the interpretation of this piece; materials and stitches are subordinate. Therefore, a limited selection of fibers and

stitches have been chosen to articulate the design. The concept of theme and variation is used in rendering the motifs.”

- b. *Butterfly and Autumn Grasses*. Designer: Betty Chen Louis, Stitcher: Cheryl Christian. c. 1990. From Betty Chen Louis: “This design is derived from a Japanese lacquer box displayed at the Metropolitan Museum of Art, New York, New York. The motif is representative of Jacques Kodai-ji lacquer of the Momoyama period. Cut gold-leaf squares, powdered gold, sprinklings, and fibers of silver were used in the making of Japanese lacquer, known as *chinkin* (sunken gold). The threads used to interpret this piece have been specifically chosen to recreate the glowing, coppery, and blue-green tones of the original design. In addition, optical mixing is essential to this piece, as it captures the iridescent and transparent qualities of traditional Japanese lacquer.”
- c. *Butterfly and Grasses II*. Designer: Betty Chen Louis, Stitcher: Cheryl Christian. 1992. From Betty Chen Louis: “As is *Butterfly and Autumn Grasses*, this piece is derived from the same Japanese lacquer box displayed at the Metropolitan Museum of Art, New York, New York.”

11. Georgann Lane, Lender and Embroiderer. Georgann Lane is currently the EGA National Director of Bylaws. She has also served as exhibition chair for national seminars. She began classes at the Japanese Embroidery Center in 1987. She attended classes at Anaheim, Oakland and graduated from the school in Dunwoody, Georgia, 10 years after she started the ten phase program.

Standing Crane. Designer: Shuji Tamura. Stitcher: Georgann Lane. (1990). The technique is Traditional Japanese Embroidery and this was Phase VIII, Fuzzy Effect at the Japanese Embroidery Center. The materials are flat silk with metallic threads on silk crepe. It is a picture of a crane among the rocks and reeds. The fuzzy effect is achieved by laying hand twisted flat silk of varying thicknesses within the “valley” of the crepe fabric. The thread is couched with additional thread in various patterns to create dimension and movement.

12. EGA Permanent Collection.

Scent Fans. The Technique is traditional Japanese embroidery. The piece is dated 1998. It is a surface embroidered picture designed by Iwao Saito and stitched by professional stitchers at the Japanese Embroidery Center, Kurenai-Kai, Togane City, Japan. It is stitched on a silk ground with silk threads. This was purchased by a group of donors for the EGA Permanent Collection in memory of Mary-Dick Digges in September 2001.

13. EGA Permanent Collection.

- a. *Tea Cloth.* This was donated by Mrs. William S. Goedecke and the date of the piece is c.1900. It is a pulled work tea cloth, Japanese. It has a linen center with pulled work around the center. There are doves, owls and other flying birds which are in satin stitch in shades of beige and gray. (This is displayed in the glass case by the door leading to the parking lot.)
- b. *Silk Embroidered Fragment.* This fragment is thought to be from the 19th century. It is a silk embroidered fragment from Japan. This is white silk with design in paint or dye printed in black and blue, with silk and metal thread (Japanese silk) embroidery.

VIETNAM

14. Kathleen Weston, Lender. Kathleen has held several positions in EGA. She is from the Rocky Mountain Region. She lives in Albuquerque, New Mexico and loves the opportunity to purchase local textiles as she travels to exotic destination around the globe. Kathleen purchased the following items during her visit to Vietnam.

- a. *Humong Head Scarf.* The head scarf for women is made of Indigo Blue cotton with cotton embroidery. This was purchased at Craft World in Hanoi. The number of curlicues on the sides indicates if the woman is married or not.
- b. *Woman's Wedding Costume.* This is a traditional piece of a woman's wedding costume. It hangs around the neck down the front of the bride. This was purchased off the street in Sapa, Vietnam.
- c. *Traditional Piece of a Woman's Wedding Costume.* This piece is attached to the back of the woman's jacket. The red and

white stripes around the edges represent the paths that they would take in life. The embroidery in the bands represents rice, which sustains them in their daily life. Kathleen purchased this while on a bus in Sapa, Vietnam where women were thrusting them through the windows to sell what they could to the “rich” Americans. Kathleen wrote: “It just broke my heart to see women selling away these pieces of their family story.”

15. Teri Herzog, Lender. Teri lives in Fairfax, Virginia. She traveled to Vietnam on business in June, 2007. While there she was able to visit a silk shop in Ho Chi Minh City (formerly Saigon). The Vietnamese articles she loaned the exhibition were purchased at that time.
 - a. *Man in Boat*. This picture is needle painting of a man in boat. There are lily pads in the water with blooming pink flowers. The medium is silk on fabric. The designer and artist are unknown, but the name of the artist appears to be written in pencil on the back of the picture.
 - b. *Vietnamese Scene*. This picture is needle painting. The man in the boat seems to have a passenger. There is a hut in the background and a palm tree in the right hand corner. The medium is silk on fabric. The artist and designer are unknown.
 - c. *Coin Purse or Small Cosmetic Bag*. The medium is silk thread on silk background. Flowers are embroidered on the bag. There is a Chinese knot on the zipper. Artist and designer unknown.

ARMENIA

16. Ann Nethercot, Lender. From Ann Nethercot: “In 2000 I was working in Armenia, a small country tucked away in the Caucasus mountains, as a Peace Corps volunteer. I taught English at the Russian University and lived in the bustling capital city of Yerevan. There was and still is an amazing outdoor market there called “The Vernesage.” Aisle after aisle is filled with unique pieces of art, beautifully woven carpets and antiques; it was a wonderland that I enjoyed exploring. When I completed my service as a volunteer, I wanted to bring home pieces of Armenia to my family. So, of course, I went straight to “The Vernesage,” where I found these pieces.” There is often a debate whether Armenia is in Europe or Asia. It is south of the Greater Caucasus mountain range, which is the border

between Asia and Europe. The country is east of the Bosphorous and that part is usually considered to be part of Asia.

- a. *Armenian S*. From Ann: “The embroidered piece was purchased for my grandmother, Martha Simpson. It is in the shape of an Armenian letter “S,” which was meant to honor her surname. I knew she would appreciate the simplicity, creativity, and colorful rendering of the piece.” The Armenian alphabet is an alphabetic writing system used to write Armenian. It was developed around 405 AD by Mesrop Mashtots, an Armenian linguist. Armenian writing and script is considered one of the oldest writing systems. The Armenian alphabet is very important to the citizens. Many Armenians will have a large letter framed and hanging in their homes. Stitcher is unknown.
- b. *Dancing Ladies*. From Ann: “The delicate dancing ladies picture was selected for my parents. The scene, created solely from flower petals and leaves, depicts Armenian women dancing gaily in traditional dress. Mr. Ararat stands proudly in the background and an Armenian Christian church nestled on a hill—two important symbols of the culture.” Mount Ararat is believed to be the mountain where Noah’s ark landed after the great flood.

KOREA

17. Dr. Young Yang Chung, Designer and Embroiderer. Dr. Chung is a master embroiderer, textile historian, and teacher. Through lectures, publications, courses, and exhibitions of her work worldwide, she has endeavored to foster appreciation of an art form often stigmatized as "women's work," challenge the notion of textiles as "minor arts," and promote knowledge of Korean art and culture abroad. In 1965 she founded her own vocational embroidery institute in Seoul, the International Embroidery School, which taught an income-generating skill to women. In 1967, at the request of First Lady Yuk Young-soo, the school expanded to become Korea’s first government-sanctioned, vocational embroidery center, The Women’s Center, which offered instruction in marketable skills such as crochet, *hanbok* embroidery, and machine embroidery. In 1967, Chung was invited to present her and her students’ work at the prestigious Ikenobo Women’s Finishing School in Japan. The

exhibition was featured on NHK TV, which served to promote and develop foreign markets for Korean embroidery. In 1968, she founded Friends of Seol Won (her sobriquet) to help market the works created at the Embroidery Institute. In 1969, she exhibited in Tehran, Iran and Cairo, Egypt, which further promoted and marketed Korean embroidery among worldwide audiences. One of her embroidered screens remains on public display in Golestan Palace in Tehran. In 1971, exhibitions in Baltimore and other American cities through the Lord and Taylor group created a lucrative market for embroidered shirts catering to the “hippy” styles of the time. The quality of Chung’s embroideries began to attract attention worldwide, leading to commissions to produce works for presidential palaces in West Germany, Malaysia, and South Korea, and in the USA her embroideries entered the collections of the Smithsonian Institution and the Metropolitan Museum of Art. She earned a Ph.D. at New York University in 1976, with a doctoral dissertation on the origins of embroidery and its historical development of China, Japan, and Korea. Her publication *The Art of Oriental Embroidery* (1979), the first English-language source on the topic, was recognized by the Metropolitan Museum of Art as the art book of the year. Her research and publication continued with *Painting with a Needle* (2003) and *Silken Threads: A History of Embroidery in China, Korea, Japan, and Vietnam* (2005), which is now translated into Chinese. Chung received an honorary doctorate degree from Sookmyung Women’s University in Seoul, Korea in 2001 and she was awarded a Distinguished Alumna Achievement Award by New York University’s Steinhardt School of Culture, Education, and Human Development at the 2013 Doctoral Convocation. In 2004 she founded The Chung Young Yang Embroidery Museum at Sookmyung Women’s University in Seoul, with the goal of making the study collection she had built over several decades accessible as an educational resource for researchers and the general public. Documenting the history of East Asian embroidery and court costume, the museum has become a dynamic center for scholarship in the textile arts. Through digitization and the Google Arts and Culture initiative, the museum’s collections and educational efforts have become accessible to a worldwide audience through the internet, further developing a global market for Korean crafts. Chung established the Seol Won Foundation with the aim of bridging cultures East and West through scholarly exchanges, lectures, research, and vocational training for all age groups and levels of

expertise. Focusing particularly on the textile arts, the Foundation has organized and sponsored numerous programs, including a two-year program that trained ten students in traditional Korean embroidery. Through the Foundation, Chung presents workshops as art therapy for the elderly, and this summer the Foundation brought together Korean digital graduate students and members of the Embroiderers' Guild of America to exchange research and ideas regarding embroidery and its global market. In 2016, Chung became the first Korean to receive a special "Honoring Day" award from the Newark Museum, which recognizes exemplary leadership in arts and museum management. Chung serves on the Board of Directors at the Smithsonian Institution's Freer/Sackler Gallery; the New York Foundation for the Arts; and the Korea Society, where she chairs the Arts and Culture Program Committee. She is also a member of the International Women's Leadership Council at the Museum of Arts and Design in New York and the Advisory Councils of the Ratti Center at the Metropolitan Museum of Art as well as the Textile Museum in Washington, DC.

Peacock Badge. Embroidered Contemporary Court Insignia. Designer and stitcher: Dr. Young Yang Chung. South Korea and New York. From Dr. Young Y. Chung: "Korean Embroidery. Silk, metal-wrapped threads; embroidered. 1980s. Inspired by a rank badge, one of the most iconic forms in historical Korean and Chinese embroidery, this piece illustrates five of the main embroidery techniques used in East Asia: satin stitch, back stitch, outline stitch, seed stitch, and metal thread couching. The thunderline pattern in the background is couched in metallic thread as a border around the peacock, and the feathers are embroidered in satin stitch in non-overlapping techniques. During the dynastic period, court officials wore badges on the front and back of their robes to indicate rank. In China, peacocks indicated a third-rank civil official, while in Korea first-rank civil officials wore peacock badges (see *Silken Threads: A History of Embroidery in China, Korea, Japan, and Vietnam*, by Young Yang Chung, 2005, Chapter 3: Rank Badges). These fantastically beautiful birds symbolized nobility in traditional East Asia, and peacock imagery was popular for imperial garments and luxurious interior furnishings. This embroidery was created for accession into the Textile Study Room at the Metropolitan Museum of Art in New York in the 1980s."

18. EGA Permanent Collection. Designer: Dr. Young Yang Chung. (See #17 for information regarding Dr. Young Yang Chung.) Stitcher: Betty Schechter. Betty Schechter was a member of the Metropolitan Region. Dr. Chung had given the kit of the piece to the Metropolitan Region Seminar and Betty Schechter stitched the piece. Metropolitan Region donated the finished piece to the EGA Permanent Collection in 1984.

Oriental Embroidery. Korean Embroidery. The picture is done in oval medallion in silk and metal embroidery with a fret ground and red, white, pink and metal clouds with crane and stuffed pine branch with leaves and metal stitched pine cones. Framed in wooden frame. 1983.

19. Teri Herzog, Lender. Teri Herzog also lent three items for the Vietnam display.

Wedding Sheet. Professor Inbum Song, originally from South Korea, gave this quilt as a wedding gift to Teri and Hans Herzog in 1988. Inbum Song was a professor in the Business School at the University of Louisville where Teri's father was also a professor. Professor Song went to Korea to visit family and commissioned the artisan to make this quilt for him to give as a gift. Professor Song called it a "Wedding Sheet" and said it was a gift you would only give to a relative or very close friend.

INDIA

20. Celeste Chalasani, Lender and Owner. Celeste is a teacher of embroidery and currently serves on the EGA Executive Committee as the Director of Education.

- a. *Shisha Embroidery Coverlet.* The coverlet is late 20th century. It is from India. The medium is an orange, red and cream colored cotton fabric embroidered with mirrors. The mirrors are embroidered in a geometric design. The designer and stitcher are unknown. The coverlet was given to Celeste by her father-in-law, Mr. Chalasani Dutt.
- b. *Indian Salwar Kameez.* Salwar Kameez is a type of clothing worn by women in India. The set was purchased in 1997 by Celeste to wear to a wedding. The tunic with pants and

dupatta are from Hyderabad, India. The medium is a silk fabric with Zari. The designer and stitcher are unknown.

- c. *Pattu Langa*. Pattu Langa is a half sari worn by girls in Southern India. The girls are between puberty and marriage. The set was purchased by Mrs. Chalasani Vijaya Lakshmi and given to her granddaughter Ms. Ceci Chalasani in 2006. The medium is silk fabric with white embroidery. The fabric is shot silk which is made by using different colors for the warp and weft yarns, producing an iridescent appearance. The set includes a blue skirt and blouse. The designer and artist are unknown.

21. Michele Roberts. Lender and Owner. Michele Roberts is a renowned designer and teacher. She was very involved in the wedding of Marquerite Cauble and Hari Radhakrishnan in 2006. All of Marquerite's betrothal and wedding gowns were worn at her Thanksgiving wedding at the Pearland (Houston) Meenakshi Temple. This was a lengthy (from 5am to 3pm) formal wedding involving fire, orchestra, several meals, and a different gown and jeweled hair ornaments for each stage. Michele's responsibility in the wedding, very late in the day, was to pull the rope attached to the porch swing on the crooked red carpet, to confuse the evil eye, while all "virgins" threw sugared rice balls at the bride and groom for fertility. Michele's Moslem Shawl (f.) was worn at Nasreen Saidi's second son's Valima celebration in Houston (2008). Michele could not attend the joining wedding; but she was able to attend the Valima reception. Michele asked that the exhibition attendees should note the similarity of the embroidery techniques between North and South, Moslem, and Hindu.

- a. *Marquerite's Betrothal Dupatta*. From Michele Roberts: "Raised gold bullion embroidery and spangles on red net. (Note there is no tambour work.) This was purchased in Houston in 2006. The Dubatta weighs 4 pounds." (The Dupatta and skirt are on the left as you face the hall of the building.)
- b. *Marquerite's Betrothal Skirt*. From Michele: "Overskirt matches Dupatta. The underskirt is of heavy red satin. This was purchased in Houston in 2006. The skirt weighs 5 pounds."
- c. *Marquerite's First Wedding Gown*. From Michele: "This gown has "modern" motifs. It has heavy tambour work on silk-screened fabric with gold beads attached. It was packed in

original red velvet formal presentation box with glass window. The gown was purchased in Chennai (Madras) in 2005. The gown weighs 4 pounds.”

- d. *Marguerite’s Last Wedding Gown*. From Michele: “This gown has “traditional” motifs. The technique is called: “Bhandani work.” The Zardozi Technique is raised gold bullions embroidery spangles, paste jewels on dark red cape with silk screened images of more spangles. By the time of this last wedding, there was so much heavy jewelry including armbands, belts, necklaces, earrings, and hair decorations placed on Marguerite while she was wearing this last sari that she could not climb the stairs, so she was lifted up to the altar platform. The gown was purchased in South India in 2005. It weighs 4 pounds.”
- e. *Michele’s Western Styled Evening Gown*. From Michele: “This gown was purchased for Marguerite’s wedding. It is made of Green Sari fabric. The Zardozi technique includes raised gold bullion embroidery, spangles, and silk all on teal green silk. This was purchased in Houston in 2006.”
- f. *Michele’s Moslem Shawl*. From Michele: “The shawl was worn at the Valima celebration after the Moslem wedding joining. The Zardozi work is from the North of India: raised gold bullion embroidery, spangles all on magenta heavy crepe. The shawl was purchased in Houston in 2008.”

22. Bobbi Ravicz, Lender. Frances (Bobbi) Ravicz founded The Yarn Barn of San Antonio in 1971. The Yarn Barn became one of the oldest independently owned yarn and needlework supply stores in the country. The store emerged from Ravicz’s passion for weaving and collecting fine yarns, but it grew into a thriving retail business; supplying worldwide buyers with fine yarns, textiles and rare needlework books. Bobbi was the owner/operator for 37 years before she sold the business in 2008. Although Bobbi no longer owns a store, she remains a great resource for anyone searching for rare needlework books.

- a. *Choli for Young Girl*. The choli, a form of bodice, is a traditional garment for rural girls and women. The back is open and adjustable. It is fastened by strings at the neck, waist, and side. In *Embroidered Textiles*, Sheila Pane notes that shisha mirrors were believed to dazzle the evil eye and blind it. Usha Shrikant reports in *Ethnic Embroidery of India*, that the

- evil spirits were frightened away, terrified of the sight of their own image in the mirror.
- b. *Ahmed Joo*. Cape. This cape is from Srinagar, Kashmir, India and the date of the piece is c.1970. There are 100 inches around the base of the cape. Tambour work completely covers the cape.
 - c. *Cape*. This cape is from Kashmir, India and the date of the piece is c.1970. Tambour work, paisley motifs are on the green fabric.
 - d. *Shawl*. Until the beginning of the 19th century, shawls were not embroidered. Before that weaving was de rigor. Per Jasleen Dhamija in “Textiles and Embroideries of India,” khwaja Yusug, an Armenian, was sent to purchase shawls in 1803; but the price of a woven shawl was too expensive, both for the labor involved and for the taxes imposed on the loom. He got with the Rafoogars, the embroiderers who repaired shawls, and had them recreate the patterns in embroidery. This was an instant success and weaving went by the wayside, and weavers began to embroidery. There are basically three different styles of Kashmir embroidery. This shawl is worked in Aari style, with chain stitches being accomplished with a tool like a tambour. In Kashmir embroidery, the motifs feature paisley, leaves, and delicate flowers.
 - e. *Phulkari Cloth*. Phulkari is a traditional embroidery design of Punjab. Puhulkari literally means flower work. The piece is possibly from the Kluch/Guajarat Region of India and it is thought to be from early 20th century.

23. EGA Permanent Collection

- a. *Village Belle*. Artist Name: Liesl Cotta De Souza. The Village Belle is a needle painted picture. It is modern and contemporary. It is an image of a young woman who is wearing a long veil and typical Indian costume. The young woman is seated on her knees and is crouched over with her face hidden by her hands. This piece was part of the EGA 17th National Exhibit. It was purchased from the artist in 2002 for the EGA Permanent Collection.

- b. *Blouse Front*. This piece is from India. It is from the second half of the 20th century. It is an uncut blouse front of synthetic black fabric with geometric design worked in Romanian stitch, herringbone and cross stitches with mica shisha in circles. It is worked with cotton floss in bright colors of red, orange, yellow, green, blue, violet, magenta and white.

CHINA

24. Jane Farber, Lender and Owner. Jane Farber is an embroiderer and a textile collector. As a child she was taught the hand arts and continues to learn about almost anything that involves a needle and thread. When traveling she always has an eye out for textiles or handwork that represents the area she has visited. Many times she has purchased an item and researched later about the treasure she found. Jane has been a member of the Embroiderers' Guild of America since 1978. During the past years she has attended many national seminars and studied almost every technique presented from a wide variety of teachers.

- a. *Panda*. From Jane Farber: "The Panda was purchased at the Children's Museum in Boston. There was a Chinese exhibit of many arts and crafts at the museum. The double-sided embroidery was being demonstrated and explained. I was attending the national seminar in Danvers, Massachusetts at that time." The technique used in this picture is called Suzhou embroidery, Su embroidery or Su xiu. This embroidery was created around the city of Suzhou, Jiangsu, China. It is one of the oldest embroidery techniques in the world, with a history of more than 2000 years, and it is the most representative type of art in Chinese embroidery. The traditional subjects reflect animals and nature. The thread is split into two to sixteen thinner threads, so the thread is as thin as a strand of hair. Suzhou embroidery has two categories: single-sided embroidery or double-sided embroidery. The Panda piece is an example of double-sided embroidery. Everything, including the artist's signature, is the same on both sides. Therefore, there are no knots and the threads have to be totally hidden between the layers of the stitch work. (The Panda is on a pedestal near the door to the hall of the building.)

- b. *Embroidered Squares*. The two embroidered squares that are on the pedestals at the entrance from the hall have Chinese scenes embroidered on them. From Jane Farber: “These were purchased at a local auction. I was told that a World War II soldier had brought these home to his wife. They were framed under glass and apparently exposed to sunlight which may have caused the difference in the colors.”

25. Cheryl Christian, Lender and Owner. (See Cheryl’s bio under Japan #10.)

- a. *Bird on Branch*. This is an example of double sided embroidery from Suzhou, China c.2000. From Cheryl Christian: “This was purchased at the Suzhou Embroidery Research center in Suzhou right after 9/11, during Cheryl’s second trip to China.” (For more information see China #1a.) This piece is on one of the pedestals that are at the doorway to the hall.
- b. *Lion*. This is a silk and metal couched lion. From Cheryl: “This was purchased at Suzhou Embroidery Research Center in Suzhou right after 9/11, during Cheryl’s second trip to China. c.2000.”
- c. *Chinese Minority Blackwork Sampler*. Designer: Betty Chen Louis. Stitcher: Cheryl Christian. 1999. From Betty Chen Louis: “The complex double-running stitch patterns, which include roundels, bands, corners, and spot motifs, were adapted from Chinese ethnic minority embroideries. The piece uses traditional shading. The four key color characteristics, hue, value, temperature, and saturation, interplay throughout, influencing the way colors are perceived. This is an exploration into optical mixing, using variegated threads of analogous solid colors, combined with specially selected solid colors to create color movement.”
- d. *Horizontal Peony Scroll*. Designer: Betty Chen Louis. Stitcher: Cheryl Christian. 2001. From Betty Chen Louis: “This horizontal Chinese scroll design, an adaptation of an album leaf from the Qing Dynasty, features a tree peony branch, an elegantly-shaped flower from the gardens of southern China, the tree peony is the flower of scholars.”

26. Anthony Minieri, Designer and Embroiderer. Anthony (Tony) is an internationally-known needlepoint teacher with Level I Certification from The National Academy of Needle Arts. Tony instructs for the American Needlepoint Guild, Inc., The Embroiderers' Guild of America, The National NeedleArts Association, needlepoint shops, guilds, and private groups. His body of work encompasses teaching and designing, and he is in high demand for creating stitch and thread guides and for teaching his project classes. Music has been an important part of his life since childhood. He is a Bass/Baritone soloist for the New Jersey Choral Society. Tony designed and stitched *The Ancient One*.

The Ancient One. The Ancient One is a picture of a Chinese sage. The technique is needlepoint and the medium is silk, silk and wool, and metal. The piece was finished in June 2003. Tony's instruction to EGA was to make sure the beard was "fluffed" out.

27. Bobbi Ravicz, Lender and Owner. (For info on Bobbi Ravicz see India #22.)

- a. *Pair of Chinese Sleeve Bands*. c.1900 This is silk on silk. This is a pair of sleeves taken from previously worn garment and readied for the tourist or world trade market. On the back, stamped "Made in China" and inked writing in Chinese characters on the lining. Exquisite embroidery on the central peonies.
- b. *Woman's Robe*. This is a woman's robe from China. This was previously owned by Martha Sawyer (1902-1988), an artist who painted in many places in Asia in 1958. Similar robes are dated 1900-1905. There is an embroidered band that has motifs of flowers, including peonies, cherry blossoms; butterflies and bamboo leaves. Bamboo stands for longevity and courage in adversity. It is also the popular symbol for the Mandarins as it grows straight. It represents an honest official. The butterfly suggests "great age" but it is also the symbol of joy and happiness.
- c. *Tribute Cloth*. The date of this item is pre-1920. Accession index card reads: "Hand woven silk, destined for the last Empress of China. Obtained there before 1920 by a Russian (white Russian [sic], undoubtedly) woman now living in Seattle, who brought many bolts of this before leaving Peking. Probably woven before 1900. Tribute cloth is the term used:

can probably find who paid this kind of tribute in the literature of Brit. China, or since, textile ethnographica, or the like. Silk in perfect condition, and will remain so, if cared for, as this has been...Dec. 1976.”

28. Margaret Kinsey, Lender and Owner. (For more on Margaret Kinsey see Japan #9.)
- a. *Butterfly Robe*. From Margaret Kinsey: “The Butterfly robe is an informal robe that is totally filled with butterfly images, gourds and leaves. The robe is a heavy red broadcloth-type fabric. The butterflies and other images are embroidered with fine, flat silk. The colors are bright. Sotheby’s dates the robe late 19th century to early 20th century. The robe still has its original round brass buttons. The piping is in small black cords. There are butterfly images on the woven ribbon that also forms part of the trim. My guess is this is a French silk ribbon because they used French ribbon for trims. Other parts of the trim have embroidered butterflies on it. The robe has white silk “cuffs” that have embroidered butterflies on them. Sotheby’s said it could be a part of a wedding because of the red color and the butterflies. All are signs of faithfulness. The embroidered butterflies are created from fine, fine filament silk. The robe has been in my collection since the late 1980s.”
 - b. *Chinese Skirt Panel*. (This piece is located in the glass case at door that leads to the hall of the building.) From Margaret Kinsey: “The Chinese skirt section is a beautiful red silk satin fabric. It is embroidered using Japanese gold thread with couching in a blue/green and red silk. It caught my eye because I have not seen a great deal of gold work from China where the gold was couched in another color. There are baskets and butterflies on the piece. It is beautifully done. I purchased the piece at Lacis in California in 1982. It is supposed to be late 19th century to early 18th century.”
 - c. *Shoes for Lotus Feet*. (This piece is on small column next to Butterfly robe.) From Margaret Kinsey: “This small pair of shoes that look as if they would fit a doll were the size that the bound feet of a grown woman aspired to. This practice was done on upper class women. They could barely hobble around on these tiny feet. I have read that it was so very painful! It was a practice discontinued when the Ch’ing court came to be. So then it was shoes on stilts because the nomadic women who

- formed that court did not have bound feet. This pair of shoes is made from silk. They are not well made. I think they were made for the tourist trade. They were brought back as a gift for me from China. I have had them since about 2012.”
- d. *Felicity*. From Margaret: “Felicity is a study I did for my EGA Certification. It was worked in 1990-91. The assignment was to use an historical piece and replicate it in modern stitches and threads. My inspiration for this piece is a red 19th century Chinese Robe that is in my collection of pieces. Felicity is the name I gave this piece because Sotheby’s Auction house told me it was possibly a wedding robe because of the colors and the butterfly and gourds are symbols of felicity in marriage in the folklore. The butterfly and the gourds are all worked with Zwicky silks. Zwicky was a filament silk that came from Switzerland. It had a beautiful array of colors from which to choose. The original piece is worked in Chinese silks with very few filaments. So I worked my piece in 1 or 2 strands of the Zwicky. My silk foundation was silk broadcloth that I backed with a cotton fabric. The original was on heavier silk than my adaptation. The Butterfly is worked in 3 shades of blue silk with pink accents. The technique was long and short and satin stitch. The gourds are worked in a geometric pattern in 1 strand of silk. The tendrils are padded over a thin cord, and the leaves and vertical satin with fly stitch superimposed as veins. It was a challenge to work the geometrics in the gourds without a grid. This piece was worked in 1991.”
- e. *Aubergine Robe*. From Margaret: “This robe which is small enough to be a child’s robe was given to me by a Central Florida Chapter EGA member when I first moved to Winter Park, FL and joined the chapter. The lady who gave it to me did not divulge to me the origins of the robe.... It is a beautiful aubergine silk fabric, with beautiful symbols woven into the fabric. The piping and trim is in black silk. The trim fabric has a satin finish. There are 6 + inch cuffs embroidered in gold and silver Japan thread. Everything is original to the piece. There are no breaks in the fabric. There are creases at the top of the sleeves from simply being folded away. The aubergine and royal blue colors were only worn by the imperial house. Whether it is a royal costume, I do not know. It is an immaculate piece. It has been in my collection since 1989.” (This robe is on the right side when facing the hall door.)

29. Eleanor Stark, Designer and Embroiderer. Eleanor was a prolific embroidery artist. Her Chinese scenes will influence many for years to come. EGA is very pleased to have so many of her pieces that we can display at various occasions throughout the year.
- a. *The Lover's Triangle*. Two women and a man seated on a chair with the room in the background. Chinese play illustration. Surface embroidery with needle painting. On back of frame is written: "Worked by Eleanor H. Stark, 2 Auburn Street, Concord, NH 03301."
 - b. *Ladies in a Dragon Boat*. Silk thread on brown dupioni. Needlepainting of a Chinese scene. On the back of the frame is: "E. Stark,"
 - c. *Lady Dying Silk at Rock*. The needle painting is on ecru dupioni. It is an appropriate piece to be in this exhibition because many of the pieces displayed are from the Silk Road of Asia.
 - d. *Six Ladies in Front of Wall*. Silk thread on light brown dupioni. Needlepainting of a group of Chinese women.
30. EGA Permanent Collection. (In glass case located near door to parking lot.) Asian Tools.
- a. *Needlecase*. This Chinese needlecase was donated to EGA by Shirley Fisher and is dated 19th or early 20th century. It is a cut steel case in faceted cylindrical form with link chain and shell-form hook with glass bead pendant.
 - b. *Scissors & Case*. This pair of Chinese scissors and case was donated to EGA by Barbara Rothenberg-Reaveley and is dated early 20th century. The case is of silk and is a pointed trefoil form case embroidered with a silk design of a human figure tumbling down a cherry branch. The case has a blue silk brocade lining. The case holds a small pair of gilt wire scissors.
 - c. *Netting Case*. This carved ivory netting case was donated to EGA by Tom and Caroyln Walker in 2014. It contains 14 tools and is dated c.1830-80.

31. EGA Permanent Collection.

- a. *Chinese Immortal Tieh-Kaii Li*. This piece was donated to EGA by Miss Alice Beer. It is from China and it is dated 20th century. It is a silk embroidery wall hanging. It is on cream silk ground fabric, depicting Chinese immortal with staff and is worked in long and short needlepainting using flat silk in pale colors. According to a documentary by Laura Ho, Immortal Tieh-Kaii Li is one of eight immortals.
- b. *Chinese Silk Embroidery*. This piece was donated to EGA by Dr. and Mrs. Edward Savolaine in 9/1992. It is from China and is dated c.1865-1872. It is silk embroidery with outer border of flowers on black background with chrysanthemums in gold design. The narrow tape band repeats stylized “shou” with swastika and central design of birds and stylized floral design. The technique is given as surface embroidery.
- c. *Chinese Rank Badge*. (This rank badge is found in the glass case near the door leading to the hall.) The rank badge was donated by Ita Aber in February 2003. The piece is dated 19th century and the technique is surface embroidery. It has a black silk ground fabric with surface embroidery in couched metal threads depicting a bird among symbols with clouds on a wave base. The silk has been faced with black cotton.
- d. *Chinese Shoe*. The Chinese shoe was donated by Dorothy Fritz in 1987 to EGA. The shoe is from China and is dated late 19th century. The technique is surface embroidery. This is a shoe for a bound foot and the embroidery is worked in delicate silk threads in satin stitch on dark blue silk, on a fabric covered with leather pads and stitched on woven braid bands.
- e. *Chinese Shoe*. The Chinese shoe was donated by Dorothy Fritz in 1987 to EGA. The date of the shoe is late 19th century. It has surface-embroidered silk and metal thread. It is for the bound foot. It has pink silk satin stitch floral design in shades of blue, green, gold, cream and red silk. There are metal threads with piped edges and a wooden sole with fabric and leather pads.
- f. *Embroidered Portrait*. This is an example of single-sided Suzhou embroidery. (See #24a for info on Suzhou embroidery.) This portrait was commissioned by the family of the young woman. It was donated to EGA in 2000 by a member of the family. The date of the portrait is c.1940 to 1950.

- g. *Court Robe*. This is a Chinese court robe. The date of the robe is 19th century. This is surface embroidery on blue silk ground. Gold thread couching stitches form scrolling, clouds, and dragon motifs on each sleeve. There are three dragons in front and three on back, as well as fish and frogs. The sleeve has lines of couched gold on black. There are metal buttons and light blue silk lining. Donated by Edith John of Yorkshire, England. The coat is over 150 years old.
- h. *Short Robe*. The date of this robe is c.1920. The robe is silk-embroidered, having navy blue silk with blue floral motifs and multi-colored embroidered borders on cream silk ground. The design has flowers and dragons with satin stitch and forbidden stitch.

32. EGA Permanent Collection.

Panel Chinese Knots. This panel was donated to EGA by Wilcke Smith. Wilcke had purchased the panel in 1971. The panel is comprised of two segments from a larger piece, each with a multicolored diamond design embroidered with Chinese knots and couched gold stripes and squares.

33. EGA Permanent Collection.

Chinese Hat. The date of this hat is unknown. The technique is surface embroidery. This was a gift to the Collection in 2016.

WEST ASIA

34. Jane Farber, Lender. (See biography under China, #24.) Israel is located in West Asia. In 1999 many Bedouins lived in the Negev, Galilee and the central region of Israel. All of the Bedouins residing in Israel were granted Israeli citizenship in 1954. (*Ethnic Groups in Asia*, Wikipedia, 1/19/2020.)
- a. *Bedouin Jacket*. From Jane: “The Bedouin jacket was purchased at an outdoor market in Israel in 1998. The stitched patches came from wedding dresses. The tassel trim was added to unify the garment.”

- b. *Bedouin Wedding Dress*. From Jane: “The Bedouin wedding dress was purchased at an outdoor market in Israel in 1998. I was told the dress is 200 years old because of the attached coins.”

35. EGA Permanent Collection.

Bedouin Belt. The Bedouin Belt was donated by Ita Aber to EGA on February 2, 2003. The belt is from Israel. The piece is dated c.1940. The technique is counted thread. The belt has cross and half-cross stitch embroidery in magenta, shades of burgundy, and turquoise stitched on a cream twill woven ground fabric.

BANGLADESH

36. EGA Permanent Collection.

Flora the Embroiderer. Stitched by the Widows of Bangladesh. (Bangladesh is located in South Asia.) Donated to EGA Permanent Collection National Seminar Committee 1993. Surface Embroidered Picture. This was created by the widows in refugee camps, c.1993. The art form is known as *nokshi kantha* or “quilted design.” The embroidery is an elaborate design stitched on a silk ground depicting a woman in interior doing embroidery. Known as the “Widow’s Friend,” such work is only done in Bangladesh.

INSPIRATION CONTINUES

37. Eleanor (Lea) Stark, Designer and Embroiderer. (Eleanor’s bio is found on the inside front cover.)

- a. *Woman on a Red Swing*. Eight Women. On back: “Lea Stark, Concord NH, Feb 1989.”
- b. *Seven Women within Pavilion with Moon Gate in Wall and Large Blue Forms*. Muslin is on the back.
- c. *Eight Women at Scroll in Workroom*. Muslin is on back.
- d. *Six Women on Roof and Four Women on Pavilion Porch*. On back: “Lea Stark, Concord, NH, 1990.”



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