

Designing Traditions Biennial IV: Student Explorations in the Asian Textile Collection, July 17, 2015-January 3, 2016

Designing Traditions highlights textile designs produced by RISD students in response to Asian textiles and clothing from the Museum's collection. Curators in the Museum's Costume and Textiles department, together with faculty in the School's Textile Department, selected reference works that range widely in style and technique. This project springs in part from a desire to bring into the present the vision and contributions of collectors involved in the Museum's early development, and to bring these donations into the sight of RISD students today.

Some of the first gifts to the RISD Museum were Asian textiles. These objects were regarded from the outset as a design resource for RISD students, and were first made accessible in 1907 in a textile study room created by Mrs. Eliza Radeke (president of RISD, 1913–1918; president of the Board of Trustees, 1918–1931). Stimulated by gifts from Mrs. Radeke, and by Lucy Truman Aldrich's 1935 gift and 1955 bequest totaling more than 700 objects, the Asian costume and textile collection has grown steadily, and currently provides a wealth of material for exhibition and teaching purposes.

Innovative handmade, woven, knit, and computer-generated textile designs by the newest generation of RISD designers offer testimony to the creativity sparked by even the smallest details of traditional craftsmanship, and speak to a long tradition of fruitful exchanges between the Museum and the School.

Kate Irvin and Laurie Brewer
Department of Costume and Textiles, RISD Museum

Participating faculty and classes, 2015: Anais Missakian (Design for Printed Textiles), Jesse Asjes (Knitted Fabrics and Knitting-Machine Techniques), Gina Gregorio (CAD in Textiles), Brooks Hagan (Jacquard for Pattern), Doug Johnston (Design for Printed Textiles), Lisa Scull (Computer-Interfaced Dobby), Joe Segal (Industrial Knitting)

CHECKLIST OF THE EXHIBITION

Kohistani

Child's Headdress (natiyo), ca. 1900-1950

Cotton plain weave and compound weave, with silk embroidery, glass beads, coins, mother-of-pearl buttons, metal charms, and tusk/tooth decoration

Edgar J. Lownes Fund 2012.96.1

The plethora of charms and embellishment on this child's headdress make it a feast for the eyes and ears and a deterrent to the perceived ill effects of the "evil eye." The tinkling sound made by the dangling coins (some minted as far away as Austria) was meant to scare off evil spirits; the other elements—including the intricacy of the embroidered motifs symbolizing vitality—provided further security for its young wearer.

At center front, the hood is studded with a metal pendant anchoring one old tooth or tusk; when paired with its missing half, this charm would have summoned the additional protective force of the ram's horn.

Amelia Solano

American, b. 1994

Textile swatch, 2015

Mohair, metallic yarns, cotton, and steel rods; compound weave

TL78.2015.7.1

In her use of metal disks and bent rods, Amelia Solano incorporated literal references to the protective charms on the Kohistani child's headdress. She also alluded to the ram's horns of the Kohistani work in her use of spongy felted wool. Integrated into a woven structure, sharp and potentially dangerous materials coexist with comforting textures, evoking the dichotomies of hard and soft, protection and vulnerability.

Amelia Solano

American, b. 1994

Textile swatch, 2015

Wool, metallic yarns, cotton, monofilament, and synthetic yarns; compound weave

TL78.2015.7.2

In her use of metal disks and bent rods, Amelia Solano incorporated literal references to the protective charms on the Kohistani child's headdress. She also alluded to the ram's horns of the Kohistani work in her use of spongy felted wool. Integrated into a woven structure,



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sharp and potentially dangerous materials coexist with comforting textures, evoking the dichotomies of hard and soft, protection and vulnerability.

Amelia Solano

American, b. 1994

Textile swatch, 2015

Wool, metal thread, cotton, monofilament, metal disks, and synthetic yarns; compound weave

TL78.2015.7.3



In her use of metal disks and bent rods, Amelia Solano incorporated literal references to the protective charms on the Kohistani child's headdress. She also alluded to the ram's horns of the Kohistani work in her use of spongy felted wool. Integrated into a woven structure, sharp and potentially dangerous materials coexist with comforting textures, evoking the dichotomies of hard and soft, protection and vulnerability.

Indian

Rumal (cover), 1800s

Cotton plain weave with silk embroidery

Bequest of Miss Lucy T. Aldrich 55.359



The great Hindu epics, such as the Mahabharata and the Ramayana, are long rich tales that are often illustrated in Indian art. The embroidered cover seen here, worked by ladies of the court in the Punjab Hills, depicts the devotion of the Gopis (milkmaids) to the lord Krishna (shown with blue skin). The story presents a dual meaning, symbolizing both romantic love and the spiritual desire to be one with God.

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Molly S. Gorlick
Canadian/ Swedish, b. 1993
Textile length, 2015
Rayon and cotton; jacquard weave
TL78.2015.1.1

Playing on the romantic theme of the Museum's *rumal*, Molly Gorlick focused on the rich figural traditions in Indian art. In her dynamic jacquard, the original textile is referenced in the saturated coloration of the figures and in the idealized female forms. This hyper-feminization is also present in Gorlick's cropped sweater. Its form refers to the *choli*, a traditional Indian garment, here translated into a top that essentially serves as a second skin.



Molly S. Gorlick
Canadian/ Swedish, b. 1993
Sweater, 2015
Acrylic and wool; knit
TL78.2015.1.2

Playing on the romantic theme of the Museum's *rumal*, Molly Gorlick focused on the rich figural traditions in Indian art. In her dynamic jacquard, the original textile is referenced in the saturated coloration of the figures and in the idealized female forms. This hyper-feminization is also present in Gorlick's cropped sweater. Its form refers to the *choli*, a traditional Indian garment, here translated into a top that essentially serves as a second skin.



Japanese
Half Under-Kimono (shifu hanten), early 1900s
Kozo paper (*washi*) and bast fiber; plain weave, indigo dyed
Elizabeth T. and Dorothy N. Casey Fund 2012.21.5

Though in its unworn state this rich indigo-blue under-kimono appears rather stiff, with repeated wear it would have softened into a warm and cozy texture even more comfortable than cotton.

Called *shifu*, this textile was woven from hand-twisted yarn made of paper recycled from books. *Shifu* garments, an alternative to prickly hemp cloth and more expensive cotton, were traditionally worn by Buddhist monks and rural peasants.



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Lyza Baum
American, b. 1993
Textile swatch, 2015
Cotton, rayon, metallic yarn, and plastic; compound weave
TL78.2015.10.1

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



Lyza Baum
American, b. 1993
Textile swatch, 2015
Wool, rayon, and plastic; compound weave
TL78.2015.10.2

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



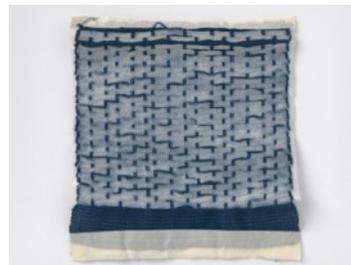
Lyza Baum
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, and plastic; compound weave
TL78.2015.10.3

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



Lyza Baum
American, b. 1993
Textile swatch, 2015
Wool, monofilament, and plastic; compound weave
TL78.2015.10.4

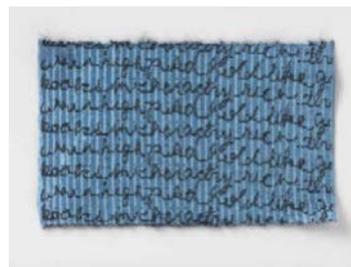
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Michelle Dunbar
American, b. 1993
Textile swatch, 2015
Rayon, wool, and metallic yarn; compound weave
TL78.2015.11.1

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



Michelle Dunbar
American, b. 1993
Textile swatch, 2015
Wool, cotton, and monofilament compound weave
TL78.2015.11.2

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



Michelle Dunbar
American, b. 1993
Textile swatch, 2015
Rayon, wool, and monofilament; compound weave
TL78.2015.11.3

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



Michelle Dunbar
American, b. 1993
Textile swatch, 2015
Rayon, cotton, and metallic yarn; compound weave
TL78.2015.11.4

By utilizing man-made materials such as monofilament and plastic coating, Baum and Dunbar reference the recycled components of the traditional *shifu* robe. Both students seek to find poetry and art in everyday disposable materials, translating them into luxury textiles.



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Panalee "Mint" Pitaksuteephong
Thai, b. 1994
Textile length, 2015
Rayon and cotton; jacquard weave
TL78.2015.2

Playing off the mottled surface of the *shifu hanten*, Pitaksuteephong creates a sophisticated field of texture in her jacquard textile for interior use. The pucker and texture of the yarn in this machine-produced length speak to the handcrafted slubs of hand-twisted yarns, and to the variegated effect of natural indigo dye on the paper yarns.



Japanese
Nō theater costume (surihaku), Edo period, 1750-1825
Silk compound weave with applied India ink and silver leaf
Gift of Miss Lucy T. Aldrich 35.462

The bold blue and yellow stripes of this robe are stenciled with a delicate silver-leaf pattern of running water, with barely visible floating chrysanthemums lightly printed in India ink. The robe was created as a costume for a character in a *Nō* play, a theatrical genre developed in 14th-century Japan which uses drama, dance, and music to present stories from Japanese legend and literature. This style of robe, known as *surihaku*, is reserved for women's roles, and would have been worn as the innermost layer of a character's ensemble—glimpsed only in slivers and with the movement of the actor.



Kristen Haines
American, b. 1993
Design for printed textile, 2015
Watercolor and acrylic on paper
TL78.2015.14

The spectral water and floating chrysanthemum motifs in the *Nō* robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



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Katelyn Acquaro
American, b. 1994
Textile length, 2015
Rayon and cotton; jacquard weave
TL78.2015.3

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



Adele Helmers
American, b. 1993
Textile length, 2015
Rayon, wool, and mohair; jacquard weave
TL78.2015.4.1

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



Adele Helmers
American, b. 1993
Textile length, 2015
Rayon, cotton, and metallic thread; jacquard weave
TL78.2015.4.2

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



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Adele Helmers
American, b. 1993
Design for printed textile, 2015
Gouache on paper and Mylar
TL78.2015.4.3

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



Zoe Clark
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, and metallic yarn; compound weave
TL78.2015.9.1

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



Zoe Clark
American, b. 1993
Textile swatch, 2015
Cotton, rayon, metallic yarn, and rayon cording; compound weave
TL78.2015.9.2

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



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Zoe Clark
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, and metallic yarn; compound weave
TL78.2015.9.3

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Zoe Clark
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, and monofilament, with formed-plastic floral inserts; compound weave
TL78.2015.9.4

The spectral water and floating chrysanthemum motifs in the Nō robe proved to be the most engaging point of departure for the student works on view here. In our current digital age, delicate and elusive aspects of an object are often obscured by photography and its online presentation. It is only with close physical examination of an object that features like these come to life, and inspire innovative designs such as those on view here.



Chinese
Rain Cape (mino), early 1900s
Palm fiber, plaited and stitched
Gift from the Estate of Ellen Cohen Fisher 2014.21.5ab

Sustainably designed and resolutely practical, traditional Chinese rain gear, such as this example, was made of straw or seaweed for use by farmers, rural laborers, and fishermen. Such garments were commonplace work wear during the Qing Dynasty (1644–1911). The stiff palm-fiber fringe would have effectively funneled rain away from the wearer, while also providing ventilation.



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Frannie Logan

American, b. 1994

Textile swatch, 2015

Wool, rayon, monofilament, waxed paper, jute, and metallic yarn;
compound weave

TL78.2015.13.1



Though their work appears aesthetically different, Jehng and Logan share a fascination with the dry hand and coarse texture of the palm fiber, and with its wide-ranging applications in architecture and clothing. Jehng's knit chair headdress incorporates the physical rigidity of the palm fiber while referencing concepts of protection and mobility. Logan's swatches play with a variety of rough and variegated surfaces that evoke a crisp, sheltering materiality similar to that of the rain cape.

Frannie Logan

American, b. 1994

Textile swatch, 2015

Wool, rayon, synthetic, and monofilament; compound weave

TL78.2015.13.2



Though their work appears aesthetically different, Jehng and Logan share a fascination with the dry hand and coarse texture of the palm fiber, and with its wide-ranging applications in architecture and clothing. Jehng's knit chair headdress incorporates the physical rigidity of the palm fiber while referencing concepts of protection and mobility. Logan's swatches play with a variety of rough and variegated surfaces that evoke a crisp, sheltering materiality similar to that of the rain cape.

Frannie Logan

American, b. 1994

Textile swatch, 2015

Wool, rayon, and monofilament; compound weave

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Frannie Logan
American, b. 1994
Textile swatch, 2015
Wool, rayon, and waxed paper; compound weave
TL78.2015.13.4

Though their work appears aesthetically different, Jehng and Logan share a fascination with the dry hand and coarse texture of the palm fiber, and with its wide-ranging applications in architecture and clothing. Jehng's knit chair headdress incorporates the physical rigidity of the palm fiber while referencing concepts of protection and mobility. Logan's swatches play with a variety of rough and variegated surfaces that evoke a crisp, sheltering materiality similar to that of the rain cape.



Frannie Logan
American, b. 1994
Textile swatch, 2015
Wool, rayon, monofilament, and paper; compound weave
TL78.2015.13.5

Though their work appears aesthetically different, Jehng and Logan share a fascination with the dry hand and coarse texture of the palm fiber, and with its wide-ranging applications in architecture and clothing. Jehng's knit chair headdress incorporates the physical rigidity of the palm fiber while referencing concepts of protection and mobility. Logan's swatches play with a variety of rough and variegated surfaces that evoke a crisp, sheltering materiality similar to that of the rain cape.



Emilie Jehng
American, b. 1993
Textile length, 2015
Rayon and cotton, jacquard weave
TL78.2015.5.1

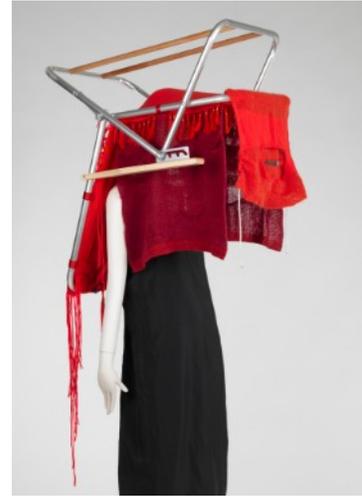
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Emilie Jehng
American, b. 1993
Headdress, 2015
Cotton and acrylic on aluminum and wood frame
TL78.2015.5.2

Though their work appears aesthetically different, Jehng and Logan share a fascination with the dry hand and coarse texture of the palm fiber, and with its wide-ranging applications in architecture and clothing. Jehng's knit chair headdress incorporates the physical rigidity of the palm fiber while referencing concepts of protection and mobility. Logan's swatches play with a variety of rough and variegated surfaces that evoke a crisp, sheltering materiality similar to that of the rain cape.



Javanese, probably Cirebon
Shoulder cloth, ca. 1875-1925
Silk plain weave with hand-drawn batik (*tulis*)
Bequest of Miss Lucy T. Aldrich 55.495

This bold green batik shoulder cloth (*slendang*) from North Java shows Chinese influence and features hand-drawn birds known as *lokcan*s. Stylistically related to the Chinese phoenix, the lokcan has three long tails reminiscent of wings. A trompe l'oeil striped width imitates the fringe at each end, creating a dynamic unity in the overall work.



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Noelle Webster
American, b. 1994
Sweater, 2015
Cotton, synthetic yarn, and paper; knit
TL78.2015.6

In this innovative sweater, Webster focuses on what at first glance appears to be a very small detail of the vibrant *slendang* from the Museum's collection: the fringe. Close investigation of the shoulder cloth reveals the prominence of fringe within the overall design, both on the border and in of the imagery of the main field. The spiky extensions of the motifs in the *slendang*, called *ren* (thorns), are a traditional artistic device in Javanese textiles. In Webster's sweater, knitted paper yarns evoke the crinkled batiked line of the *ren*



Indian
Turban (laharia pagri or pagh), ca. 1900-1950
Hand-spun cotton plain weave, resist dyed
Georgianna Sayles Aldrich Fund 2011.46.3

This exuberant, colorful cotton turban length features a dizzying array of pattern changes that celebrate the art of *laharia*, a complex tie-dyeing process fashionable in the 19th century among the Rajput nobility of Rajasthan. Laharia means "wave" in Sanskrit, and the technique involves repeatedly folding and pleating the cloth, rolling it diagonally, and wrapping it at intervals with thread before immersing it in a dye bath to produce eye-dazzling zigzag patterns.



Sarah Haenn
American, b. 1994
Textile swatch, from the series *Good Vibrations*, 2015
Wool, cotton, rayon, and monofilament; compound weave
TL78.2015.12.1

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



RISD MUSEUM

Sarah Haenn

American, b. 1994

Textile swatch, from the series *Good Vibrations*, 2015

Wool, rayon, and metallic yarn; compound weave

TL78.2015.12.2

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



Sarah Haenn

American, b. 1994

Textile swatch, from the series *Good Vibrations*, 2015

Wool, cotton, and rayon; compound weave

TL78.2015.12.3

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



Sarah Haenn

American, b. 1994

Design for printed textile, from the series *Good Vibrations*, 2015

Paint on paper

TL78.2015.12.4

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



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Sarah Haenn

American, b. 1994

Design for printed textile, from the series *Good Vibrations*, 2015

Paint and metallic glitter on paper

TL78.2015.12.5

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



Sarah Haenn

American, b. 1994

Presentation sketch, from the series *Good Vibrations*, 2015

Gouache and graphite on paper

TL78.2015.12.6

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



Sarah Haenn

American, b. 1994

Presentation sketch, from the series *Good Vibrations*, 2015

Gouache and graphite on paper

TL78.2015.12.7

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise



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two-dimensional printed textile.

Sarah Haenn
American, b. 1994
Presentation sketch, from the series *Good Vibrations*, 2015
Gouache and graphite on paper
TL78.2015.12.8

Haenn's comprehensive investigation of the Museum's *laharia pagri* was primarily driven by the turban's sophisticated color palette, designed to stand out in the monochromatic desert landscape of Rajasthan. Haenn's doobby series of textile swatches explores the original work's interplay of colorful printed patterns and translates it into complex woven samples. In her designs for printed textiles, she closely observes the resist patterning of the turban, producing modern, large-scale interpretations that add texture to an otherwise two-dimensional printed textile.



Balinese
Wrapped Skirt Panel (kamben prada), ca. 1875-1925
Silk plain weave with applied gold leaf
Bequest of Miss Lucy T. Aldrich 55.209

The gold-leaf decoration on the surface of this skirt panel was made using a technique known as *prada*. Gold leaf is glued to a textile with *ancur* (or Chinese gelatin), and when the glue dries the excess gold leaf is brushed away, revealing the pattern.



This example's golden lotus pattern is a fusion of Indian motifs and uniquely Balinese gilding traditions.

Alyssa Spytman
American, b. 1993
Textile swatch, 2015
Cotton, rayon, ribbon studded with crystals, and metallic yarn;
compound weave
TL78.2015.8.1

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these doobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and



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synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.

Alyssa Spytman
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, and sequin yarn; compound weave
TL78.2015.8.2

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



Alyssa Spytman
American, b. 1993
Textile swatch, 2015
Cotton, wool, metallic yarn, and metallic-glitter plastic cording;
compound weave
TL78.2015.8.3

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



Alyssa Spytman
American, b. 1993
Textile swatch, 2015
Cotton, rayon, wool, metallic yarn, and ribbon studded with crystals;
compound weave
TL78.2015.8.4

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



RISD MUSEUM

Alyssa Spytman

American, b. 1993

Textile swatch, 2015

Cotton, rayon, mohair, and ribbon studded with crystals; compound weave

TL78.2015.8.5

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



Alyssa Spytman

American, b. 1993

Textile swatch, 2015

Cotton, rayon, wool, and metallic yarn; compound weave

TL78.2015.8.6

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



Alyssa Spytman

American, b. 1993

Textile swatch, 2015

Cotton, rayon, wool, metallic yarn, and ribbon studded with crystals; compound weave

TL78.2015.8.7

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.



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Alyssa Spytman

American, b. 1993

Textile swatch, 2015

Cotton, rayon, metallic yarn, and ribbon studded with crystals;
compound weave

TL78.2015.8.8

Inspired by the interplay of the gilded and silk areas in the Balinese skirt panel, Spytman carried out intensive material investigations in these dobby-loom-woven textile swatches. Utilizing unexpected materials such as glitter-embedded plastic cording, sequin yarn, and synthetic metallic threads, she evokes ceremonial associations and the sumptuous quality of the skirt panel.

