

不遠是為見夫窮野夫窮人長於困窮之中非若
 夫角者常其習也若夫窮人則以夫份之飢為名而
 是竟復何能求充可者若夫始存日未食未聞及
 俱無子而夫遂而念九世同居終歸妻家愛建親家
 均分書曰夫其後身詩曰祀享孔廟非 窮人之謂
 者 窮人之賢方之則花之所祀義祭殆無何特莫
 而榮鄉毛也 窮人極佳之稱發焉焉馬也 窮
 及包全言以焉善且特述其詞余既早 窮人之夫
 也故序其大舉知此皆居窮而祀先聖之忠也詩
 正月朔八日飲
 廷傷李教徐字家春經溫達士頓省屏板
 性 頌 首 林 書

2022

Treasures from the
Helen Louise Allen
Textile Collection





The Helen Louise Allen Textile Collection (HLATC) is a key asset of the Center for Design and Material Culture in the School of Human Ecology at the University of Wisconsin-Madison. This remarkable collection began with the bequest of around 4000 textiles from the personal collection of Professor Helen Louise Allen and now spans 16 centuries and 108 countries with more than 13,000 artifacts (and counting)! Through exhibitions, research projects, and class and community visits, HLATC serves the Madison campus and beyond.

Students in the UW-Madison Design Studies class “History of Textiles” (Fall 2021) compiled this calendar, choosing the color red as their theme for the year. While of course the color red holds particular resonance for the Badger community, it also has a special place in the history of textiles. We can chart the development of textile dyeing and printing through the use of madder plants, cochineal insects, synthetically-produced alizarin, and other substances. Focusing on the color red allowed the students to feature a wide range of textiles from HLATC in terms of chronology, geography, use, and cultural meaning. Find out more about these textiles by visiting cdmc.wisc.edu.

All best wishes for a wonderful 2022!

DEC // JAN



Lambrequins were used to ornament architectural features such as doors, window frames, and mantelpieces, as well as furniture such as shelves or cabinets. This is one of two examples by the same maker in the Helen Louise Allen Textile Collection; the second piece is unfinished, demonstrating the embroidery and beading techniques in progress.

[First name unknown] Jackson, lambrequin, United States, 1860s-1870s, wool embroidery with glass and metallic beading, 5 x 13 in., E.A.US. 1565, Gift of Doris Jackson

DECEMBER

MON _____ 27

TUE _____ 28

WED _____ 29

THU _____ 30

FRI _____ 31

JANUARY

SAT _____ 1

SUN _____ 2

JAN

JANUARY



MON	_____	3
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WED	_____	5
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FRI	_____	7
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SUN	_____	9

These Laotian pants fragments feature a complex pattern created with intricate embroidery. The base fabric is a lightweight cotton, reflecting the tropical climate in which this garment was worn.

Fragment of pants, Lao People's Democratic Republic, c. 1975, embroidered cotton, 2017.13.003a-b, Gift of Bob and Maya Dakan

JAN

JANUARY



MON	10
TUE	11
WED	12
THU	13
FRI	14
SAT	15
SUN	16

This furnishing fabric fits the standard of British Rococo style. This type of design was artistic and theatrical with patterns that were noted as nonsensical yet elegant and rich. This style of furniture is associated with those of extreme wealth and fortune, in particular, King Louis XV who ruled during the mid-eighteenth century. Inspired by the beautiful artistry of the French, the English began to adopt this style around 1740.

Fragment, Great Britain, 1750-1770, woven damask, 34 x 18 in, 1991.31.039, Purchased with HLATC funds

JAN



The obi-makura was an important accessory worn with the kimono in traditional Japanese dress. Makura, meaning pillow, is a pad that is placed under the obi sash to help secure the bow or knot that is tied at the waist around the kimono.

Obi pad, Japan, 1952, printed silk on cardboard with cotton ties, 43 x 5 x 2 in,
C.J.0050g, Transferred from the Department of Environment, Textiles, and Design

JANUARY

MON	_____	17
TUE	_____	18
WED	_____	19
THU	_____	20
FRI	_____	21
SAT	_____	22
SUN	_____	23

JAN

JANUARY



MON	_____	24
TUE	_____	25
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THU	_____	27
FRI	_____	28
SAT	_____	29
SUN	_____	30

The Moroccan cushion cover's intricate patterns, shapes, designs, and colors are a result of Morocco's complex history, incorporating diverse influences into its visual and material culture. The transmission of textile skills, especially among women, began at a young age, promoting the importance of embroidery within Morocco.

Cushion cover, Morocco, embroidered cotton, 27 x 26 in, 1992.08.204, Gift of Mr. John & Dr. Ruth C. Morrissey

JAN // FEB



The orchid and butterfly motifs on this robe symbolize long life and prosperity, while the bright red silk signifies celebration and good fortune in Chinese culture. These symbols suggest that the robe may have been a gift among close friends or family members sometime in the turn of the 20th century.

Robe, China, 1875-1911, embroidered silk, 55 x 72 in, 1999.16.002

JANUARY

MON _____ 31

FEBRUARY

TUE _____ 1

WED _____ 2

THU _____ 3

FRI _____ 4

SAT _____ 5

SUN _____ 6

FEB

FEBRUARY



MON	7
TUE	8
WED	9
THU	10
FRI	11
SAT	12
SUN	13

These mittens showcase the effectiveness of Norwegian knitting design, where the basic knit stitch is used in intricate color combinations for bold motifs that are suggestive of the wintry climate of the country.

Mittens, Norway, 1950s, knitted wool, 11 x 6 in (each), K.H.S.0129a-b, Gift from the Estate of Professor Helen Louise Allen, Adopted by Paul M. Berge in loving memory of his wife, Mary Kunz Berge

FEB

FEBRUARY



Romance blooms on this handkerchief! The text on all four sides of the handkerchief says "My love is like a red red rose," quoting the Scottish poet Robert Burns. The handwritten style evokes a love letter, adding to the romantic feeling of the piece.

Handkerchief, printed cotton, 15 x 15 in, 1992.05.477, Gift of Josephine H. Pollock

MON	_____	14
TUE	_____	15
WED	_____	16
THU	_____	17
FRI	_____	18
SAT	_____	19
SUN	_____	20

FEB

FEBRUARY



MON	_____	21
TUE	_____	22
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SAT	_____	26
SUN	_____	27

The art of embroidery decorates all kinds of clothing and contributes to the unique beauty of Yemen's culture. The beauty of these garments was often elevated with the inclusion of other decorative items alongside embroidery, such as seashells, beads, colored metal threads, small pieces of materials, and more, as pictured on this dress.

Dress, Yemen, 1960s, appliqué, embroidery, and sequins, 53 x 52 in, 2008.01.001, Gift of Catherine Briggs Hanafi

FEB // MAR



Damask fabric, such as this seventeenth century fragment, originally was associated with luxury, because of its intricate and time-consuming hand weaving technique that resulted in the reversibility of the pattern on both sides of the textile. New technologies, such as the development of the Jacquard loom at the start of the nineteenth century, expanded access to this type of fabric.

Fragment, France, seventeenth century, silk woven damask, 18 x 7 in, W.L.E.2946, Gift of Kay Robertson & Loewi-Robertson, Inc.

FEBRUARY

MON _____ 28

MARCH

TUE _____ 1

WED _____ 2

THU _____ 3

FRI _____ 4

SAT _____ 5

SUN _____ 6

MAR



This textile is a sample of a block printed fabric with a recurring pattern of deer, hearts, and lines, produced under the auspices of the Milwaukee Handicraft Project (MHP). The MHP was a successful program of the Works Progress Administration during the Great Depression; it was a rare program for its time in having an interracial group of Milwaukee residents working together to earn a living in art.

WPA Milwaukee Handicraft Project, print sample, United States, 1935-1943, block printed cotton, 11 x 8 in, P.D.US.04671, Transferred from the Department of Environment, Textiles, and Design

MARCH

MON	_____	7
TUE	_____	8
WED	_____	9
THU	_____	10
FRI	_____	11
SAT	_____	12
SUN	_____	13

MAR



This printed cotton fabric is part of a series of fifteen sample prints in the Helen Louise Allen Textile Collection, which demonstrate the different stages of the *ajrakh* process of dyeing and printing. In the eleventh stage, shown here, the fabric is dyed with alizarin to achieve a red color. Alizarin originally derived from madder root, but is now also produced synthetically.

Print sample for *Chakki*, Pakistan, 1998, block printed cotton, 34 x 34 in, 1998.11.016k, Purchased with HLATC funds

MARCH

MON	_____	14
TUE	_____	15
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Charlotte Paulsen was a nineteenth-century German social reformer who particularly advocated for girls' education and the name "Paulsenstift" referred to a kindergarten in her native Hamburg named in her honor; it appears that this approach to education found its way to Wisconsin, where this piece was made. This whimsical sampler shows how the maker used embroidery stitches not only for the formal practice of marking letters and numbers but also for more personal expression, akin to "doodling" on paper.

Sampler, United States, 1894, embroidered linen, 12 x 12 in, E.A.US.0241, Gift from the Estate of Professor Helen Louise Allen

MON	_____	21
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THU	_____	24
FRI	_____	25
SAT	_____	26
SUN	_____	27

MAR // APR

MARCH



MON _____ 28

TUE _____ 29

WED _____ 30

THU _____ 31

APRIL

FRI _____ 1

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SUN _____ 3

This deep red and golden silk cloth was used for ceremonial purposes in China. The slight imperfections and restoration of the fabric show that this piece was created by hand and prove that this collection item was sentimental to the maker and or the recipient.

Ceremonial cloth, China, metallic printing, 64 x 60 in, 2007.09.001, Gift of siblings Fred B. & Richard B. Hulsizer

APR



This furnishing from the early 20th century is exemplary of the craftsmanship and material skills of the designer Mariano Fortuny, who was Spanish by birth but worked in Venice. Fortuny was both inspired by the rich artistic heritage of Italy and an innovator in textile techniques. The rich dye color and resist-dyeing technique utilized to produce the symmetrical ornamental design shows how textile design has come to evolve over time and the many ways it can represent wealth or status.

Mariano Fortuny, furnishing fabric, Italy, 1922-1939, resist dyed cotton, P.R.E.1016, Gift from the Estate of Edna Kearns-Gleason

APRIL

MON	_____	4
TUE	_____	5
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SAT	_____	9
SUN	_____	10



MON	_____	11
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SUN	_____	17

This linen fragment from the Coptic period of Egypt (300-400 AD) is one of the earliest artifacts in the Helen Louise Allen Textile Collection. It is adorned with a deep red that has withstood the test of time for more than a millennium and still withholds its beautiful interwoven details.

Fragment, Egypt, fourth to fifth century, linen and wool, 14 x 5 in, 1991.37.004, Gift of Leon Jick

APR

APRIL



Kolomon Moser, an Austrian designer, was a member of the Vienna Secession movement, a group of young artists promoting modernist design at the turn of the twentieth century, and also one of the founders of the Wiener Werkstätte, a workshop producing graphic and decorative arts. Moser also produced designs for a number of companies, such as this *Mohnkopfe*, or Poppy, pattern produced by the Viennese firm of Johann Backhausen und Söhne.

Kolomon Moser, fragment of *Mohnkopfe* design, Austria, 1900, woven silk brocade, 16 x 17 in, 1991.31.077, Purchased with HLATC funds

MON	_____	18
TUE	_____	19
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SUN	_____	24

APR // MAY



Paper dresses, such as this one made by the Scott Paper Company in 1966, were made to be worn once or twice and then thrown away. Although they may have seemed like a harmless trend at the time, paper dresses highlight a few large issues within the world of fashion: hyper-consumerism, short trend-cycles, and material waste. The emerging environmentalist movement of the early 1970s, which saw the waning of the disposable paper dress, can be seen as a precursor to the sustainability efforts of our current era.

Scott Paper Co., dress, United States, 1966, printed paper, 39 x 23 in, 2006.03.001, Gift of Doris Peterson Swinehart

APRIL

MON _____ 25

TUE _____ 26

WED _____ 27

THU _____ 28

FRI _____ 29

SAT _____ 30

MAY

SUN _____ 1

MAY



Sindh mirror embroidery gives this woman's wedding veil (odhani) a lively visual effect. With the reflection of small pieces of mirrors and the sheen of silk embroidery, the veil gives the impression of soft gems, fluttering around the bride.

Veil, Pakistan, 1958, silk embroidery on cotton, 88 x 47 in, E.A.I.1377, Purchased with HLATC funds

MAY

MON	_____	2
TUE	_____	3
WED	_____	4
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FRI	_____	6
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SUN	_____	8

MAY



The kimono form has a centuries-long history of adaptation in both construction and use; in the early seventeenth century, the making of kimonos became a specialized craft in Japanese culture. Although the context of this twentieth-century kimono was completely different, we still see the advanced craft skills that went into its making and especially the remarkable gold-colored embroidery, which gives a three-dimensional effect to the representation of the dragon.

Kimono, Japan, 1930s, embroidered silk, 64 x 58 in, E.A.J.1538a,
Gift of Francis A. Marelli

MAY

MON	9
TUE	10
WED	11
THU	12
FRI	13
SAT	14
SUN	15

MAY



The intricate weaving of this napkin reveals the immense skill of the maker, but it is also remarkable for its historical context, at the beginning of the Nazi invasion of Czechoslovakia. It is difficult to reconcile the beauty of this everyday household object with the devastation of the historical circumstances.

Napkin, Czechoslovakia, 1938, woven linen, 14 x 15 in, W.J.E.3173b

MAY

MON	_____	16
TUE	_____	17
WED	_____	18
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SUN	_____	22

MAY



This neck cloth is a grand, ornate textile; the vines, flowers, and leaves are created by embroidering the red velvet with metallic yarn. The embroidery style is zardozi, which originated in Persia. The literal definition of “zardozi” means gold (zar) and embroidery (dozi).

MAY

MON	_____	23
TUE	_____	24
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SUN	_____	29

MAY // JUN



This work in progress demonstrates the different stages of creating needle lace from the outline made with heavy thread seen on the right-hand side to the intricate filling stitches on the top left-hand corner. When completed, the lace collar would be cut away from the leather background.

Unfinished needle lace collar, Europe, 1870s-1920s, linen on leather backing, 18 x 15 in., L.N.E.0836, Gift from the Estate of Professor Helen Louise Allen

MAY

MON _____ 30

TUE _____ 31

JUNE

WED _____ 1

THU _____ 2

FRI _____ 3

SAT _____ 4

SUN _____ 5

JUN

JUNE



MON	_____	6
TUE	_____	7
WED	_____	8
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FRI	_____	10
SAT	_____	11
SUN	_____	12

Many people struggle with the idea of aging and the embroidered quotation on this pillow case challenges the viewer to embrace this human process through the comparison to a rose, something that has been deemed perfect by society. As people age, they only become wiser and more beautiful.

Embroidered pillow cover, United States, 1900s-1920s, silk on cotton, 19 x 20 in, E.A.US.0096, Gift from the Estate of Professor Helen Louise Allen

JUN



This fabric was copperplate printed with a repeating pattern depicting a wedding. The design allows us to take a step back in time and see what these occasions were like in the 1800s. Its craftsmanship, detail, and the settings shown allow the beholder to comprehend the significant role marriage played in family and community life. This type of design with repeated patterns depicting landscapes and contemporary events became known as toile.

Fragment, France, 1805-1809, copperplate printed cotton, P.D.E.0950, Purchased with HLATC Funds

JUNE

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SUN	_____	19



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SUN	_____	26

This 1940s huipil from Guatemala is rooted in the Mayan textile tradition. Traditionally, the huipil or square-cut women's blouse was made on a backstrap loom and adorned with embroidered symbolism. The deep red color originally derived from crushed cochineal beetles and came to represent the Mayan heritage. The chevron embroidery around the neckline evokes mountains and the Mayan homeland.

Huipil, Guatemala, 1940-1945, woven and embroidered cotton, 23 x 48 in., W.L.CA.2912

JUN // JUL



Chintz is a plain-woven textile on which a design, typically floral, has been painted or printed. This type of fabric originated in India but this particular example was made in the United Kingdom and exhibits a more modern design, with the floral design in a larger scale with heavy outlines.

Chintz yardage, United Kingdom, 1910, cotton, P.R.GB.1537, Gift from the Estate of Professor Helen Louise Allen

JUNE

MON _____ 27

TUE _____ 28

WED _____ 29

THU _____ 30

JULY

FRI _____ 1

SAT _____ 2

SUN _____ 3



MON _____ 4

TUE _____ 5

WED _____ 6

THU _____ 7

FRI _____ 8

SAT _____ 9

SUN _____ 10

Around the time of the United States Bicentennial, Waverly and other commercial fabric companies produced numerous revival prints invoking the Colonial and Federal periods of American history. In this example, the form of the toile, a popular eighteenth-century approach to textile design depicting the landscapes and political events of the time through copperplate printing, is reimaged in screen printing to showcase the architectural heritage of Philadelphia.

Waverly Fabrics, sample of *Philadelphia Toile*, United States, 1977, screen printed cotton, 36 x 25 in, P.R.US. 1609



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This type of bag is sometimes known as a miser's purse and, although this example was made in the United States, the form was very popular in Victorian England. One advantage of this form is its asymmetry; owners could easily distinguish the different compartments of the purse by feel, and use them for different categories of small goods, such as gold and silver coins.

Purse, United States, 1890-1910, crocheted silk with steel beads, 12 x 3 in, 1985.03.006, Gift from the Estate of Katherine Way McMullen

JUL

JULY



This panel demonstrates the reverse appliqué technique that is the hallmark of mola textiles, which originated around the turn of the twentieth century. With reverse appliqué, fabric is layered and then the layers are cut away from the top to reveal the colors below, with careful stitching around the intricate shapes. These panels are usually produced in pairs and used as the body of the women's blouse of the Guna people of Panama.

Mola panel, Panama, reverse appliqué cotton, 16 x 18 in, 2006.11.019, Gift of Kay Houston from the collection of Dr. Margaret Snow Houston

MON	_____	18
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SUN	_____	24

JUL

JULY



MON _____ 25

TUE _____ 26

WED _____ 27

THU _____ 28

FRI _____ 29

SAT _____ 30

SUN _____ 31

This style of embroidery, with representations of everyday objects and elements from nature outlined in red stitching on a white or cream background, was very common in the United States in the late nineteenth century. Designs for bed covers and pillow cases were available as printed patterns or even kits with the design already stamped onto the fabric.

AUG

AUGUST



The intricate design of this scarf is achieved through resist dye techniques. The use of multiple accent colors on the red ground and the detailed imagery of birds and flowers comprised of small dots on the border of the scarf are a testament to the skill of the textile artist.

Scarf, India, 1958, resist dyed cotton, 34 x 35 in., P.R.I.1329, Purchased with HLATC funds

MON _____ 1

TUE _____ 2

WED _____ 3

THU _____ 4

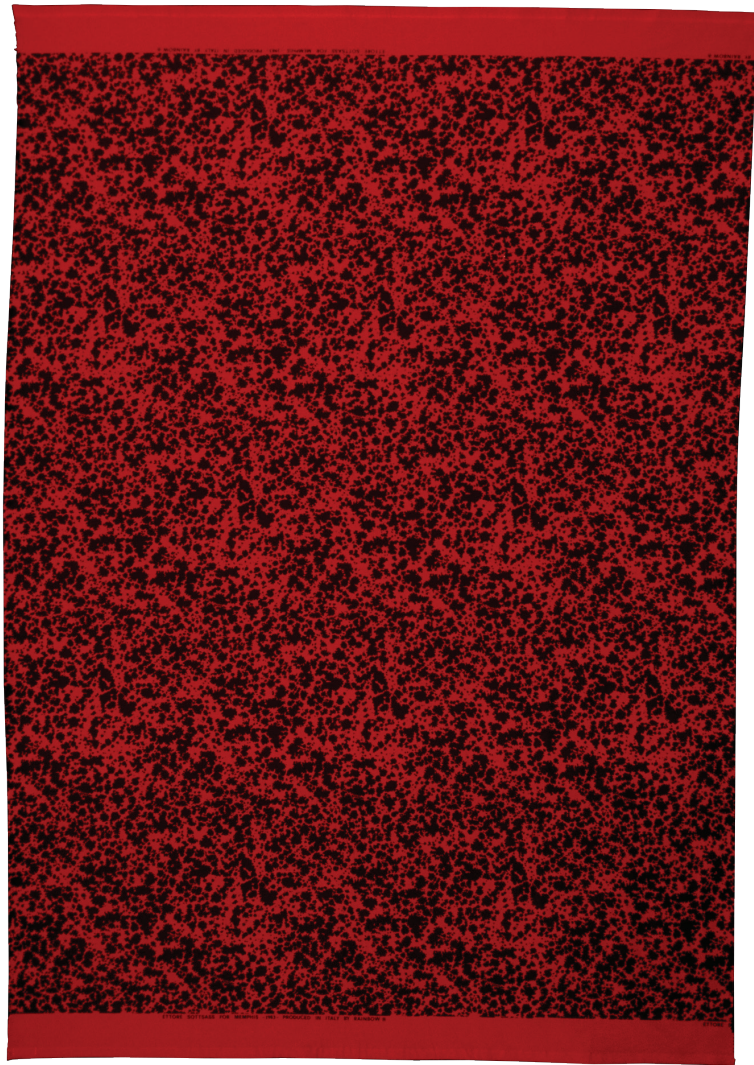
FRI _____ 5

SAT _____ 6

SUN _____ 7

AUG

AUGUST



MON	_____	8
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This bright textile was created by the Memphis Group, which was a team of Italian artists, designers, architects, and writers who had a major influence on art and design in the 1980s. They embraced post-modernist design and inspired artists, even today, to take chances, break the mold, and express themselves freely.

Ettore Sottsass, sample of *Schizzo*, roller printed cotton, 41 x 59 in., 1991.33.007,
Purchased by HLATC with Humanistic Fund Committee Grant

AUG

AUGUST



MON _____ 15

TUE _____ 16

WED _____ 17

THU _____ 18

FRI _____ 19

SAT _____ 20

SUN _____ 21

This vibrant textile panel is constructed of silk embroidery on plain woven cotton, which is also quilted to a printed cotton lining. This form, sometimes referred to as suzani, traditionally was used as a wall hanging or room divider to demarcate particular spaces, but now has more of a decorative function.

Wall hanging, Afghanistan, mid-nineteenth to mid-twentieth century, silk embroidery on printed cotton, 69 x 66 in., 1992.08.161, Gift of Mr. John & Dr. Ruth C. Morrissey

AUG



This rug was produced by the Indian Weaving Unit, a branch of the Works Progress Administration located in Lac du Flambeau, Wisconsin, one of the few government assistance programs that employed Indigenous artists during the New Deal. The Indian Weaving Unit specifically employed Ojibwe women, who created a variety of textile items that were sold or distributed to the poor in Vilas County.

WPA Indian Weaving Unit, rug, United States, 1930s, woven cotton and wool, W.F.US.0182

AUGUST

MON	_____	22
TUE	_____	23
WED	_____	24
THU	_____	25
FRI	_____	26
SAT	_____	27
SUN	_____	28

AUG // SEP



This garment is constructed of panels of cotton fabric woven on a backstrap loom. Each panel has a pattern of alternating stripes in red, white, and multicolored designs, and each of these sets of stripes is also distinguished by a different texture achieved by a particular weave structure.

Marcelina Santiago Martinez, huipil grande, Mexico, 2015, ribbon appliqué on woven cotton, 50.5 x 36 in., 2017.01.001, Purchased with HLATC funds

AUGUST

MON _____ 29

TUE _____ 30

WED _____ 31

SEPTEMBER

THU _____ 1

FRI _____ 2

SAT _____ 3

SUN _____ 4

SEP



This book cover was produced in the late nineteenth century in Delavan, Wisconsin. Book production in the United States expanded greatly in the nineteenth century, and book covers such as this one were popularly given as gifts. The attention to detail and precise placement of the silk and metallic embroidery allows us to infer that this gift was for someone well respected or deeply loved.

Book cover, United States, 1870-1890, silk and metallic embroidery on silk velvet, 11 x 31 in., 1993.03.005, Gift of Laura Parish Kuelthau

SEPTEMBER

MON	_____	5
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MON	_____	12
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This remarkable survival from present-day Peru demonstrates textile production even prior to the Incan Empire. This fragment of what is now called tapestry weaving is made of wool and cotton, and shows the use of a range of natural dyes to create the intricate geometric pattern.

Fragment, Peru, 1300-1438, tapestry woven cotton and wool, 6 x 8 in., 1992.11.002, Transferred from the Elvehjem Museum of Art, University of Wisconsin-Madison, Gift to the Museum from Mrs. Malcolm K. Whyte, 1969

SEP



This cheongsam (or qipao) dates from 1930s China. This garment serves as a rich piece of history, not only for its preservation over time, but because of its political symbolism. Its depictions show off Chinese history, despite the dress being created in a time of major political transition between the fall of the Qing dynasty and the rise of the Communist party.

SEPTEMBER

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SUN	_____	25

SEP // OCT



Gocken Jobs' textiles enabled the Swedish family to flourish in the post-war period. Jobs created a series of botanical designs in which the patterns could be interlinked to cover the entire sheet of cloth, as with this strawberry print. Jobs' prints were applied to domestic textiles, such as tablecloths, runners, napkins, and wall hangings, and became staples for decorating Swedish homes in the middle of the twentieth century.

Gocken Jobs, fragment of apparel fabric, Sweden, 1951, printed cotton, P.D.S.1736

SEPTEMBER

MON _____ 26

TUE _____ 27

WED _____ 28

THU _____ 29

FRI _____ 30

OCTOBER

SAT _____ 1

SUN _____ 2

OCT

OCTOBER



MON _____ 3

TUE _____ 4

WED _____ 5

THU _____ 6

FRI _____ 7

SAT _____ 8

SUN _____ 9

The textiles we get to appreciate every day come from a fascinating history that distinguishes each textile from their counterparts. The natural resources of India allowed the discovery of madder dye and its rich color payoff, while the cultural background led to the use of flowers and plants that we still see today.

Chintz fragment, India, mid-eighteenth to mid-nineteenth century, printed cotton, P.D.I.1041d, Purchased with HLATC funds

OCT



This blouse was made by Alvina Decorah, a member of the Ho-Chunk Nation, who resided in Wisconsin. Decorah stitched this garment just a year after she tragically lost her son in the Vietnam War; Elliott Decorah is believed to be the only enrolled member of the Ho-Chunk Nation to lose his life in this conflict.

Alvina Decorah, blouse, United States, 1969, appliqué on synthetic fabric, 38 x 58 in., 1984.23.007, Gift of Mr. and Mrs. Theodore Van Zelst

OCTOBER

MON	_____	10
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OCT



This fragment of dyed and block printed cotton was produced using what is sometimes called the *sodagari* technique. Interestingly, this term means trade or commerce, indicating that these textiles were commercially produced; this particular design is believed to have been made in India for export to Thailand.

OCTOBER

MON	_____	17
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FRI	_____	21
SAT	_____	22
SUN	_____	23

OCT

OCTOBER



MON	_____	24
TUE	_____	25
WED	_____	26
THU	_____	27
FRI	_____	28
SAT	_____	29
SUN	_____	30

A reticule was a common style of women's bags during the mid to late nineteenth century, used for carrying small necessities such as glasses, coins, and handkerchiefs. It is rare to be able to attribute the intricate embroidery and beading design to a specific maker, as we are lucky to do with this piece: Elvira G. Stebbins.

Elvira G. Stebbins, bag, United States, 1860s-1870s, wool embroidery and beadwork on cotton, 19 x 5 in., E.A.US.1145, Purchased with HLATC funds

OCT // NOV



Virginia Tiffany, a Madison resident and fiber artist, created this woven and embroidered wall hanging in the 1960s. Although the composition is abstract, some of the shapes are reminiscent of elements of an agricultural landscape, such as corn and flowers.

Virginia Tiffany, wall hanging, United States, embroidery and weaving, 1960s, 35 x 10 in, E.A.US.0010, Gift from the Estate of Professor Helen Louise Allen

OCTOBER

MON _____ 31

NOVEMBER

TUE _____ 1

WED _____ 2

THU _____ 3

FRI _____ 4

SAT _____ 5

SUN _____ 6

NOV

NOVEMBER



MON _____ 14

TUE _____ 15

WED _____ 16

THU _____ 17

FRI _____ 18

SAT _____ 19

SUN _____ 20

This nineteenth-century belt is believed to be made by a member of the Aymara people of the Lake Titicaca region of Bolivia, Peru, and Chile. The remarkable spinning, dyeing, and weaving skill of the Aymara often used local camelid fibers, such as the alpaca fiber used in this belt.

Belt, Bolivia, nineteenth century, woven alpaca and wool, 52 x 3 in., 1998.09.004,
Gift of siblings Erich & Liese Pessl

NOV

NOVEMBER



This apron, made of paper printed with a floral design and ornamented with a color coordinated waistband and pocket, was part of the 1960s craze for paper clothing. Although a paper apron would have limited functionality, it might have had more of a symbolic use as a signifier of femininity marking women's domestic roles as mother or hostess.

Kimberly Clark Corp., apron, United States, c. 1967, printed paper, 18 x 28 in., 2002.09.001, Gift of Andrea Gyarmati Hoffman

MON	_____	21
TUE	_____	22
WED	_____	23
THU	_____	24
FRI	_____	25
SAT	_____	26
SUN	_____	27

NOV // DEC



Like many samplers, this textile is a combination of a functional educational exercise and aesthetic design choices. The maker, M. Heise, used the sampler to learn different weave structures that could be used for darning; at the same time, the zig zags, diagonals, checkerboard, vertical, and horizontal patterns create gradations of the color red from transparent to opaque in color.

M. Heise, darning sampler, Netherlands, nineteenth century, embroidery on linen, 14 x 14 in., E.A.E.0369, Gift from the Estate of Professor Helen Louise Allen

NOVEMBER

MON _____ 28

TUE _____ 1

WED _____ 2

DECEMBER

THU _____ 1

FRI _____ 2

SAT _____ 3

SUN _____ 4



The maker of this draw-string bag used satin stitch embroidery to give a three-dimensional effect to the geometric shapes and representations of animals. This combination of technique and motifs is typical of textiles produced in the Manipur region of India.

Bag, India, 1958, embroidery on cotton, 15 x 11 in., E.A.I.1399, Purchased with HLATC funds

MON _____ 5

TUE _____ 6

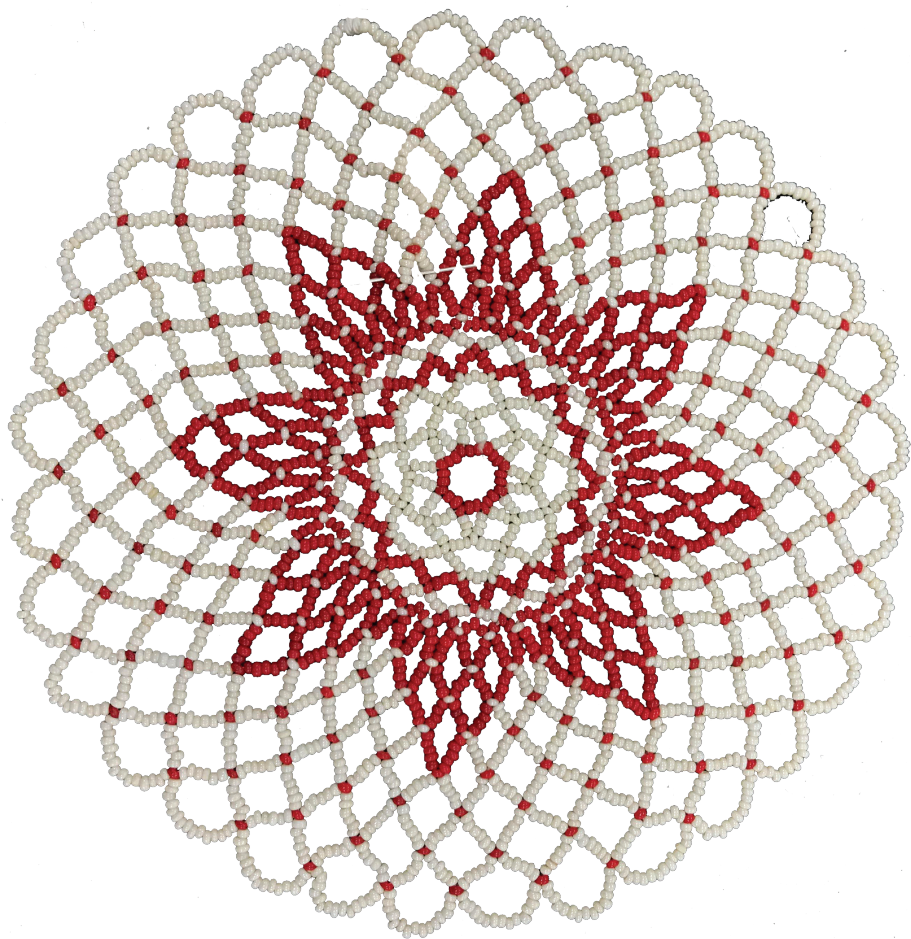
WED _____ 7

THU _____ 8

FRI _____ 9

SAT _____ 10

SUN _____ 11



MON	12
TUE	13
WED	14
THU	15
FRI	16
SAT	17
SUN	18

This doily is constructed of red and white glass beads, strung and knotted on thread. As a piece of lace with no fiber visible, the doily expands our idea of what can be included in the category of textiles.

Doily, beadwork, 5.75 x 5.75 in., 2017.06.028, Gift from the Estate of Kathleen "Katie" Orea Sweeney



Chasubles are worn by priests during the Eucharist, and this particular one had embroidered saints in a column down rich, red velvet. The construction of the textile depicts the importance of saints to Catholics. The embroidered figures were constructed separately from the background, and then they were sewn down. The starkness of the shiny and vibrant saints against the crimson velvet turns a remarkable chasuble into a work of art.

Chasuble, Italy, fifteenth century, silk and metallic embroidered panel on silk velvet, 44 x 26 in., 1994.10.001, Transferred from the Elvehjem Museum of Art, University of Wisconsin-Madison, Purchased by the Museum with the Edna G. Dyar Fund, 1971

MON	_____	19
TUE	_____	20
WED	_____	21
THU	_____	22
FRI	_____	23
SAT	_____	24
SUN	_____	25

DEC // JAN



Adinkra cloth originates with the Ashanti people. Adinkra is a collection of symbols that represent specific phrases or concepts; these symbols often are incorporated into the design of textiles, architecture, pottery, and other forms of material culture. Traditional Adinkra cloth is hand-printed, using natural materials such as gourds as the carved medium for stamping the symbols.

Adinkra cloth, Ghana, c. 1970, printed cotton, 82.5 x 133 in., 2017.03.003, Gift of Kenneth W. Wood

DECEMBER

MON _____ 26

TUE _____ 27

WED _____ 28

THU _____ 29

FRI _____ 30

SAT _____ 31

JANUARY

SUN _____ 1

Students in the UW-Madison Design Studies class “History of Textiles,” taught by Professor Marina Moskowitz, Lynn and Gary Mecklenburg Chair in Textiles, Material Culture, and Design, undertook this project in Fall 2021. After choosing the theme of the color red, they visited the Helen Louise Allen Textile Collection, where they were each assigned an object for close observation, sketching, short-form writing, and peer editing. The students wrote the captions in this calendar, and will post longer reflections on these same textiles throughout 2022; please follow along at cdmc.wisc.edu. We would like to thank Samantha Comerford, Charlotte Easterling, Carolyn Jenkinson, Dakota Mace, and Addison Nace for their help with this project!

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Vi Bui	Katherine Lyons
Qing Qing Chen	Grace Mackesey
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Jacklyn Cullen	Clara Pagham
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Kate Forer	Sophia ReDavid
Marlie Forma	Samuel Riker
Emma Goke	Stephen Rooke
Madeline Gravelle	Brinda Shivapuja
Caroline Haberland-Ervin	Claire Sickinger
Marlee Halbach	Laura Slusser
Chloe Hogenson	Hannah Van Pay
Jessica Keller	Kelsey Voy
Quinn Kettering	Wei Wei
Emmy Kistner	Kayla Wilson
Stella Koondel	Corbin Woessner
Karissa Kroll	Caitlyn Ye

