



TRACING
PATTERNS
FOUNDATION

Annual Report 2023

Letter from the president

The end of the year always provides a time for reflection. What did we do this year? What have we accomplished? I find that each year has its own momentum. This year, I see that the Foundation is moving towards larger projects and engaging in deeper collaborative works with other institutions.

There have been many signs of trust in our work this year. In September, we were invited to apply for a grant by the US Embassy Jakarta to assist in the recovery effort of the Museum Nasional Indonesia following the devastating September 16 fire. This demonstrates that we delivered an outstanding performance in a previous project funded by the Embassy. Additionally, one of our Board Members committed to finding another matching grant for donations up to \$50,000 for the second year in a row. This shows that we have been aligned with our mission and achieved our goals. I have also noticed a more active engagement from donors in several projects, particularly the Textiles Forward Program, where they entrusted us to find homes for their precious collections.

I am grateful to our associates, donors, and partner institutions for their contributions in making this year a tremendous success. I would also like to extend a special thanks to Christopher Buckley and Kristal Hale for dedicating many volunteer hours to our cause.

Next year will be another year of productive work. I hope you will continue to follow and support our journey, and I wish you all new and exciting adventures in 2024!

Warmly,
 Sandra Sardjono

Cover image: batik from Jambi, donated by Vickie Elson.

2023 team

President

Sandra Sardjono

Board Members and Advisors

Weihua Yan
Grace Wahyuni
Sally-Yu Leung

Research Associates

Bernhard Bart
Eric Boudout
Christopher Buckley
Paul Hepworth
Minjee Kim
Michael Kurniawan
Sharon Lumbantobing
Linda McIntosh
Maya Naunton
Rani Prihatmanti
Mei Mei Rado
Marini Tanzil

Conservators

Kristal Hale (Secretary)
Saiful Bakhri

Publishing team

Meirina Soe & Acintya Swasti

Research support

Karina Stevanie & Rita Singer

Our mission

Tracing Patterns Foundation (TPF) is a 501(c)(3) nonprofit cultural organization.

We are an international community of textile scholars and makers, who are researching, recording, and disseminating knowledge about traditional, indigenous textile cultures and practices around the world.

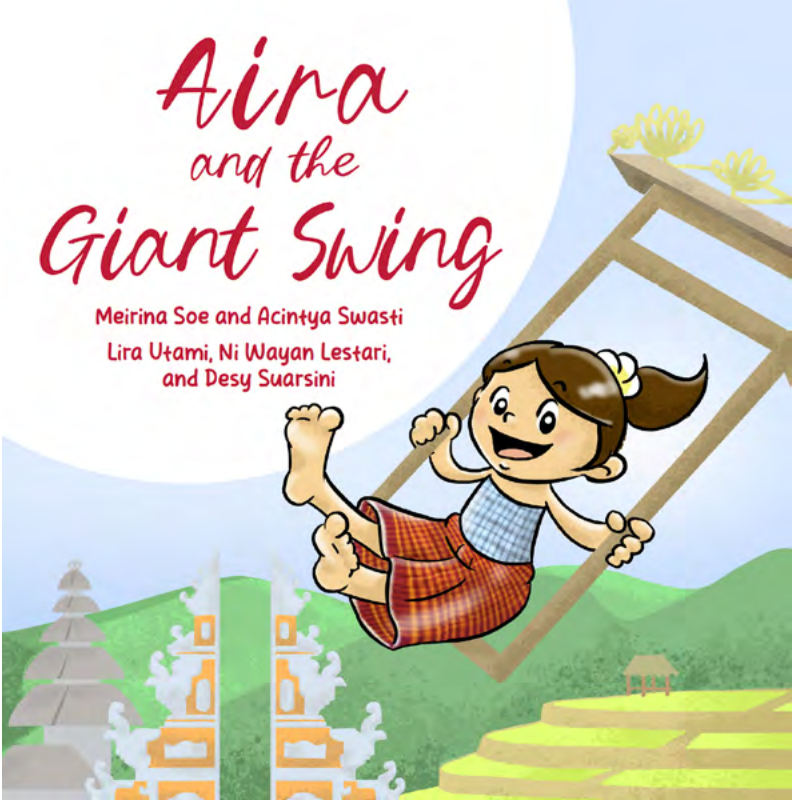
Story Cloth Series, children’s book no. 3

Aira and the Giant Swing is the third publication in the Story Cloth Series. The series aims to introduce young children to the rich weaving traditions found worldwide.

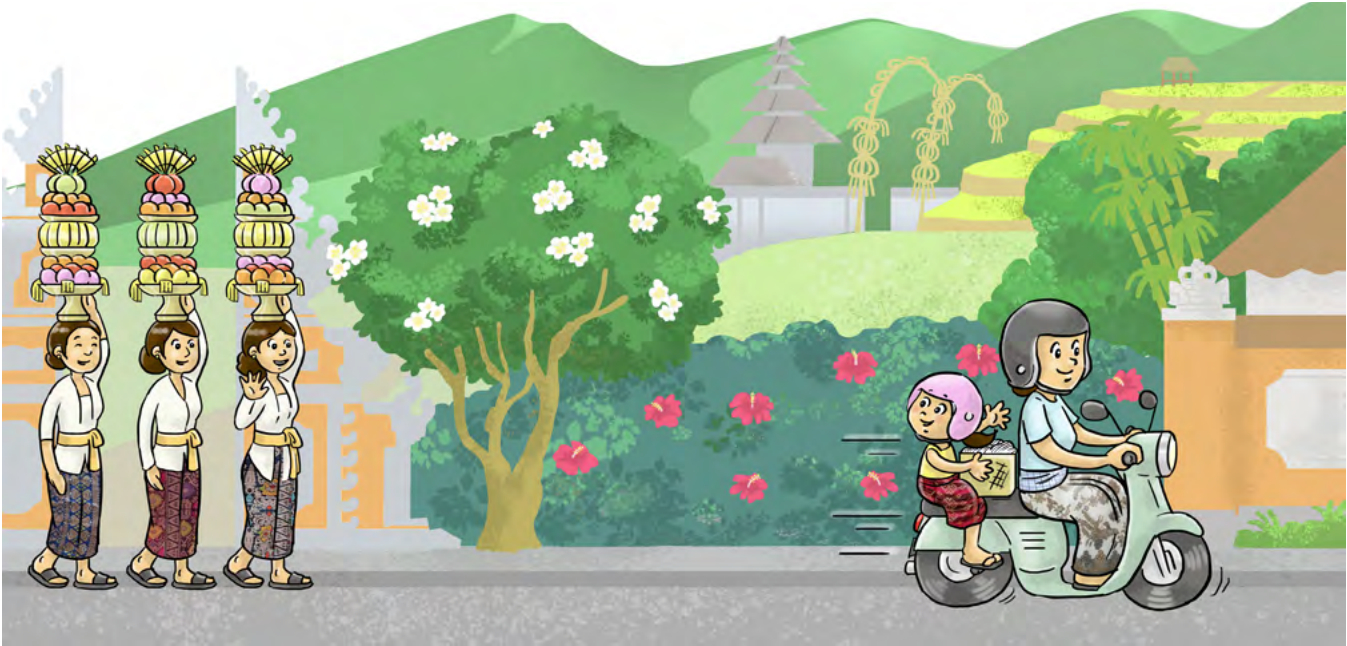
This story is inspired by the traditional lives and the geringsing ikat textile tradition in the Tenganan village in the island of Bali, Indonesia.

It revolves around a little girl named Aira who lives in the Tenganan village. When she hears about the upcoming festival, Usaba Sambah, she becomes very excited and wants to participate in the preparations. To her disappointment, people tell her that she is too young to help. However, with the help of her grandparents, Aira proves them wrong...

We would like to express our gratitude to our cultural advisors, Ni Wayan Lestari and Desy Suarsini, for their patient collaboration during numerous interviews and draft corrections. Additionally, we extend our thanks to our collaborator, Lira Utami, for generously sharing her dissertation research on geringsing and providing numerous field photographs for this book.



Finally, we would like to acknowledge the valuable contribution of Ellin Klor for her meticulous edits. This book will be available on Amazon starting on January 15, 2024.



Borneo Ikat Textiles
Style, Variations, Ethnicity, and Ancestry

As Traude Gavin wrote in her introduction, “This study is focused on style variations in ikat textiles made by Ibanic-speaking groups in Borneo, with field examples from the Balau, Kantu’, Bugau, Banjur, Mualang, Desa, Demam, Senangan, Sebaru’, and Ketungau Sesat peoples, documented in the course of my field research in West Kalimantan and Sarawak between 2005 and 2009.

Ethnic identity and labels in Borneo are complex, fluid, and historically contingent. Today, with urban migration and ethnically mixed villages and towns being the norm, questions of one’s ethnic affiliation mainly arise when ticking the ethnicity box for the decennial population census. In day-to-day situations, however, ethnicity has become increasingly irrelevant and is likely to be perceived as a private family matter associated with origin and ancestry. In this context, stylistic characteristics of textiles unique to the various ethnic groups provide an unequivocal means of attesting to past ethnic affiliations.

With weaving in decline since the 1950s, it is important to note that the majority of textiles presented in this study were made in the early to mid-twentieth century—in other words between three and four generations ago. Most of the weaving done by Ibanic-speaking groups today is to produce cloths for sale, overseen by state bodies and private sector entrepreneurs. As is often the case, textiles created within such a commercial setting tend to blur and mix up style distinctions or disregard them altogether. This, in turn, points to the importance of my field research as a documentation

of the past. To replicate this particular research becomes more challenging with each passing year as the remaining, old textiles in villages are sold or lost to decay. The application of this study is twofold: it provides a record for ethnic groups in Sarawak and West Kalimantan of textiles many no longer possess; and, it is a tool for identifying the ethnic affiliations of specimens in museum and private collections where the majority of these textiles are being kept today.”

Traude Gavin is an independent scholar with a focus on the ritual textiles of Iban and Iban-related groups in Borneo. She received her Ph.D. in Southeast Asian Studies from the University of Hull in 1995, based on her field research in Sarawak between 1986 and 1993. She was guest curator of an exhibition of Iban textiles at the Fowler Museum of Cultural History in Los Angeles in 1996 and author of the accompanying book, *The Women’s Warpath*. Her Ph.D. dissertation *Iban Ritual Textiles* was published by KITLV, Leiden, in 2003 (co-published by Singapore University Press in 2004). Her recent field research was on textiles of Iban-related groups in Kalimantan, Indonesia. The research was supported by a grant from the ASEASUK Research Committee on South East Asian Studies. More recently, in 2018, she was the Visiting Senior Fellow in the Indo-Pacific Department of the Yale University Art Gallery to research their substantial Borneo textile collection.

We are in the last stage of the book layout process. The final approval is pending.



Kantu’ man, photo by Traude Gavin

“The results of Gavin’s meticulous research and her precise descriptions, evident throughout the book, comprise tremendous advances for curators, scholars, and collectors. Her new work at last shines much-needed light on the beautiful and distinctive cloths produced in West Kalimantan, allowing them to take their rightful place beside the better known textiles of Sarawak.”

- Roy Hamilton, in Foreword

Thank you to the following Individuals and organization for their generous financial support towards the production of this book:

- Avrum and Martha Bluming
- Andre Carothers
(New Place Fund)
- Cathy Cerny
- Tina Devries
- Craig Diamond
- Greg and Mechas Grinnell
- Emily Mitchell
- Glenn Vinson
- Linda Winn
- Bonnie and Richard Corwin
- Steven Kossak
- Henry Liang
- Susanna Michaels
- Laura Appell-Warren
(Borneo Research Council)

Special thanks for their most generous support:

- Edwina Nelon
- Thomas Murray

Research update

Hampton Archive

This is an important collection of ethnographic material from the Baliem Valley in Indonesian Papua, assembled by the late Dr O.W. Hampton during the 1980s and early 1990s. It is made up of several hundred items, ranging from stone tools to fiber creations such as headnets, head decorations made of bird of paradise feathers and other items. The collection includes a large number of transparencies taken at the time, as well as field notes and Hampton’s PhD thesis, making it a unique record of life in the Papuan highlands.

In January 2023, we signed [an agreement with the Museum Loka Budaya \(Universitas Cendrawasih\) in Papua](#) to repatriate the entire collection to the museum, where it will become an important cultural record and teaching resource. In July, this project received approval from the Indonesian Ministry of Education, Culture, Research, and Technology.

We completed conservation and photography of the collection during 2022. During 2023 we carried out background research in order to put the collection in context, and we began work on a catalog which we hope to publish in 2024.

Background research

One of the most important aspects of the Hampton Archive is the documentation and examples of some of the last stone tools that were in use in daily life anywhere in the world. To put this material in context we carried out a survey of museum examples of stone and shell tools across the Asia Pacific region. we mapped different types of tools across New Guinea and the Pacific and made some new



Dani (Hubula) man Yayokorik shows off his adze, consisting of a stone blade attached to a wood handle, bound with cane. Photo by O.W. Hampton, 1992.

discoveries. The results are published online in a peer-reviewed [preprint](#). We also carried out a [comparative study](#) of the material culture of two highland Papuan societies and two lowland societies. This research will form part of the background chapters in the catalog. Draft page spreads from the catalog are shown on the page opposite.

We hope to publish this in printed book form during 2024. We are grateful for the support we have already received from donors for this work. We will conduct a fund raising campaign in 2024 to raise additional money to fund the publication.

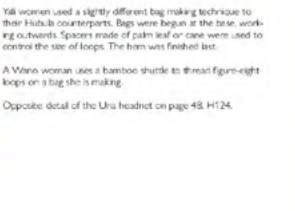
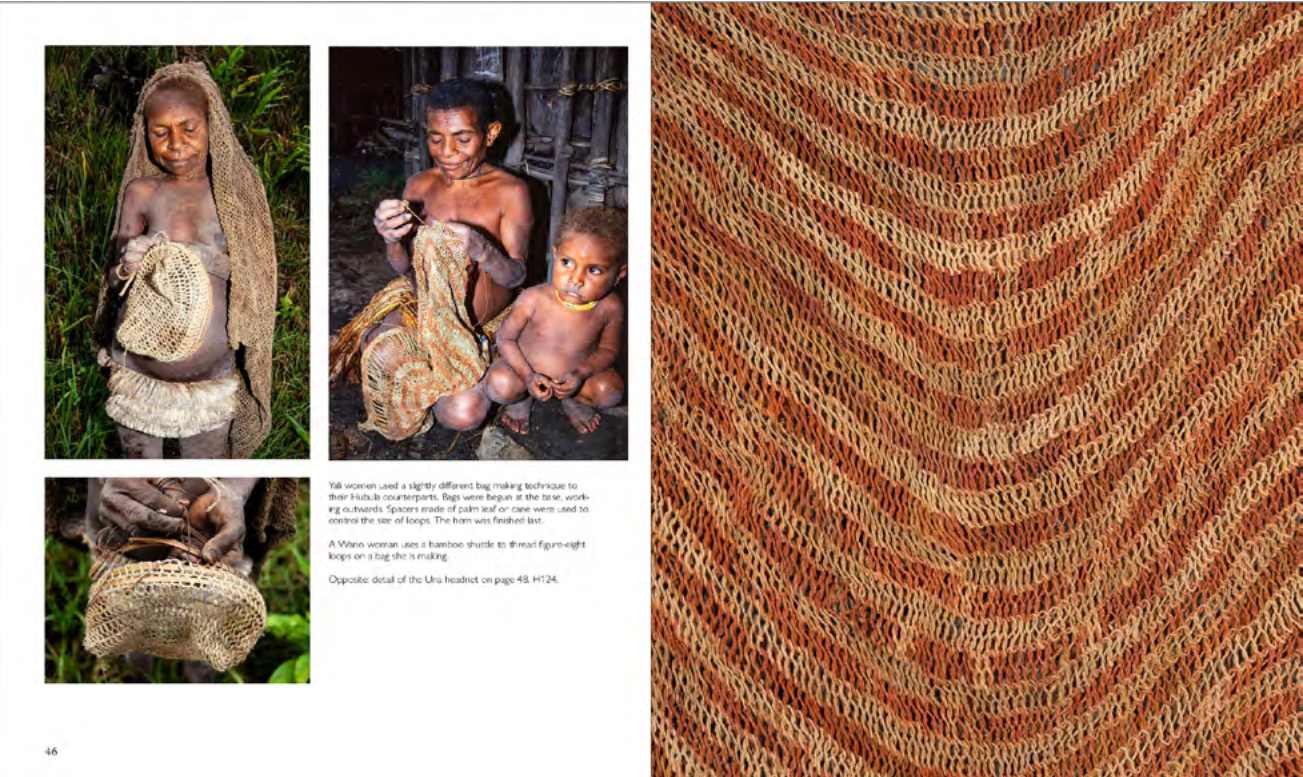


single-element looping
Men’s caps, as well as straps and bands for several kinds of neck and head ornament, and certain skirts for women were made using the looping technique. These are discussed in section 4. Woven coverings and ‘hand grips’ were added to some items such as talismans and stone chisels (sections 4 and 4).

Jerak
Long bands called Jerak or jetak, with cowrie shells, orchid fiber and cuscus fur attached to them, which served as wealth objects and formal gifts, were made by men using a variation on the looping technique. Peter Collingwood* analyzed the structure of one of these bands and found that it was made using a variant of the knotless looping method. Instead of linking to just the previous row of loops, new loops were interpenetrated with several previous rows. This gave a tighter, denser weave than that used for bags. The same technique was used in the construction of bands for some neck ornaments.



Two draft page spreads for the upcoming catalog, provisionally titled *Stone and Fiber: the Hampton Archive of the Material Culture of the Baliem Valley, Papua*.





New research

Terfo Weaving

In January, we visited the Sobey people in Sarwar Village, Sarimi regency, Papua to learn about their technique of making yarn using the leaves of Nibung palm (*Oncosperma Tigillarium*), locally called Pe'a. Sarimi is an acronym for the dominant tribes in the area: namely Sobey, Armati, Rumbuai, Manirem, and Isirawa.

We studied the entire production process, from stripping fibers from the palm leaves to dyeing and knotting individual strands of fiber into long, continuous yarns ready for weaving a special cloth called terfo.

The best and whitest fiber comes from the leaves of the new shoot. Because this shoot is enveloped in the middle at the top of the tree, harvesting the finest fiber would involve cutting the tree itself. This method of harvesting has caused a decline in the number of these trees in the village. More images and process can be seen in our [instagram post 1](#).

The joining of the fibers into yarns is performed through knotting. The dyeing process can happen before or after the fibers are knotted together. The main dyes for Terfo cloth is turmeric (for yellow, red and brown) and roots of mengkudu (for red). Turmeric magically turns red when lime is added. The source of the lime is burned and crushed river clam shells. More images and detail of this process can be seen in our [instagram post 2](#).

Subsequently, we published an article: "[The fiber making and terfo weaving tradition of the Sobey people of Papua](#)." We are grateful to our co-authors, Enrico Y. Kondologit and Yudha Yapsenang for connecting us with this amazing weavers community.



New research

New "Authenticity"

The Kaitetu village in Ambon, Maluku, is most renowned for the Wapauwe mosque. In 2022, a [conservation project of the mosque](#), led by Hélène Njoto documented the multi-cultural aspects of the mosque's history, use, and construction. One of these aspects is the sacred Cakalele dance. The dance costume includes an article made from an 18th-century Indian trade cloth that depicts a Ramayana story.

The cloth is currently in a tattered condition, which has raised significant concerns within the community regarding its preservation. However, they cannot simply "retire" the cloth as it is necessary for the sacred Cakalele dance.

Previous attempts to replicate this cloth using the batik technique were unsuccessful in capturing the fluidity and colors of the original.



Sandra Sardjono putting final touches on the reproduction fabric before it was sent to Kaitetu.

We proposed reproducing the cloth using a digital reproduction technique. The printing process was based on a digital file of a similar piece, generously provided by Thomas Murray of California.

Our proposal was well received by the community. The latest update we received is that the reproduction cloth was used by the Kaitetu community during the opening ceremony of the Wapauwe project in November 2023. More news and an article will be shared next year!

Renewed partnership

Universitas Ciputra



Giving textile ceremony [press coverage \(Indonesian\)](#)

In February, we renewed our commitment to work together with Universitas Ciputra. One of the projects we are currently collaborating on is the Textiles Forward program. Earlier this year, TPF donated fourteen textiles to be used as reference materials for students in the School of Creative Industry. These textiles were originally donated to the Tracing Patterns Foundation by Helena Hernmarck, Tina Ruyter, Connie Strayer, Leslie Nevison, and the Hampton family. At their new home, they will be stored at the [Textile Study Room](#).



Public diplomacy

Textiles Forward *Advancing material cultures* *for the next generations*

We facilitate the ethical and legal forwarding textiles from old collections to educational institutions especially to institutions outside of the United States. This process may take several years, depending on our available resources. For textiles donated by US donors, this program also serves as a **Public Diplomacy** act.

This year, we received a significant number of textiles and collections. Vickie Elson donated several hundred textiles from India and Indonesia. The majority of the Indian textiles consist of embroidery pieces she collected during her trips to Kutch several decades ago. Today, these embroideries are no longer created for personal use. These textiles will be returned to Kutch, Gujarat and housed at the [Living and Learning Design Center \(LLDC\)](#) as a resource for historical references and design inspirations.

Another large collection of Indonesian textiles was donated by Beverly Payeff-Masey, in memory of Gregory John Szok and Susanna Ellen Szok. Most of these pieces will be forwarded to the Institut Teknologi Bandung, Indonesia.

We also received a donation of textile collection with a generous supporting fund from Paul J. Smith Estate (see p.15). The donation was facilitated by Kathleen Mangan, Director of the Lenore G. Tawney Foundation. The fund will be used to process and utilize the collection and advance the Textiles Forward program as a whole.

Left: Lao silk donated by Craig Diamond.
Opposite page: kebaya and batik cloths donated by Alex Michael Corey.





Top: tablet woven belt from Mamasa, Toraja, with decorative tassels made of beads and 18th century Dutch coins. Gift of Vickie Elson.
Bottom: ceremonial hanging (palepai) from Lampung, Sumatra. Gift of Joel Confino.

Next page.
Top: a group of woven belts from the the Andean highlands of Huamachuco in Peru. Gift of Justin Fabish, in honor of Joseph Fabish.
Bottom: Chinese altar cloth found in Java, most likely of Philippine production. Gift of Vickie Elson.





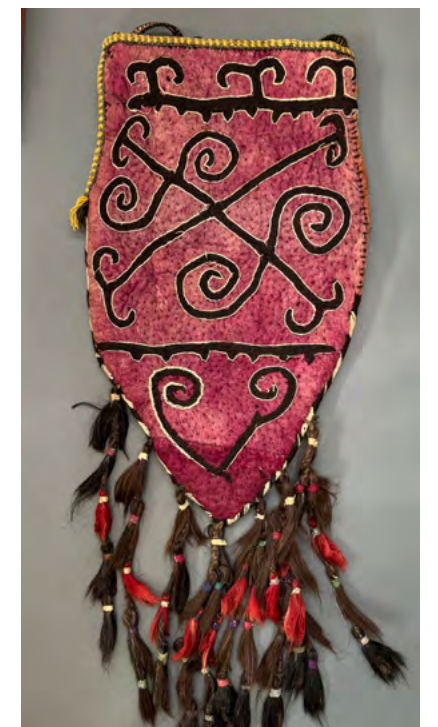
Textiles donation and fund

Paul J. Smith

This year, we received a large textile donation, accompanied by a supporting fund from the estate of [Paul J. Smith](#), who served as the Director Emeritus of the Museum of Arts and Design, New York.

The collection consists of an assortment of textiles from Africa, Guatemala, Peru, Japan, Indonesia, India, and China. These textiles were likely collected for their various techniques, which include weaving, dyeing, felting, plaiting, and embroidery. Paul was interested in crafts. To him, these pieces must have held value for their diverse representations of textile craftsmanship from various cultures.

One notable aspect of the donation is a group of 16 charming bags (see images). These bags will find a new home at the [Living and Learning Design Center \(LLDC\)](#) in Kutch, Gujarat.



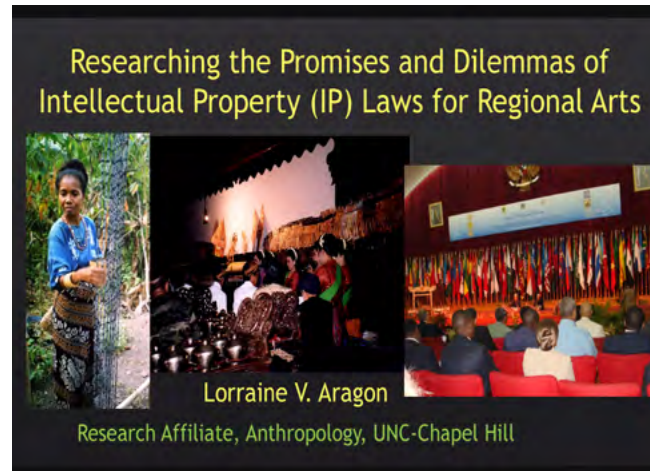
Selected talks and activities

Throughout the year, the TPF Team participates in numerous lectures, workshops, and other events. Here are some events featuring our research and conservation associates: Kristal Hale, Saiful Bakhri, Christopher Buckley, Linda McIntosh, Sandra Sardjono, and Bernhart Bard.

March 26. **Researching the Promise and Dilemmas of Intellectual Property Laws of Regional Arts**, an online keynote lecture of the *2023 AIFIS-MSU Conference on Indonesian Studies*, by Lorraine Aragon, moderated by Sandra Sardjono. This talk discusses Indonesia's development of intellectual property and how its implementation affects the nation's regions, with their varied ecologies, ethnicities, religions, and cultural practices. The recording of the talk can be found [here](#).

March 27. **Thai Textiles or the Textiles of Thailand**, a talk by Linda McIntosh for the Victoria and Alberts Academy - Arts of South and Southeast Asia. Dr. McIntosh is an expert on the history, geography, art history, and textiles of Southeast Asia, particularly Laos. One of her most recent articles on the subject is "[Thai Textiles: The Changing Roles of Ethnic Textiles in Thailand](#)."

2023-24. **Colours from the Sea, Fibres from the Land: Warp Ikat Textile Production and Natural Dyeing of the Alurung, Alor Regency, Indonesia**, a project by Linda McIntosh, in collaboration with Yulianti Peni, and Julius Alelang, to document the steps of warp ikat textile production of the Alurung, also known as Alorese, ethnic group of Alor Regency, NTT, Indonesia. Documentation include spinning cotton and milkweed fibers, the application of warp ikat, warping specific types of textiles, and different kinds of plant and marine life dyes. [This project](#) is funded by the grant from the British Museum Endangered Material Culture Program (EMKP).



Top: Lecture by Lorraine Aragon
Middle: Linda McIntosh talk
Bottom: Village Levokisu, Northwest Alor Subdistrict, Alor Regency, NTT, Indonesia. Making traditional candles from candle nut, raw cotton, and turmeric. These candles are placed on relatives' graves just before the End of Ramadan

In 2023, Bernhard Bart established a new brand for his songket weaving workshop. It is now called **Songket Bernhard Bart**. Despite this name change, the workshop maintains the same goal of producing high-quality traditional Minangkabau songket. In order to recreate the intricate pattern, Bernhard adapted the string heddle pattern recording system that is found in Lao looms. For a glimpse of this loom, please see [this Youtube video](#).

July 3-5. **Creative Conservation Initiatives: Collective Approaches for Material Culture and Living Heritage**, the *6th Asia Pacific Tropical Climate Conservation Art Research Network Conference (APTCCARN 6)* in Bali, organized by Saiful Bakhri of Institut Konservasi and his team, in collaboration with the Grimwade Centre for Cultural Materials Conservation. The three-day event includes lectures and visits to seven heritage sites across Bali.

October 22-26. **Membrane Metal Threads and Deteriorated Silk: The Conservation Treatment of a Unique 13th–14th Century Aumônière from the Cathedral of Como, Italy**, a talk by Kristal Hale during the 14th North American Textile Conservation (NATCC) conference. The aumônière was studied and conserved as part of her master thesis at the Abegg-Stiftung in Switzerland, which she has subsequently published in [an article](#).

October 15-19. **Echoes and Fragments, Reconstructing the Oldest Known Batik from Indonesia**, a talk by Christopher Buckley during the 7th Symposium of International Association for the Study of Silk Road Textiles (IASSRT 7) in Norwich-London, UK. This talk is based on a paper he co-authored with Sandra Sardjono titled, "[A 700-years old blue-and-white batik from Indonesia](#)"

Top: Bernhard Bart's Season's Greeting
Middle: Saiful Bakhri introducing one of the hosts at Cush Cush gallery in Denpasar.
Bottom: Kristal Hale at NATCC conference



Received donations/ grants

Thank you to the following donors for their financial and in-kind support in 2023. This year, we received an additional matching fund for cash donations of up to \$50,000, which has allowed us to make a significant contribution to our Endowment Fund (see p.21).

A heartfelt thanks to Kathleen Mangan, the executor of the Paul J. Smith Estate, for generously providing a \$25,000 grant to support the utilization of the textiles gift from the Estate (see p.15).

Government Grant

US Embassy Jakarta

Organizations

- American Institute of Indonesian Studies
- British Museum EMKP Grant
- Chemistry Wealth Management
- China National Silk Museum
- Cintasan Giving
- Knowing and Giving Fund
- META/Facebook
- New Place Fund
- Pacific Bridge Venture
- Paul J. Smith Estate
- Paypal Giving Fund

We are honored to have your trust! Thank you for your heartfelt gifts. We would not have been able to carry on our work in 2023 without your support.

Private Individuals

- Michael Abbot
- Bernhard Bart & Erika Dubler
- Christopher Buckley
- Mark Chemtob
- Joel Confino
- Mary Connors
- Alex Michael Corey
- Richard & Bonnie Corwin
- Vickie Elson
- Tina De Vries
- Craig Diamond
- Justin Fabish, in honor of Joseph Fabish
- Ray Furse
- Christine Giuntini
- Dale Gluckman
- Kristal Hale
- Fleur Hampton
- Hollis Hampton
- John Hunter
- Martha Johnston in honor of Rodger Dashow
- Ellin Klor
- Hok Pui Leung & Sally Yu Leung
- Kathleen Mangan
- Andres Moraga
- Thomas Murray in honor of Rodger Dashow
- Beverly Payeff-Masey in memory of Gregory John Szok and Susanna Ellen Szok
- Leonard Pitt
- Guido Plum
- Sandra Sardjono
- Jill & Martin Scott in honor of Rodger Dashow
- Rita Seale
- Elizabeth Silver-schack
- Grace Wahyuni
- Linda Winn
- David Whitman
- Itie Van Hout
- Weihua Yan

TPF’s charitable contributions

Scholars’s Grant

We supported Absari Hanifah, textile conservator of the Museum Batik Indonesia, to attend the 6th APTCCARN (Asia Pacific Tropical Climate Conservation Art Research Network) conference in Bali in July 2023. This conference was organized by Institut Konservasi and the Grimwade Centre for Cultural Materials Conservation.

Museum Batik Indonesia

As part of our Textile Forward program, we donated a blue-and-white batik sarita from Toraja, Sulawesi, to the Museum Batik Indonesia in Taman Mini Indonesia Indah, Jakarta, in August 2023. This donation was significant as the museum did not previously have an example of a real sarita. It also opened up opportunities for future collaborations, potentially involving the return of more textiles to the museum. The movement to repatriate cultural artifacts to their countries of origin is gaining momentum both in the US and internationally. For more images of the sarita, see this [instagram post](#).



Museum Batik Indonesia main gallery



Absa Hinafah (left) with Saiful Bakhri, president of Institut Konservasi during APTCCARN 6

Tewuni Rai Weavers Cooperative

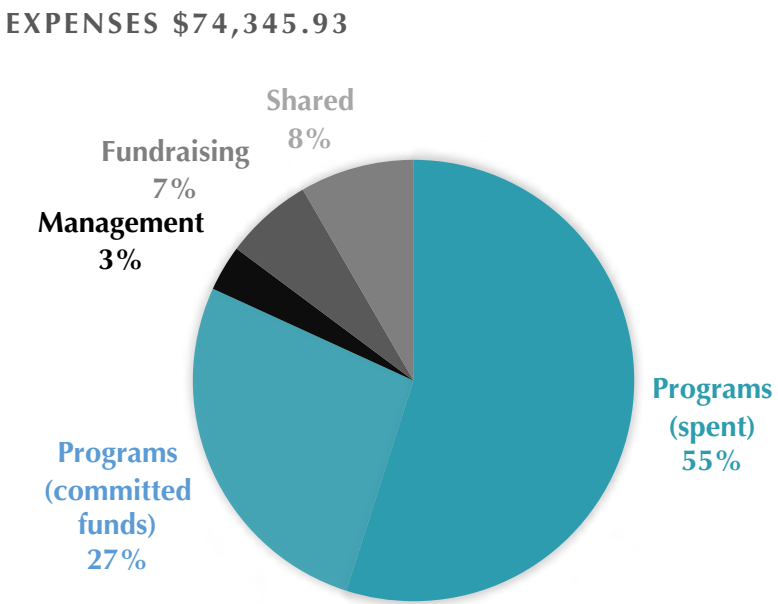
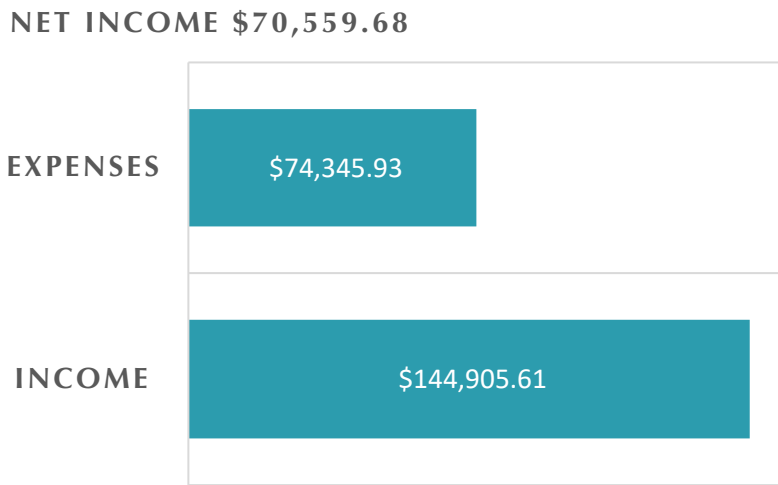
We donated half of the proceeds from the children’s book, “Mea and the Palm Flowers,” to the Tewuni Rai weaver’s organization in Savu island, Indonesia. We created this book in 2021 with the help of Geneviève Duggan and Ice Dara of Tewuni Rai. You can help Tewuni Rai by purchasing this book at [Amazon](#).



Giving of the sarita textile at the Museum Batik.

Financial summary

2023



No officer receives a salary.

Management, Fundraising, and Shared Costs include fees for an accountant, software subscriptions, iCloud storage, website hosting and maintenance, and administrative assistance.

Programs (committed funds) is a portion of received grants for Programs cost that have not yet been distributed.



Silk weft ikat from Bangka island, east of Sumatra, Indonesia. Gift of Beverly Payeff-Masey in memory of Gregory John Szok and Susanna Ellen Szok.



Half a man's cloth (hinggi) from East Sumba, Indonesia. Gift of Dale Gluckman.

Endowment fund

In 2022, we officially started an Endowment Fund with the facilitation of one of our Board Members. Since then, **the fund has grown to around \$165,000**. Our goal is to reach \$500,000 by 2025 on our 7th anniversary.

This Fund is earmarked to eventually cover the basic running expenses, such as website and software, and office expenses, which the board members now fund on a case-by-case basis. Covering these costs through the Endowment will enable us to focus future donations on specific projects and provide greater organizational financial stability.

We have accomplished many projects on a modest budget, mainly by managing costs and overheads carefully, doing work in-house, and with the kind assistance of research associates and volunteers. We intend to continue this approach in the future.

How you can donate

Tracing Patterns Foundation is a 501(c)(3) non-profit cultural organization. We are a public charity, and donations are our most important form of support.

Tax credits are available for donors in the United States. The credits apply both to monetary and in-kind donations.

You can make a donation using Credit Cards or Paypal via [our website](#) or by sending a check.

We also accept donations of stocks or other form of securities. Please contact sandra.sard-jono@tracingpatterns.org.