

A Visual Survey of
Craft History

***Global Traditions &
Technological
Innovations
in Clay, Fiber,
Glass, Metal,
& Wood***

***Volume III: Island Nations
Indonesia, Japan, & Oceania***

Carol Ventura

A Visual Survey of Craft History:

Global Traditions and Technological Innovations in Clay, Fiber, Glass, Metal, and Wood

**Volume III: Island Nations
Indonesia, Japan, and Oceania**

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Cover: *Gilded Gangsa* instrument frames at Sidha Karya, Banjar, Bali, Indonesia, Carol Ventura, 2007, Figure 6.9j.

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Preface

Crafts have played an important role in world history. Over millennia, the search for raw materials, merchandise, and markets has sparked military campaigns, alliances, conquests, and trade networks that built and destroyed empires. For example, the great expense of importing silk and porcelain from Asia enticed Europeans to find better trade routes, resulting in the “discovery” and colonization of the Americas and elsewhere.

We stand on the shoulders of the men and women who appropriated, adapted, and developed the products that changed lives and fortunes over the centuries. The Renaissance was financed in large part by the luxury fabrics woven in Florence. The Industrial Revolution had a tremendous impact on society since all furnishings, clothing, and accessories had been laboriously made by hand before mechanized production. Some types of manufacture are still time consuming and expensive, though, so sweatshops and child labor persist. Machines decreased hand labor, but thanks to increased factory production, many craftspeople may now choose to make utilitarian ware or one-of-a-kind non-functional pieces or both.

This visual overview will introduce and deepen your appreciation of clay, fiber, glass, metal, and wood crafts through time with a focus on who, what, where, when, and how. Hundreds of iconic and innovative examples from around the world demonstrate how craft media evolved in the Americas, Europe, Asia, Africa, and Oceania. References in the bibliography, museum websites, and other internet resources lead to more in-depth knowledge about the cultures and media presented.

The book was divided into volumes because the photographs made the digital files too large to convert into an eBook. As a survey, much was excluded, but great effort was made to present a variety of the most innovative and influential masterpieces from around the world. Numerous sidebars in each chapter focus on craft techniques associated with the examples. The words in the glossary are highlighted with bold text the first time they appear in each volume.

The five media are not represented in every chapter nor in consistent order, but the progression is logical because many styles build on tradition

or are inspired by another medium or technical innovation. Several figures represent more than one medium. For instance, ceramic figurines that depict clothed people illustrate both clothing and ceramics. Paintings and sculptures that depict clothing, jewelry, and/or furniture establish context and show examples when few survive.

How did I become interested in this topic? Along with her other talents, my mother sewed, knitted, crocheted, and made slip-cast pottery. In addition to his military career, my father tinkered with electronics, automobiles, plumbing, and carpentry. Between them, my parents could do just about anything. The Navy relocated our family every few years around the United States and Europe, and we traveled every summer to museums and factories to discover new things and see how they were made. My love of travel and manufacturing continues to this day. Most of the photographs in the sidebars were taken on my journeys to Africa, Europe, Asia, and the Americas. The best way to learn is to teach, but this project has taught me that to really understand relationships, influences, and the evolution of ideas, write a book!

I would like to acknowledge and thank Fulbright, Fulbright-Hays, the National Endowment for the Humanities, the Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities, Smithsonian National Museum of American Art, the US Department of State, and Tennessee Technological University for their support. I would especially like to thank the museums who shared their photographs, Luke Anderson, Noreen Grisolano, Linda Pastryk, and the many other friends and craftspeople who made this free eBook possible.

Chapter 6: Indonesia, Japan, and Oceania

Indonesia



Indonesia https://www.welt-atlas.de/map_of_indonesia_6-172

The Equator runs through the island nation of Indonesia, the 4th most populated country in the world. Islam, Buddhism, Hinduism, Christianity, and several crafts, including **batik** (Figure 6.1) and **ikat** (Figure 6.6), were introduced by Indian traders centuries ago. The 17,508 islands were collectively known as the Dutch East Indies until gaining independence in the late 1940s.

Colorful handmade **fabric** is still worn wrapped around the lower body, upper torso and / or head on ceremonial occasions in Indonesia (Figure 6.4a). Although modern clothing is gaining popularity in everyday life, many continue to wrap a **sarong** around their lower torso but pair it with a shirt made of ikat, batik, or industrially printed fabrics that mimic handwoven and dyed **textiles**.

The blue, cream, and black batik sarong in Figure 6.1 features alternating diagonal bands of chrysanthemums and a slightly altered traditional motif (in the cream-colored band) so that it could be worn by nonaristocrats. The left side includes art nouveau and Japanese inspired bamboo, white lilies, birds, butterflies, and small flowers on a dark blue ground. Smaller lilies line the lower edge and other tiny flowers run along the upper edge. This cloth was designed to be worn by an older woman. The subdued colors and chrysanthemums, which flower in autumn, are suitable for this time of life. The white lilies symbolize purity and devotion.



Figure 6.1 Lien Metzelaar (Indonesian, 1850-1920), *Woman's Sarong (Sarung Dlorong)*, Hand-drawn **wax resist (batik)** on machine-woven cotton, natural dyes, 41 1/2 x 83 in / 105.41 x 210.82 cm, Pekalongan, Java, Indonesia, ca. 1890 (© Los Angeles County Museum of Art, Inger McCabe Elliott Collection).

<https://collections.lacma.org/node/172281>

Batik is a popular **wax resist** process. In Java, Indonesia, it was traditionally only done by court ladies for palace attire but now is widely produced. While certain motifs were at one time reserved for royalty, today these "forbidden" motifs are available to everyone.

Bees wax and tree resin are the main ingredients of the resist, but in Java, as many as five other components are combined to produce three types of wax. One is utilized for drawing the principal lines and filling them in, another is for covering large areas that will remain white, and a third covers blue-dyed areas. Wax is only put on one side of thin cloth but must be applied to both sides of less absorbent fabric.

With the time-consuming tulis technique, cloth is placed over a pattern on a slanted glass-topped table (lit from below) to trace images onto the fabric with a pencil (Figure 6.2a). Next, a **canting** (pronounced “chanting”) tool is dipped into hot wax to fill the receptacle (Figure 6.2b), then run over the pencil lines (Figure 6.2c). Clogged hot wax can be blown out of the small, hot application tube (Figure 6.2d). Wax is applied to dyed areas to protect that color during the next dye bath (Figure 6.2e).



Figure 6.2a The pattern is traced on onto white cloth with a pencil at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2b Dipping canting tool into hot wax at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2c Applying hot wax with canting tool over pencil lines at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2d Unclogging a canting tool by blowing into the tube at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2e Applying hot wax to a dyed cloth with a canting tool at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).

To apply wax more quickly with a **copper cap** (pronounced “chop”) (Figure 6.2f), a section of white cloth is placed on a padded waterproof table (Figure 6.2g), and the bottom of the cap is dipped into hot wax (Figure 6.2h), carefully positioned, then firmly pressed down (Figures 6.2i and 6.2j).



Figure 6.2f Pair of metal caps used to **stamp** the same pattern on the front and back of thick cloth. The wire sticking out on the far left of the left cap helps to correctly position the cap on the cloth at Batik Indah in Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2g The next section of white cloth to stamp is laid onto a padded, water-proof table at Galeri Batik Kuno Dinar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2h Dipping cap into hot wax at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2i Positioning cap on cloth at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2j Pressing down the cap to print wax onto cloth at Galeri Batik Kuno Danar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).

After waxing, the cloth is submerged into cold water dye in a rectangular, shallow vat (Figure 6.2k), then air-dried (Figure 6.2l). Only soga brown and indigo blue were used in the past, but today a rainbow of colors is popular. To add another color to the fabric, more wax is applied (Figure 6.2e), the cloth is dyed another color, then air-dried. Wax is sometimes scraped off small areas before dyeing a darker color (Figure 6.2m).



Figure 6.2k Dyeing waxed cloth in a rectangular shallow vat at Batik Plentong, Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2l Air drying waxed, dyed cloth at Galeri Batik Kuno Dinar Hadi, Surakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2m Scraping wax off small areas that will be dyed another color at Batik Plentong, Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).

After dyeing, the cloth is submerged in boiling water to remove the wax (Figure 6.2n), then hung to dry (Figure 6.2o).

<https://www.carolventura.com/BatikJavaBali.htm>



Figure 6.2n Removing wax from cloth in boiling water at Batik Indah, Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.2o Finished **batik** indigo blue on white cloth air-drying at Batik Indah, Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).

A woman would have draped the **songket** in Figure 6.3 over her shoulder or she could have wrapped it around her waist as seen in Figure 6.4. The **weft ikat** pattern in the center is surrounded by metallic songket brocade.



Figure 6.3 *Woman's Ceremonial Shoulder or Waist Cloth (Kain Limar; Kain Songket)*, resist-dyed **silk** (weft ikat) with metallic **supplementary weft brocading** (songket), 35 ¼ x 35 in / 89.54 x 88.9 cm, South Sumatra, Palembang region, Indonesia, ca 1900-1925 (© Los Angeles County Museum of Art, Gift of Mr. and Mrs. Thomas Riach).

<https://collections.lacma.org/node/170656>

Royalty and the upper classes wear songket brocade during weddings and other important occasions. In the past it was hand woven with imported silk, **gold**, and **silver** threads. Today songket is brocaded with synthetic gold

thread on a **cotton** ground. The bride in Figure 6.4 is wearing songket around her upper and lower torso. The groom wears it as a headwrap and around his lower body. They both hold songket in their hands.



Figure 6.4a A bride and groom dressed in songket during their wedding in Ubud, Bali, Indonesia (photographs by Carol Ventura, 2007).

As in the past, songket is still woven today on a body-tensioned **loom** (Figure 6.4b). The imagery, color, and manner worn communicate on many levels since motifs represent fertility, protection, hospitality, purity, courtesy, and good luck. Green, red, and yellow are worn by widows looking for a new husband.

The **warp** of the Balinese body-tensioned loom is stretched between a wooden structure and a **carved** wooden support that rests against the weaver's back (the ends are tied to the bottom warp bar). The weaver adjusts the tension by leaning forward or backward while pressing her feet against the front brace. She inserts supplementary weft then moves

forward to change the **shed** by lifting one of many **heddle** rods (Figure 6.4d), inserts the polished wooden beater to better open the shed, passes through a bamboo **shuttle** filled with weft, leans back to change the shed, then forces the weft down with the beater. The hollow bamboo shed roll contains bells that jingle as **weaving** progresses.
<https://www.carolventura.com/Songket.htm>



Figure 6.4b Supplementary metallic weft is inserted in Sideman, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.4c The shed is changed by pulling up a string heddle rod and then the beater is inserted to help open the shed in Sideman, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.4d The shed is changed again by releasing the tension by moving slightly forward while pulling up the next string heddle rod (photographs by Carol Ventura, 2007).

Ikat and double ikat (woven with resist dyed warp and resist dyed weft) are woven on body-tensioned looms (Figure 6.5f), while weft ikat yardage is produced on foot-looms in Bali (Figure 6.5e).

The ikat process is similar to what is done in India (Figure 5.36). In Bali, weft is measured on a rotating frame (Figure 6.5a), several threads at a time. The design is transferred onto the threads (Figure 6.5b) from a graphed pattern. The parts of the threads that will resist the dye are bound tightly with plastic (Figure 6.5c). The weft is dyed, air-dried, then some of the binding is removed (Figure 6.5d) so that it may be dyed with another color.



Figure 6.5a Measuring weft on a rotating frame at Pelangi in Sideman, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.5b Following a graphed pattern to precisely mark weft bundles at Pertenunan Berdikari Handwoven Cloth Factory in Singaraja, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.5c Tying thread bundles at Pertenunan Berdikari Handwoven Cloth Factory in Singaraja, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.5d Removing the binding from dyed thread bundles at Pelangi in Sideman, Bali, Indonesia; (photograph by Carol Ventura, 2007).



Figure 6.5e **Weft ikat** woven on a **foot loom** at the Pertenunan Berdikari Handwoven Cloth Factory in Singaraja, Bali, Indonesia (photograph by Carol Ventura, 2007).

Geringsing is double ikat cotton cloth woven on a body-tensioned loom in Tenganan, Bali. Both the warp and weft are dyed before being woven and must be carefully adjusted while weaving to create the correct pattern. The dyes are made from local roots, tree bark, fruit, and leaves.

To weave Geringsing, the weaver moves forward and raises the heddle to form a shed. The beater is inserted and turned to make the shed larger, then the weft is passed through. The weaver moves back, beats down the weft, then adjusts the weft with a pick to assure correct alignment (Figure 6.5g). Notice how the warp wraps around the upper and lower beams, forming a tube. <https://www.carolventura.com/ikat.htm>



Figure 6.5f Using a pick to adjust the warp and weft while weaving double ikat geringsing on a body-tensioned loom in Tenganan, Bali (photograph by Carol Ventura, 2007).



Figure 6.5g Using a pick to adjust the warp and weft while weaving double **ikat** geringsing on a body-tensioned loom in Tenganan, Bali (photograph by Carol Ventura, 2007).

Geringsing is wrapped around the upper body of babies, teenagers, and adults on special occasions to protect them from misfortune. The geringsing in Figure 6.6 includes aerial views of three square temples, each with four large triangular spears pointing outwards, representing the scorpions that protect the temple walls.



Figure 6.6 *Sacred Textile [Geringsing Wayang]*, handspun cotton, double **ikat**, 18 ½ x 80 in / 47 x 203 cm, Tenganan, Bali, Indonesia, 19th century (© National Gallery of Australia, Canberra, acquired through gift and purchase from the Collection of Robert J Holmgren and Anita E Spertus, New York 2000, 2000.750). <https://searchthecollection.nga.gov.au/object/27880>

A kris is an Indonesian double-edged weapon worn for protection with traditional attire while dancing (Figure 6.7a) and during ceremonies. It was originally made by pattern welding local **iron** and meteoric (natural **alloy** of iron and nickel) materials. Today **blacksmiths** layer and combine light and dark colored metals to **forge** straight and undulating (Figure 6.8) blades. It is often worn on the back, stuck into the sash, as seen in Figure 6.7b. A woman's kris is shorter than a man's blade.



Figure 6.7a Barong dance with kris-bearing dancers in Ubud, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.7b Palace guard with a sheathed kris and a batik sarong and headpiece in Yogyakarta, Java, Indonesia (photograph by Carol Ventura, 2007).

Although originally crafted in the Palace, today they are produced in private workshops with locally mined iron and nickel. Although the craft was traditionally passed down from father to son, today it is often taught to unrelated apprentices.

To make a kris, soft iron, nickel, hard iron, nickel, and soft iron are stacked, superheated, then forge welded together to form a layered billet (Figure 6.7c). **Forge welding** involves heating two or more **fluxed** pieces of metal, then hammering them together until they bond (without **solder**).

The billet is hammered flat, cut in two along its length, then forge welded together over and over until a multilayered billet is produced (Figure 6.7d). The metals that compose the billet contrast in color. Twisting or punching the billet, hammering it flat, then filing it smooth creates patterns. The edge of the forged blade is ground, then cleaned with lemon and soap. The sheath is produced in a different workshop.

<https://www.carolventura.com/kris.htm>



Figure 6.7c Partial forge welded billet at Meteor workshop in Solo, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.7d Striking the billet while it's hot at Meteor workshop in Solo, Java, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.7e Agustinas Daliman unsheathes a finished kris at his Meteor workshop in Solo, Java, Indonesia (photograph by Carol Ventura, 2007).

The blade of the *Kris* in Figure 6.8 has nine curves and is inlaid with a gold snake (the powerful naga sasa) and foliage. Diamonds are set into the snake's eyes and crown and more diamonds run along the mount of the hilt.



Figure 6.8 *Naga sakra 9 luk (Crowned Naga with Nine Curves) Kris*, forged iron and nickel, wood, gold, diamonds, and **gilding**, 18 7/8 in / 48 cm, Surakarta, Java, Indonesia, before 1852 (National Museum of Ethnology, Leyden, the Netherlands, CC0).

<https://hdl.handle.net/20.500.11840/201393>

Gamelan is an Indonesian ensemble of percussion, stringed, and wind instruments (Figure 6.10) that dates to the 3rd century in Java and Bali. Gamelan means “to strike” in Indonesian, appropriate since the traditional ensemble is composed mostly of percussion instruments struck with mallets and the hands. The distinctive music accompanies performances (Figures 6.9a and 6.9b) and ceremonies.

<https://www.carolventura.com/gamelan.htm>



Figure 6.9a Stringed rebab and percussion gangsas accompany dancers in Ubud, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9b A bonang musician in Ubud, Bali, Indonesia (photograph by Carol Ventura, 2007).

The instruments are still made and played in Java and Bali today. To make one of the long, metal keys of a gangsa instrument, **brass** is heated until red hot (Figure 6.9c), then removed from the fire and hammered (Figures 6.9d and 6.9e), reheated and hammered, over and over until it has been forged into the proper shape. The keys are cleaned up with a grinder, tuned with files (Figures 6.9f and 6.9g), then set above resonators in wooden frames carved and painted by other specialists (Figure 6.9h, 6.9i, and 6.9j).



Figure 6.9c Heating a gangsa key at Gong Yudha, Tihingan, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9d Hammering a hot brass gangsa key at Gong Yudha, Tihingan, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9e Forging a red-hot brass gangsa key at Gong Yudha, Tihingan, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9f Fine tuning brass gangsa keys at Sidha Karya, Banjar, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9g Fine tuning brass bonangs (small metal gongs) at Sidha Karya, Banjar, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9h Unfinished Gangsa instrument frames at Sidha Karya, Banjar, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9i In-process gangsa instrument frames at Sidha Karya, Banjar, Bali, Indonesia (photograph by Carol Ventura, 2007).



Figure 6.9j *Gilded Gangsa* instrument frames at Sidha Karya, Banjar, Bali, Indonesia (photograph by Carol Ventura, 2007).

The impressive Kraton Palace gamelan in Figure 6.10 includes an extensive array of instruments.



Figure 6.10 *Gamelan* in the Kraton Palace, Yogyakarta, Java, Indonesia (photographs by Carol Ventura, 2007).

Masks play critical roles in performances (Figure 6.7a) and ceremonies in Bali. They are carved from fine-grained native woods with locally made tools. The basic shape (Figure 6.11a) is roughed out with an ax, then chisels and knives refine the contours and facial features (Figures 6.11b, 6.11c, and 6.11d). The mask is sanded and painted (Figure 6.11e) several times to produce the bright, expressive faces (Figure 6.11f). Apprentices learn the craft from a master. <https://www.carolventura.com/woodcarving.htm>



Figure 6.11a Roughed out blank at I Wayan Tangguh Mask Studio in Gianyar, Bali, Indonesia, 2007 (photograph by Carol Ventura, 2007).

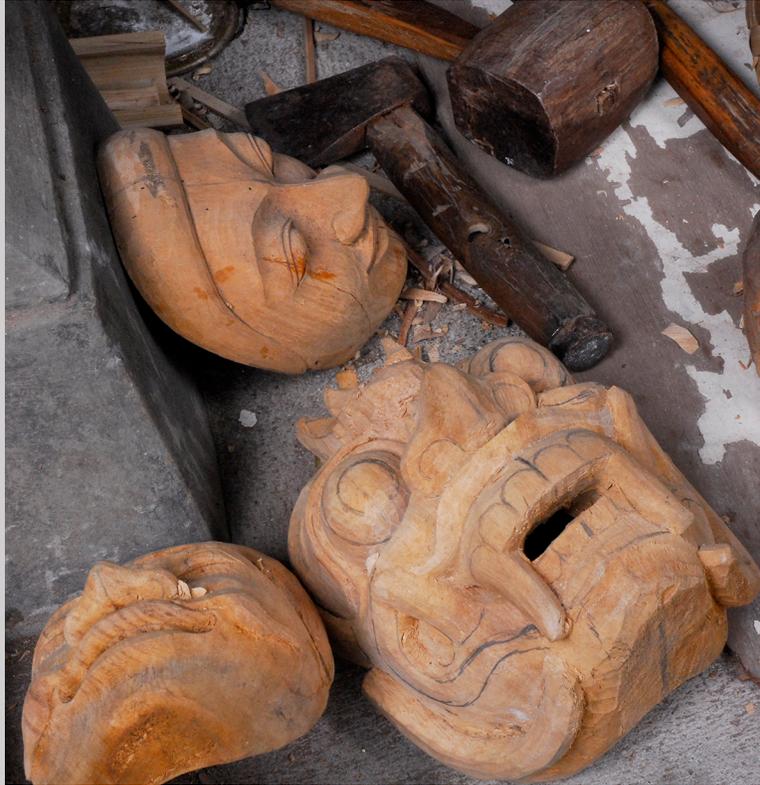


Figure 6.11b Unfinished masks at I Wayan Tangguh Mask Studio in Gianyar, Bali, Indonesia, 2007 (photograph by Carol Ventura, 2007).



Figure 6.11c Unfinished mask with locally made carving tools at I Wayan Tangguh Mask Studio in Gianyar, Bali, Indonesia, 2007 (photograph by Carol Ventura, 2007).



Figure 6.11d An apprentice carves a mask at I Wayan Tangguh Mask Studio, Gianyar, Bali, Indonesia, 2007 (photograph by Carol Ventura, 2007).



Figure 6.11e An apprentice sands a primed wooden mask at I Wayan Tangguh Mask Studio, Gianyar, Bali, Indonesia, 2007 (photograph by Carol Ventura, 2007).



Figure 6.11f Unfinished and finished masks at I Wayan Tangguh Mask Studio, Gianyar, Bali, Indonesia, 2007 (Carol Ventura Collection, photograph by Carol Ventura, 2007).

The *Mask* in Figure 6.12 is very similar to those still produced today in Bali. The smiling, wide-eyed expression mimics those of traditional Balinese performers (Figure 6.9a).



Figure 6.12 I Wayan Patere (Indonesian, ca. 1900-1935), *Mask*, painted carved wood, 7 x 5 x 3 ¼ in / 17.8 x 12.7 x 8.3 cm, 1936 Bali, Indonesia (Asian Art Museum, Vicki Baum Bali Collection; Gift of Wolfgang Lert and Ruth Clark Lert). <https://searchcollection.asianart.org/objects/12359/mask>

Japan



Japan <https://www.guideoftheworld.com/japan-map.html>

Ceramic production was probably introduced into Japan by nomadic hunter-gatherers from the Asian mainland. The first culture to emerge on the islands was Jomon (ca. 10,000-400 BCE), which means “cord pattern” in Japanese, named for the decorations on the uniquely-styled clay vessels they hand built and pit **fired**. The vessel in Figure 6.13 is typical of the Middle Jomon Period (ca. 2500-1500 BCE).



Figure 6.13 *Flame-Rimmed Deep Bowl (kaen doki)*, earthenware with cord marked and incised decoration, 13 in / 33 cm high, Japan, Middle Jomon Period, 3500-2500 BCE (The Metropolitan Museum of Art, New York, Gift of Florence and Herbert Irving, 1992, CC0).

<https://www.metmuseum.org/art/collection/search/44905>

The anagama **kiln** was introduced to Japan from Korea in the 5th century CE. Built into the slope of a hill, it is inspired by the Chinese dragon kiln but does not have side stoking ports. Originally buried completely underground in the sides of mountains, modern anagamas are only partially underground. **Firing** usually takes three to four days and requires two to three hundred (16 x 16 in / 40.64 x 40.64 cm diameter) bundles of red pine or oak.



Figure 6.14a Outside an anagama kiln looking towards the chimney, Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).

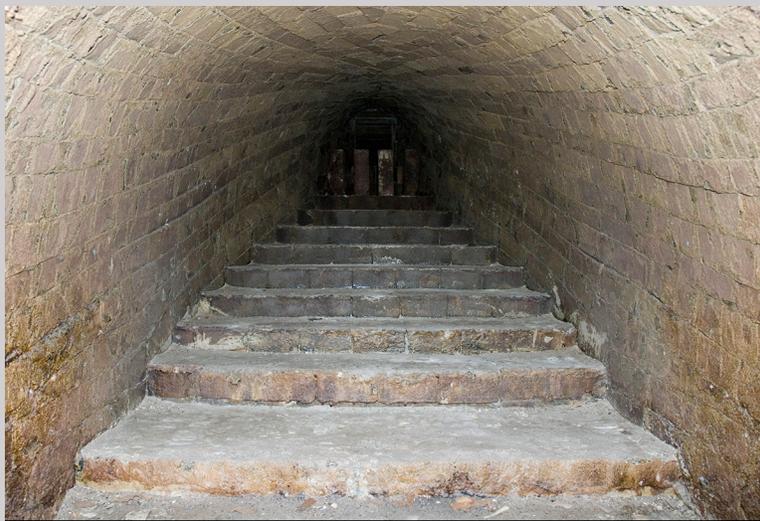


Figure 6.14b Inside an anagama kiln looking towards the chimney, Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).

Potters in Shigaraki, one of six ancient Japanese ceramic centers, began to use the anagama kiln (Figure 6.14) during the Kamakura Period

(ca. 1155-1336) to produce large, rustic storage vessels like the **coil built Storage Jar** in Figure 6.15. The orange color is from the high iron content of the clay and the **glaze** was produced by ashes that settled on the shoulder and melted during firing. The natural beauty of Shigaraki **pottery** has attracted devotees of the tea ceremony since the 16th century.



Figure 6.15 *Storage Jar*, coil-built **stoneware** with natural ash glaze, 19 ½ in / 49.5 cm high, Shigaraki, Japan, Muromachi Period (1392-1573), 14th-15th century (The Metropolitan Museum of Art, New York, The Harry G. C. Packard Collection of Asian Art, Gift of Harry G. C. Packard, and Purchase, Fletcher, Rogers, Harris Brisbane Dick, and Louis V. Bell Funds, Joseph Pulitzer Bequest, and The Annenberg Fund Inc. Gift, 1975, CC0).

<https://www.metmuseum.org/art/collection/search/44637>

The noborigama (a multi-chamber climbing kiln with stoking holes in each chamber) replaced the anagama during the Momoyama period (ca.1573-1615). The noborigama (Figures 6.16a through 6.16d) produced a large volume of work decorated with a variety of glazes. Many early

noborigamas were partially underground and had up to twelve chambers; today they are limited to five. It takes four to five hundred bundles of wood and four to five days to fire the noborigama; three days of stoking the initial main combustion chamber and two days stoking each firing chamber, moving up the slope to the next chamber after the previous one reaches temperature.

The increased cost of wood and changes in environmental law in 1971 shut down many noborigamas, forcing potters to use gas and electric kilns. Some masters began to use the wood-fired anagama again in an effort to recreate works similar to those made during the Muromachi (ca.1333-1573) and Momoyama (1573-1615) periods. Old kilns were studied because no documentation existed. Modern anagamas and noborigamas are often fired with gas or oil until the temperature reaches 1650°F / 900°C, then wood is used to bring the kiln to the final temperature.



Figure 6.16a Wood fired Noborigama kiln at the Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).



Figure 6.16b Noborigama kiln side doors at the Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).



Figure 6.16c Noborigama kiln chamber at the Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).



Figure 6.16d How wood would be stoked into a chamber of the noborigama kiln at the Shigaraki Ceramic Cultural Park, Japan (photograph by Carol Ventura, 2006).

Appreciation of imperfections is one of the key features of the Japanese **wabi-sabi** aesthetic. Hand-built and wheel-thrown trays, dishes, water jars, and tea bowls were often altered to make them irregular in shape, color and surface texture to satisfy this preference.

The artist-potter, Ogata Kenzan (1663-1743), loosely painted calligraphy, plants, and birds onto paper and clay during the Edo Period (ca. 1615-1868). He often collaborated with his brother, Ogata Korin (1658–1716). The glazed *Tray* in Figure 6.17 is a typical example of his work. Kenzan painted chrysanthemums and a poem over a cream-colored glaze on the inside. A blue floral pattern decorates the short, outer wall.



Figure 6.17 Ogata Kenzan, *Tray*, glazed stoneware, 1 ½ x 8 7/8 x 9 ¾ in / 3.8 x 22.5 x 24.8 cm, Japan, ca. 1720 (The Metropolitan Museum of Art, New York, The Howard Mansfield Collection, Gift of Howard Mansfield, 1936, CC0). <https://www.metmuseum.org/art/collection/search/63314>

The Japanese **porcelain** industry began in 1616 when **kaolin** was discovered near Arita on the island of Kyushu. The first pieces were inspired by Chinese **underglaze** blue and white ware, but the Japanese soon added bright **overglaze** colors, like reds, greens, and gold, with touches of actual **gilding** to their palette. Subject matter derived from the Japanese appreciation of nature, so it included mainly plants, animals, and humans, with abstract details. The Dutch East India Company began exporting Japanese porcelain to Europe in the 17th century. The West calls the brightly colored porcelain Imari ware, after the name of the port from where it was shipped. The *Plate* in Figure 6.18 represents a characteristic example of Imari ware, which is typically polychrome and very decorative.



Figure 6.18 *Plate with a Vase of Flowers*, pierced glazed and gilded porcelain, 10 ¼ in / 26 cm diameter, Imari Ware, Hizen, Japan, ca. 1770 (The Metropolitan Museum of Art, New York, The Hans Syz Collection, Gift of Stephan B. Syz and John D. Syz, 1995, CC0).

<https://www.metmuseum.org/art/collection/search/208252>

Influences from the mechanized industries of the United States and Europe inspired Japan to modernize during the mid-19th through the early 20th centuries. Machine-made objects became more available to the average Japanese consumer. In response, Japanese intellectuals and artisans who were aware of the British Arts and Crafts movement, sought to preserve Japan's craft objects and techniques. This movement is called Mingei, "art" or "craft," "of the people."

Shoji Hamada (1894-1978; Figure 6.19) was a leading Mingei **ceramist**. He and the English potter, Bernard Leach (1887-1979; Figure 12.37), traveled through America and Europe, inspiring Western potters to embrace Eastern aesthetics and ceramic production techniques.



Figure 6.19 Shoji Hamada (1894 – 1978), *Vase*, thrown stoneware with **wax resist** decoration against a thinly glazed brown ground, 15 ¼ x 7 in / 38.7 x 17.8 cm, Mashiko, Japan, 1931 (Victoria and Albert Museum, Given by the Contemporary Art Society).

<https://collections.vam.ac.uk/item/O23794/vase-hamada-shoji/>

Clothing denotes status, gender, and occupation in many societies. The best-known Japanese garment is the kimono, which translates to “a thing to wear.” This garment is thought to have originated during the Heian Period (ca. 794-1192) and developed over time. By the 19th century, the kimono, as recognized today, had its loose rectangular torso, rectangular openings for arms, and sash for the waist (obi). Traditionally worn layered, its owner carefully chose color relationships, imagery and textures, to express identity and stages in life. White cranes, cherry blossoms, peonies, and animal motifs continue to be very popular. Metallic threads and lustrous unspun and spun silk are often **embroidered** with a variety of stitches to add texture and visual interest to the fabric (Figure 6.21). Although demand for this type of clothing has decreased over the years, Japanese **fiber** artists still produce exquisite, colorful fabric with brocade, resist dyeing (Figures 6.22), clamping (itajime), **ikat**, stenciling (Figure 6.23), and painting techniques.

Shibori (from the Japanese verb “to squeeze”) is a cloth resist-dyeing technique that includes binding, stitching, folding, twisting, or clamping to shield gathered fabric while dyeing. This labor-intensive method has been used to dye patterns on silk in Japan since the 8th century and it is even older in India, where it is called bandhani (Figure 5.30). A variety of **shibori** patterns are possible, depending on how the cloth has been secured and dyed. After steaming the cloth, the threads are removed to reveal a textured pattern where the dye could not penetrate.

<https://www.carolventura.com/Shibori.htm>



Figure 6.20a Tied kanoko shibori before dyeing at the Shibori Museum in Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.20b Kanoko shibori with ties removed after dyeing at the Shibori Museum in Kyoto, Japan (photograph by Carol Ventura, 2006).

The woman's *Overrobe (Uchikake) Kimono* in Figure 6.21 would have been worn by young wealthy women on special occasions, like weddings, during the Edo Period (ca. 1603-1866). It is an incredible example of embroidery and kanoko (fawn design) shibori (Figures 6.20a and 6.20b), which consists of small dot patterns resembling the spots on a baby deer. The auspicious imagery includes colorful fruit, flowers on mandarin orange branches, cranes, and books. The books reflect the rise in publishing and literacy during the Edo period, and the cranes in flight on the white book is auspicious.



Figure 6.21 *Woman's Overrobe (Uchikake) Kimono with Books and Mandarin Orange Branches*, embroidery in silk and metallic thread and kanoko shibori on silk **satin damask**, 70 in / 177.8 cm, Edo Period (1615-1868), early 19th century, Japan (The Metropolitan Museum of Art, Gift of Mr. and Mrs. Earl Morse, 1972, CC0).

<https://www.metmuseum.org/art/collection/search/55960>

The paste-resist **dyed** and embroidered *Long Sleeved Kimono* in Figure 6.22 would have been worn by an unmarried woman on festive occasions. The imperial cart, fans, flowers, pine, bamboo, plums, maple leaves, and chrysanthemums are aristocratic and auspicious symbols. The three crests across the upper back belong to the family that commissioned the garment.



Figure 6.22 *Long Sleeved Kimono (Furisode)*, paste-resist dyed and embroidered silk, 68 ½ x 51 ¼ in / 174 x 130.2 cm, Japan, ca.1912-1935 (Asian Art Museum of San Francisco, Anonymous gift).

<https://searchcollection.asianart.org/objects/14267/long-sleeved-kimono-furisode-with-imperial-cart-aristocra?ctx=6324a98fdbc351b2846f8ad87d9640e8c551b038&idx=0>

Using the 14th century *bingata* technique, the colorful *Kimono* from Okinawa in Figure 6.23 was printed with stencils and bright mineral pigments. This 19th century garment was made when the island was the site of international trade. The short sleeves indicate that it was worn by a married woman. Imagery includes auspicious pine trees, clouds, chrysanthemums and cranes (symbols of longevity and good fortune because this bird is believed to live a thousand years and inhabit the land of the immortals).



Figure 6.23 *Kimono*, **plain weave** cotton with stenciled pines and cranes, 52 x 50 3/8 in / 132 x 128 cm, 1800-1870, Shuri, Japan (Victoria and Albert Museum).

<https://collections.vam.ac.uk/item/O24606/robe/>

Several Japanese fabric dyeing techniques employ reusable mulberry **paper** stencils stiffened with persimmon juice (Figure 6.24a). Fine silk threads reinforce the open areas of katazome stencils (Figure 6.24b).

To begin the katazome process, preshrunk silk is stretched over a wooden board (Figure 6.24c). A stencil is set in place then resist paste (rice flour, bran, and fugitive blue **pigment**) is pushed through the openings with a spatula (Figures 6.24d and 6.24e) twice for good penetration. The stencil is moved, and the process repeated until the entire length has been printed. Dye will not penetrate the stenciled areas. The blue color of the resist makes it easy to see the printed areas and will wash out after the cloth has been dyed. The dye penetrates the fiber, but the pigment does not dissolve; it merely adheres to the surface.



Figure 6.24a Cleaned stencils are hung up to dry, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24b A close look at a katazome stencil reveals the fine woven threads that support the floral motif, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24c Preshrunk silk stretched onto a board, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24d Printing blue resist onto cloth with a katasome stencil, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24e Katazome stencil after printing and spatula Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24f Blue resist stenciled onto silk, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24g Dye painted between resist areas, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24h Finished silk without the temporary blue resist, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).

The stenciled silk is stretched lengthwise with harite—horizontal, wooden clamps tied to posts (Figure 6.24i) or around rollers (Figure 6.24k). The width is held taut with flexible shinshi (thin bamboo) with pins at each end to secure them in place along the **selvedges** (edges) (Figure 6.24i). A soybean sizing (coating) is brushed onto the silk (Figure 6.24i) to stabilize the pigments, then a variety of colorful dyes are painted onto the resist-free areas (Figures 6.24j and 6.24k). The fabric is steamed to set the dyes, then the resist and excess dye are washed off in running water. The dyed fabric is steamed again after it has dried.
<https://www.carolventura.com/katazome.htm>



Figure 6.24i Sizing is brushed onto stretched, resist stenciled silk, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24j Painting stretched stenciled cloth, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).



Figure 6.24k Painting resist stenciled cloth, Kuriyama Koubou, Kyoto, Japan (photograph by Carol Ventura, 2006).

The Myochin family produced armor for Japan's ruling military class as early as the 16th century. The *Samurai Armor* in Figure 6.25, from the late Edo period (ca.1603-1857), is an embellished reproduction of Kamakura period (ca. 1185-1333) armor. This copy represents the type of ceremonial armor produced during the government's national revival of past traditions native to Japan. It was part of a diplomatic gift from Shogun Tokugawa Iemochi (1846-1866) to Queen Victoria, who donated it to the Victoria and Albert Museum.

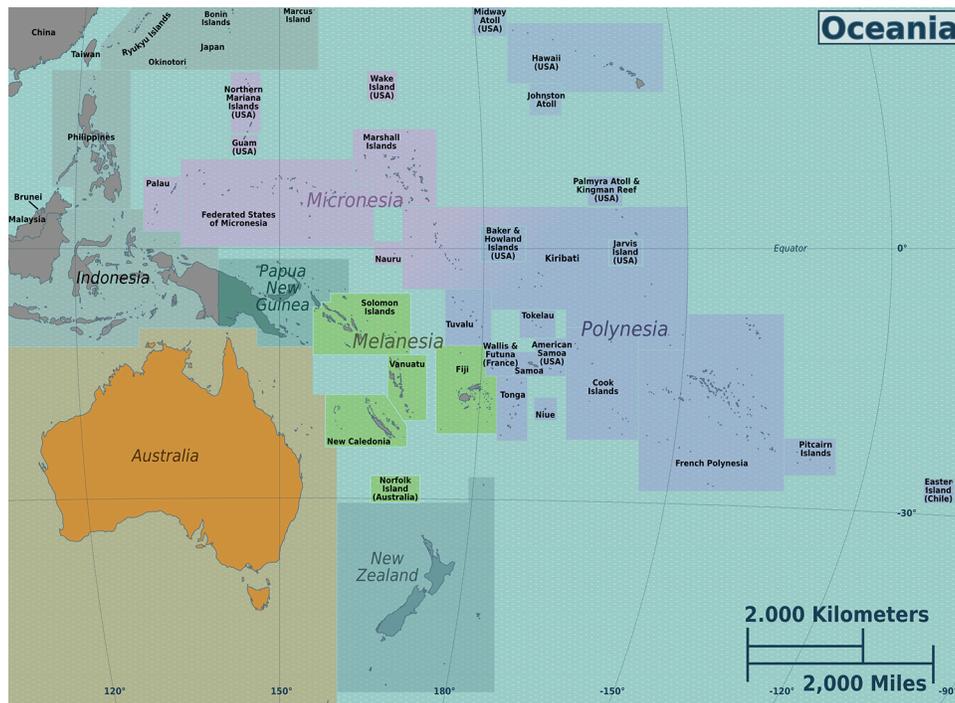
The helmet is signed, "Myochin Mondo Ki no Muneharu," with a date that corresponds to 1859. The iron mask has animal hair whiskers. The rest of the armor includes small gold-lacquered iron and leather plates, silk laces, cords and patterned sleeves, iron chainmail sleeves and leg-guards, a stenciled leather breastplate, shoulder-strap protectors, gilt openwork trimmings, and fur boots.



Figure 6.25 Myochin Muneharu, *Samurai Armor*, silk, iron, and leather, Japan, 57 ½ in / 146 cm high, 1859 (Victoria and Albert Museum, Given by H.M. Queen Victoria).

<https://collections.vam.ac.uk/item/O75791/suit-of-armor-myochin-muneharu/>

Oceania



Oceania map by Peter Fitzgerald, amendments by Joelf - Own work based on the map by TUBS, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=22747062>

Oceania consists of Australia and thousands of islands in the Pacific, including New Zealand, Papua New Guinea, Melanesia, Polynesia, and Micronesia. The aboriginal cultures crafted tools, sculptures, canoes, houses, and cloth from stone, bone, shell, wood, bark, and feathers. Although the styles varied, they shared many similar initiation, food preparation, adornment, and funerary traditions.

Hawaiian Chief Kalaniop'u (c. 1729-1782) gave Captain James Cook (1728-1779) the exquisite, feathered cape in Figure 6.26 and several others as welcome gifts in 1778 during Cook's third voyage exploring the Pacific. This type of garment, called a *kipuka*, was only worn by high-ranking Hawaiians during ceremonies and battles.

Birds were not only valued for their brightly colored feathers, but they also symbolized the heavenly connection of chiefs to the divine. The cape was constructed by sewing colorful feathers to a net made from spun

olona' shrub fiber, beginning at the base and working towards the neck. The bent tips of red and yellow honeyeater bird feathers were secured in alternating triangular patterns along the upper edges while the long red, white, and black tail feathers of other tropical birds and cocks filled the interior. The cape was tied around the wearer's neck with the long olona' fiber cords in the upper corners.

Cook also collected hundreds of other items during his voyages through the Pacific, which have been preserved and form the foundation of many collections.



Figure 6.26 *Feather Cape (Kipuka)*, feathers and olona' fiber, 28 x 55 in / 71 x 140 cm, Hawaiian, ca. 1778-1779 (Australian Museum).

<https://australian.museum/learn/cultures/pacific-collection/hawaiian-feather-cape-presented-to-captain-cook-1778/>

In Samoa, crushed kava root powder is mixed with water in wooden tanoa fai'ava to make a ceremonial drink served during chiefly meetings. This beverage is also drunk informally. Circular and turtle-shaped kava bowls (Figure 6.27) with multiple feet were popular until plastic and enameled metal containers replaced them. Today wooden kava bowls are crafted in many sizes to sell to tourists.



Figure 6.27 *Tanoa Fai'ava (Kava Bowl)*, carved wood with shell inlay, 16 ½ x 17 3/8 x 22 7/8 in / 42 x 18.8 x 58 cm, Samoa, ca. 1800s (Gift of Jenny Kronfeld, 1993, Museum of New Zealand Te Papa Tongarewa, FE010274). <https://collections.tepapa.govt.nz/object/75500>

Hunters around the world have downed their prey with aerodynamic throwing sticks for millennia. The wood is usually harvested from a bent part of a tree, then carved and sometimes decorated. When thrown correctly, the weapons spin through the air while approaching the target.

Asymmetrical and symmetrical throwing sticks are called boomerangs in Australia. The lighter-weight symmetrical style seen in Figure 6.28 returns to the thrower. In addition to hunting, they can be clapped together to produce a rhythmic beat and used as knives, digging sticks, or fire-starters.



Figure 6.28 *Boomerang with Carving of Horse and Cow*, wood (The National Museum of Australia). <https://www.nma.gov.au/defining-moments/resources/earliest-evidence-of-the-boomerang-in-australia>

Meeting houses continue to be the focal point of many communities for large celebrations, funerals, and religious and political meetings. Carved and painted images of male and female ancestors and mythological figures highlight the façade, interior walls, and vaulted ceilings of Maori community centers (Figure 6.29). The building itself symbolizes the body of an ancient ancestor. The ridgepole is the spine, the rafters are the ribs, the gables on the front façade represent outstretched arms, and the face is on the peak of the roof.



Figure 6.29 *Meeting House Interior*, painted carved wood, Maori, in the Auckland War Memorial Museum, New Zealand, 19th century (photograph by Derrick Coetzee, in 2012, CC0, via Wikimedia Commons).

The Latmul *Kawa Rigit Debating Stool* from Papua, New Guinea, in Figure 6.30 was used during formal debates that occurred in the most sacred part of Latmul men's ceremonial houses. Carved from a single piece of wood, it features a prominent ancestor figure decorated with inlaid shell and red and white paint. "Kawa rigit" means "seat of leaves," an appropriate name for a stool made to support a bundle of leaves instead of a person. The debater would strike the seat at the beginning, at each main point, and at the end of his argument.



Figure 6.30 *Debating Stool (Kawa Rigit)*, wood, paint, and shell, 39 1/2 x 17 1/4 x 14 3/4 in / 100.3 x 43.8 x 37.5 cm, Latmul People, Middle Sepik River region, Papua New Guinea, 19th century (The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Anonymous Gift, in memory of Rene d'Harnoncourt, 1968, CC0).

<https://www.metmuseum.org/art/collection/search/311978>

The ceremonial *Livika Friction Drum* in Figure 6.31 is only made on the island of New Ireland north of New Guinea. During a funeral, a man would cradle the instrument in his left arm and rub his moist right hand over the differently sized tongues along the top (from tail to head) to produce three distinct tones reminiscent of the call of the local bird that inspired the name and shape of the instrument.



Figure 6.31 *Livika Friction Drum*, 9 1/4 x 20 x 8 1/4 in. / 23.5 x 50.8 x 21 cm, carved wood with shell inlay, Northern New Ireland, Papua New Guinea, late 19-early 20th century (Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979). <https://www.metmuseum.org/toah/works-of-art/1979.206.1477>

Bold Text Glossary

Adinkra – Cloth from Ghana hand-printed with symbolic motifs.

Adire – Yoruba cloth that is resist-dyed in indigo from Nigeria.

Agave / Maguey / Sisal – Bast fiber extracted from the pointed leaves of large succulents native to the Americas.

Albarelo – Cylindrical ceramic jar used to store drugs and medicinal ingredients.

Alloy – Two or more metals mixed together while molten.

Amate / Bark “Paper” – Paper-like material made in Mexico by macerating, cooking, then beating the inner bark of certain trees.

Amphora – Double-handled ceramic vessel used to store wine and oil.

Annealer – A kiln used to slowly cool glass.

Anneal (glass) – To cool finished hot-worked glass slowly in a kiln so that the thick and thin parts cool at the same rate to prevent stresses within the glass.

Anneal (metal) – Metal is heated, then cooled to make it more pliable.

Anvil / Stake – A tool used to support metal during raising. Usually made of hard steel, stakes come in a variety of shapes and sizes.

Art Glass – Glass that is decorative and often functional.

Asymmetrical / Persian Knot – Used to create pile in rugs. The right and left sides of the knot are not the same.

Attica / Attic – The region around Athens, Greece.

Backstrap Loom – Warp is tensioned between a stationary object and the weaver's body on this loom.

Barkcloth / Tapa – Fabric made by pounding the inner bark of suitable vines, shrubs, and trees to the desired width and length.

Basse-Taille Enamel – French for “shallow cut.” Low relief on metal covered with translucent glass enamel.

Bast – Fiber extracted from the stem of a plant or the inner bark of a tree.

Batik – Wax resist is applied to select areas, then removed after the fabric has been dyed.

Bentwood Lamination – Thin strips of wood are glued, joined together, then clamped to a curved form to produce a strong, curvilinear piece.

Bezel – Rim that holds a cabochon or other media in place.

Bisque / Biscuit – Fired unglazed ceramic that is durable, but absorbent enough for glaze application.

Bit Work – Molten glass sculpted and/or added to other hot glass.

Black Figure – Greek Archaic and Classical terracotta ware that features large black figures on a red background.

Blacksmith – A metalsmith who forges and shapes hot iron and steel.

Blowpipe – Hollow metal tube used for blowing air.

Bobbin Lace – Threads wound around bobbins are moved back and forth around pins (stuck into a pattern mounted on a pillow) to form an open fabric.

Bombé – The “blown out” shape of 17th century French Louis XIV Rococo style furniture.

Bone China – A type of white, translucent porcelain containing a high percentage of bone ash.

Boulle Work – Sixteenth, seventeenth, and eighteenth-century marquetry technique using metal (often brass or pewter), wood veneer, and/or tortoise shell; perfected by André-Charles Boulle (1642-1732), the French cabinetmaker of Louis XIV.

Box Joint – Two pieces joined together with interlocking “fingers” cut at right angles.

Bow Drill – A drilling tool consisting of a bow and string.

Brass – An alloy of copper and zinc, sometimes with other trace elements.

Brooch – A woman’s ornament worn pinned to clothing at or near her neck.

Brocade – Cloth with decorative discontinuous supplementary weft. The extra weft is inserted into part of the textile as it is woven.

Bronze – An alloy of around 9 parts copper and 1 part tin, sometimes with other trace elements. Bronze is harder than copper and melts at 1742°F / 950°C, a lower temperature than copper.

Burnish – To rub the surface with a hard, smooth object.

Butt Joint – Two pieces joined together along their edges either on the same plane or at a right angle.

Cabochon – Semiprecious stone with a curved, convex face and flat back.

Cage Cup – Roman glass vessel that incorporates an intricately carved free-standing outer layer of glass.

Camelid – Fiber from alpaca, llama, and vicuña used to produce fabrics.

Cameo – Stone, shell, glass, or ceramic with multicolored layers whose top has been selectively removed to create a relief that contrasts in color with the background.

Canting – Batik tool used to draw lines and dots of molten wax resist onto fabric.

Cap – Copper block batik tool used to apply patterns of molten wax resist onto fabric.

Carcass – The framework of a piece of furniture.

Card Weaving / Tablet Weaving – Individual warp threads are inserted into holes punched into the corners of sturdy cards. The warp is tensioned, then one or more cards are turned to produce the various sheds for the weft to pass through to weave narrow bands of patterned warp faced fabric.

Carnelian – A brownish-red semi-precious stone.

Cartoon – A full-scale preparatory drawing.

Carve – Cutting into a surface to create a pattern.

Cased glass – Glass composed of differently colored glass layers fused together with heat.

Cassapanca – Long wooden Italian bench with a back, sides, and hinged seat that opens for storage, popular during the Renaissance.

Cassone – Carved wooden Italian marriage chest with a hinged lid, popular during the Renaissance.

Casting – The process of filling a hollow mold with molten or flexible media. Once the medium solidifies, the mold is removed to produce the product, called a cast.

Celadon – Greenish high fired stoneware and porcelain glaze of Chinese origin.

Ceramic / Pottery – Clay that has been fired to maturity.

Ceramist / Potter – A person who makes functional and/or non-functional objects with clay.

Champlevé Enamel – French for “to gouge out,” recesses in metal filled with opaque or translucent glass enamel.

Chasing – Hammering metal punches into the front side of metal to create or refine textured decorations. Often used in conjunction with repoussé to create a relief.

Chasuble – An ornate sleeveless outer vestment worn by some Christian priests when celebrating Mass.

China Clay / Kaolin – White firing clay that is the essential ingredient of hard paste porcelain.

China Paint / Enamel – A colorful low-fired overglaze.

Chiton – A loosely fitting rectangular linen garment worn in ancient times by Greek men and women.

Chintz – Cotton cloth printed or painted with floral patterns in India.

Cloisonné Enamel – Cloison is French for “cell.” Compartments formed by thin metal bands on a metal base filled with opaque or translucent glass enamel. The exposed tops of the bands add a linear element to the design.

Coil Building (clay) – Clay is squeezed and rolled into long, slender cylinders that are joined together in a spiral, then the joints are smoothed over.

Coil Building (basketry) – A flexible material is wrapped around a core and connected to its neighbor to form a spiraling structure.

Colloidal Fusion Welding / Colloidal Hard Soldering – A mixture of an organic binder (like tragacanth gum) and copper salts is painted

where two pieces of metal meet. The piece is then heated to 1634°F / 890°C in a reducing atmosphere, which allows the copper to diffuse into both pieces at the point of contact. No solder is used, so “Colloidal Fusion Welding” is the correct term.

Combing – Manipulating bands of color on the surface of clay or glass with a pointed tool.

Compound Weave – Has more than one set of warp and weft elements, manipulated individually for weaving a patterned textile.

Copper – A reddish-brown colored metal that melts at (1984°F / 1085°C).

Core-Formed Glass – A mixture of clay, sand, and dung was shaped and attached to the end of a metal rod. The dry core was heated, coated with glass, then shaped by rolling on a smooth hard surface. After reheating, it was wrapped with strands of different colored hot glass, the rod and core were removed, then the glass was slowly cooled to produce a small striped vessel.

Cotton – Seed fiber of several *Gossypium* plants grown in shades of white, brown, and green.

Coverlet – Bedcover woven with a loom-controlled pattern.

Crochet – French for “hook.” Interlooped fabric made with a hand-held hook.

Damascene – Soft metal inlaid with pressure into hard metal—usually gold, silver, brass, or copper forced into engraved depressions in steel, bronze, or nickel.

Damascus Steel / Wootz – Flattened iron is heated, folded, and forge-welded many times until hundreds of layers are formed. Carbon absorbed while heating converts the metal to wrought iron.

Damask – A monochrome reversible patterned textile made by weaving a single warp and weft together, using warp face and weft face satin weaves to create the figure and ground.

Depletion Gilding and Silvering – An alloy of copper and gold or silver is bathed in acid to dissolve the copper on the surface, leaving an almost pure layer of gold or silver.

Diamond Point Engraving – Diamond tipped tool used to scratch decorations on the surface of glass.

Die – A mold made of metal, wood, or stone.

Die Forming – Method of shaping metal, plastic or other material into a relief by pressing it into a concave die or between a pair of convex and concave dies.

Ding – Container for cooking, serving and storing food items. When made of clay, they were used for daily cooking, serving, and storing food. Cast bronze dings (Figure 5.1) were used during elite feasting and ceremonies.

Discontinuous Weft – Does not extend across the textile from selvage to selvage.

Dovetail Joint – Two pieces joined together with interlocking “fingers” cut at slight angles.

Drawloom – A loom with harnesses to weave the ground and individual heddles that are raised by draw boy (assistant) to produce a textile with complex imagery.

Dye – Soluble natural or synthetic colorant that soaks into fiber.

Earthenware – Clay that matures at temperatures below 2100°F / 1150°C. This low fired porous ceramic is often glazed to make it more watertight.

Ebony – Very hard, black or extremely dark colored fine-grained wood.

Egyptian Paste / Egyptian Faience – Mixture of ground quartz or sand and natron (a naturally occurring mixture of sodium carbonate and sodium bicarbonate found on dried-out salt lakes in the Nile Delta) that is mixed, molded, dried, and fired. At around 1600°F / 870°C, some of the carbonate migrates to the surface and forms a glaze. Copper, manganese, or iron oxides are added to produce blue or black. It is sometimes used to glaze stone.

Electroforming – Electrodes are attached to source metal and an object (coated with a metallic surface) in the same electrolytic bath, then a low-voltage current dissolves the source metal to deposit a thick layer on the other piece.

Electroplating – Electrodes are attached to source metal and an object (coated with a metallic surface) in the same electrolytic bath, then a low-voltage current dissolves the source metal to deposit a thin layer on the other piece.

Electrum – Naturally occurring alloy of gold and silver.

Embossing – A soft sheet of metal is placed onto leather (or another yielding surface) or over a mold, then the metal is rubbed with a tool to create a raised line or shape on the other side.

Embroidery – Decorative stitches usually applied to fabric with a threaded needle.

Enamel – Glass fused to the surface of glass or metal with heat.

Enamel / China Paint – In ceramics, it is a colorful overglaze that matures at a relatively low temperature.

Engobe – A clay slip that may be applied before or after bisque firing.

Engrave – To remove part of a surface with a sharp tool or rotating abrasive disk.

Etch – To remove part of a surface with acid.

Ewer – A vessel to hold and pour a liquid, like water or wine.

Fabric – From the Latin word, “fabricare,” to fabricate. Many construction techniques can produce fabric, including bobbin lace, crochet, knitting, needle lace, weaving, etc.

False-Filigree – Thin wax threads are used to create a piece that is transformed into metal through the lost-wax process. These cast pieces are often confused with the fine soldered wirework of true filigree.

Faience (vitreous) – Crushed quartz core covered with ceramic glaze.

Fiber – Plant, animal, or synthetic material capable of being spun into thread or yarn.

Fibula / Fibulae – A decorative Roman or Medieval pin (like a large safety pin) used to fasten clothing.

Filigree – Open or backed delicate pattern made with fine metal wires.

Firing / Fire – Heating clay until it matures and transforms into a hard ceramic.

Fire Gilding / Mercury Gilding – Technique used to deposit a thin layer of gold or silver on the surface of another metal. A mixture of mercury and gold or silver was applied then heated until the mercury evaporated, leaving only the precious metal.

Flamework / Lampwork – Glass worked with a torch.

Flashed Glass – A clear or tinted piece of glass fused to one or more thin layers of colored glass.

Flax – The stem of this plant is processed to produce fiber to make linen.

Float – A warp or weft thread that passes unbound over or under two or more of the opposite elements.

Flux (clay and glass) – Ingredient that lowers the melting temperature.

Flux (metal) – Applied to metal components to be joined together to prevent oxidation during fusing, soldering, and welding. Clean surfaces are essential during these processes. Different fluxes are used with different metals.

Foot Loom / Treadle Loom – Foot-operated harnesses control the warp while weaving a textile.

Forge – A blacksmith's workshop. A furnace used to heat metal with solid or gas fuel.

Forge Welding – Hammering together two or more fluxed pieces of metal heated to just below the melting temperature.

Forging / Forged – Forming or shaping cold or hot metal by placing it against a hard surface, then stretching or compressing it with a hammer or press.

Furnace – An oven / kiln that can achieve the high temperatures needed to melt glass or metal.

Fuse / Fusing (glass and metal) – Two or more materials joined together or melted together with heat.

Gaffer – The glassblower who does the most critical steps when working glass on a blowpipe or pontil.

Gather – In glassblowing, the blob of molten glass on the end of the pipe.

Ghiordes / Turkish / Symmetrical Knot – Used to create pile in rugs; the right and left sides of the knot are the same.

Gilding / Gilded – Applying a very thin layer of gold or silver to the surface of an object. Techniques vary, according to the medium (see Depletion Gilding, Leaf, Luster, and Mercury Gilding).

Glass – Made by melting together silica (sand or crushed quartz), flux (soda ash), and a stabilizer (lime) at temperatures around 2400°F / 1316°C. It is worked cold (room temperature), warm (around 1251°F / 677°C), and hot (2000°F / 1093°C).

Glassblowing – Air is blown through the mouthpiece of a hollow metal blowpipe to inflate a bubble of molten glass on the other end.

Glass Cane – A slender rod of glass.

Glaze – A glassy mixture applied to the surface of clay, then fired. Various ingredients determine the color and melting temperature and whether it will be glossy, matte, or clear.

Gold – A lustrous yellow metal that does not easily corrode. Pure gold is expensive and soft, so it is often mixed with another metal to make it less expensive and more durable. The final color of the alloy depends on the type and quantity of metal added; the most popular being yellow, white, pink, and green.

Granulation – A small piece of gold or silver is heated until it melts and forms a ball, then it is cooled. Multiple balls are arranged in a decorative pattern on another piece of metal, then heated to fuse them to the surface without solder.

Greenware – Dry clay object before it has been fired.

Handbuilding – Forming clay by hand without the use of a potter's wheel.

Hard-Paste – European term for true porcelain.

Harness / Shaft – A frame that holds a group of heddles on a loom.

Heddle – A warp thread is held by a heddle on a loom. Heddles are moved up and down to weave cloth.

High Fired – Kiln temperatures between 2192°F / 1200°C and 2552°F / 1400°C used to mature stoneware and porcelain.

Huipil – A traditional blouse worn by Indigenous women in Guatemala and Mexico made with one or more pieces of fabric joined together into a rectangular shape then folded in half with a head opening in the center. The sides are usually sewn together, leaving openings for the arms.

Hydria – A three-handled Greek vessel used to hold water.

Ikat / Kasuri / Jaspe – Sections of warp and/or weft are wrapped to resist dye. The wrapping is removed after the thread has been dyed, then the threads are woven to produce a patterned cloth.

Interlace – Decorative, intertwined linear elements.

Intarsia / Inlay – From Italian for inlay, “intarsiare,” some of the surface is removed, then filled with decorative stone, wood, ivory, metal, shell, etc.

Iron – A gray hard metal that turns melts at 2800°F / 1538°C.

“Istoriato” – The Italian word for “history,” features colorful figurative scenes painted with glaze onto 16th century Italian ceramics.

Ivory – From animal teeth and tusks; elephant ivory being the most common.

Jacquard Loom – Invented by Jacquard in 1804, a mechanized loom with ground cloth harnesses and punched cards that control individual warp heddles for producing textiles with complex imagery.

Kaolin / China Clay – Essential high fire clay ingredient of porcelain.

Kente – Strip cloth woven in Ghana.

Kilim / Kelim – A sturdy weft faced slit tapestry woven from Eastern Europe.

Kiln – An insulated chamber that is heated to fire clay or to fuse, slump, or cast glass.

Kline – Greek and Roman reclining couch or bed.

Klismos – A curvy wooden chair that developed in 5th century Greece; the back and front legs curve in the opposite direction.

Knit – Interlooped fabric made with a pair of hand-held knitting needles or a knitting machine.

Krater / Crater – Large Greek and Roman ceramic bowl, often with a tall foot.

Lamination – Several thin layers joined together.

Lampas – A double layered cloth with a reversible pattern that was first woven in 11th century Iran on a drawloom with two sets of warp and weft; each set of warp and weft of the same color.

Lampwork / Flamework – Glass worked with a torch.

Lapidary – Cutting and polishing precious and semi-precious stones.

Lapis Lazuli – A blue semi-precious stone mined in Afghanistan for more than eight thousand years.

Lathe – Machine that rotates a workpiece on a horizontal axis.

Leaded Glass – Clear pieces of flat glass held together with strips of lead.

Leaf – A very thin piece of metal.

Leather-Hard – Clay that is dry enough to be stiff, but damp enough to work.

Lekythos – Slender Greek ceramic vessel used to hold oils and perfumes.

Linen – Fiber and fabric made from flax.

Loom – Weaving device that holds warp in sequence and under tension so that weft may be inserted to produce a textile.

Looping – A strand is crossed over itself, leaving an opening for the free end and full length to pass through.

Lost-Wax Casting – A wax model is covered with plaster or clay to create a mold. The mold is heated to melt out the wax, molten metal or glass is poured or melted into the cavity, then the mold is removed to reveal the casting.

Low Fired – Kiln temperature below 2100°F / 1150°C used to mature earthenware and overglaze.

Luster – Metal oxides painted onto the surface of cold glass or clay, then fired to create a metallic appearance.

Maiolica / Majolica / Faience – Earthenware with bright colors over a white tin-based opaque glaze; originally made to imitate porcelain.

Marquetry – Geometric patterns or pictorial compositions created with contrasting colors of veneer or other thin media fitted together and glued to the surface of a support.

Medium / Media (plural) – Raw material.

Mercury Gilding / Fire Gilding – Mercury is mixed with gold, then applied to the surface of a piece to be gilded. The object is heated to evaporate the mercury, leaving a thin layer of gold.

Mesoamerica – Geographical area bounded by Central Mexico in the north and Honduras and El Salvador in the south that was home to many Pre-Columbian people (including the Maya and Aztec) that shared cultural traits.

Mesopotamia – The valley between the Tigris and Euphrates rivers corresponding to modern-day Iraq, southwestern Iran, Kuwait, northeast Syria and southeastern Turkey.

Miter / Mitre – Joint formed by abutting two 45 degree-angled surfaces at right angles.

Mokumé Gane – Japanese metalworking technique; alternating layers of non-ferrous metals are forge-welded, then manipulated to create patterns.

Mold – Negative impression that is used to replicate a positive three-dimensional form.

Mold-Blown Glass – Molten glass on a blowpipe is inserted into a mold, then inflated.

Mordant – French for “to bite,” it is used to fix dye to fabric. Mordants help dyes “bite” into cloth to keep the colors from washing out.

Mortise and Tenon Joint – Formed with a tongue (tenon) inserted into a hole of the same shape (mortise).

Mosaic Glass / Millefiori – Italian for “thousand flowers,” murrini or slices of a multicolored bundle of fused glass are placed closely together, then fused with heat to form a single piece.

Murrini – Small colorful glass cylinders and cubes made by cutting cross-sections of cane.

Needle Lace – Made by stitching with a needle and thread over a pattern.

Niello – Black inlay on metal made by filling depressions on metal with a mixture of ground silver, lead, copper, and sulphur. It is fused to the surface with heat, cooled, then polished.

Overglaze / Enamel – A colorful glaze that cannot be high fired is applied to the surface of a ceramic piece that has already been glazed and fired. The piece is then fired at a low temperature.

Oxidation – Firing with an oxygen-rich atmosphere.

Paper – Made with macerated pulp mixed with water, strained, and dried.

Papyrus – Laminated fabric made by slicing papyrus reed into strips, then aligning, layering, and pounding them together.

Parquetry / Parquet – Pieces of wood arranged in repeating geometric patterns on furniture or floors.

Pâte de Verre – French for “glass paste,” it is produced by pressing a mixture of glass granules, a binder and flux into a mold. The filled mold is left to dry, fused with heat, cooled, then cleaned.

Patina – Coloration that forms on a surface as it reacts to environmental elements.

Pectoral – A large ornament worn on the chest.

Penannular Brooch – Used to fasten clothing, it consists of a long sliding pin attached to a C-shaped metal ring.

Peplos – A long, rectangular woolen garment folded at the top and gathered at the waist, worn by Greek women.

Pigment – Insoluble coloring agent that adheres to the surface.

Pile – Decorative loops or tufts formed by hand-knotting or with supplementary warp that protrude above the surface of a textile.

Pithos / Pithoi (plural) – Large Minoan ceramic storage vessel(s).

Plain Weave / Tabby – A balanced weave made by passing a single weft over one then under one warp, reversing the sequence in each row. Both the warp and weft are visible on the finished cloth.

Plaiting – Diagonal interlacing of two or more elements, often used to produce baskets and fabrics.

Ply – Number of spun fibers twisted together.

Porcelain / Hard Paste – Ceramic developed in China that becomes vitreous, nonporous, white, and translucent when fired to between 2192°F / 1200°C and 2552°F / 1400°C.

Potter's Wheel – A disk on a vertical rotating shaft that enables a potter to form a cylindrical clay object with both hands.

Potter / Ceramist – A person who uses clay to make functional or non-functional objects.

Pottery / Ceramic – Clay that has been fired to maturity.

Press Molding Clay – Soft clay is pressed into a decorative mold.

Press Molding / Pressed Glass – Molten glass is poured into a patterned metal mold, followed by a plunger, to quickly forms a decorative glass object.

Punty / Pontil – Solid metal rod that supports the bottom of a molten glass piece after it has been removed from the blowpipe.

Quilt – A top fabric composed of many pieces is sewn to a backing fabric, usually with a layer of batting in between. Decorative stitches secure the layers.

Raising – A technique that transforms a flat sheet of metal into a three-dimensional form by hammering the surface into a hollow form or against an anvil or stake.

Raku – Originally a Japanese firing method; red-hot glazed ceramics are removed from the kiln and cooled quickly.

Red Figure Ware – Greek Classical Period terracotta that features large red figures on a black background.

Reduction – Firing with an oxygen-starved atmosphere.

Reliquary – Container for a relic.

Repoussé – Hammering or pressing into the reverse side of metal to shape the form or to raise the surface on the front. Often followed by chasing to refine the details. From the French word, “repousser,” which means, “to push back.”

Resist – Applied to a surface before glazing, printing, or dyeing to prevent absorption in the covered area.

Rhyton – Cylindrical drinking vessel that usually includes a sculpted head on the bottom.

Sagger – Ceramic container used to protect delicate clays and glazes in a kiln during firing.

Sagging / Slumping – Glass is placed over a mold in a kiln, then heated until the glass is flexible enough to collapse into / onto the mold.

Salt Glaze – Sodium chloride introduced into the kiln at its maximum temperature vaporizes and combines with silica on the surface of high fired clay to form a textured glaze.

Sandblasting – Sand is forcibly sprayed onto a surface to remove the outer layer.

Sarong – Traditional cloth worn wrapped around the lower body of Malay men and women.

Satin – Smooth, glossy textile with intermittent warp floats on one side and weft floats on the other side.

Sgraffito / Scraffito – From Italian “graffiare” (to scratch); a sharp tool cuts through an unfired layer of slip or glaze to reveal the contrasting clay below.

Selvedge / Selvage – Finished edge of a textile where the warp or weft turns around.

Shard / Sherd – A broken piece of fired clay.

Shed – Temporary opening created by raising or lowering select portions of warp for passage of the weft while weaving on a loom.

Shibori – Japanese resist dye technique for cloth using stitches, gathering, folding, binding, and/or twisting.

Shuttle – Holds the weft and passes it through the shed during weaving.

Silk – Strong protein filament produced by a silkworm while making its cocoon used to produce fabrics.

Silver – A lustrous white metal that tarnishes to black. Fine silver is 99.9% silver, but too soft for most applications. Sterling silver is alloyed with

7.5% copper to make it stronger.

Slab Building – Clay is rolled into a flat slab, cut, then joined together while still soft or leather-hard.

Slag – A glass-like by-product of smelting.

Slip – Fine clay suspended in water, sometimes colored, used for mold casting, for joining together pieces of clay, or for decorating damp clay surfaces.

Slow Wheel – Base with a moveable disk on top that is rotated by hand; used by a potter to produce symmetrical clay vessels. A stone example from Mesopotamia (dating to 3500 BCE) has a central shaft on the bottom that fits into a hole in the base. Another type, consisting of two convex ceramic disks placed curve to curve, is utilized in Coyotepec, Mexico, to make earthenware vessels.

Slumping / Sagging – Glass is placed over a mold in a kiln, then heated until the glass is flexible enough to collapse into / onto the mold.

Smelting – Extracting metal from ore in a furnace.

Soda Glaze – Sodium carbonate and water mixture sprayed into the hot kiln at the end of the firing vaporizes and combines with silica on the clay surface to form a glaze.

Soft Paste Porcelain – Low fired European white translucent ware made to imitate porcelain.

Solder – An alloy used to join hot metal together. Solder melts at a lower temperature than the metals it is uniting.

Songket – Brocade fabric hand woven in Indonesia (and some neighboring countries) with real or synthetic gold and silver threads on a silk, rayon, or cotton base cloth.

Spindle (fiber) – A notched shaft with a weight towards one end that is rotated to twist loose fiber, transforming it into yarn or thread. A drop spindle spins freely in the air.

Spindle Whorl – The circular weight placed towards the bottom of a spindle to help maintain momentum and keep the spun yarn from sliding off the bottom.

Spinning (fiber) – The process of twisting loose fibers together to produce a continuous strand.

Sprang – Warp is fixed at both ends and crossed over one another, twisting the top and bottom elements then securing the central part.

Sprig Mold – Mold made of fired clay, plaster, or other material, with a decorative concave surface. Damp clay is pressed into the mold then removed and attached to leather-hard clay.

Stained Glass – Colored and painted window glass held together with strips of metal.

Stake / Anvil – A tool used to support metal during raising. Usually made of hard steel, stakes come in a variety of shapes and sizes.

Stamping – A patterned punch or stamp is hammered into a surface to impress or print a decoration.

Steel – A gray-colored alloy of iron, carbon, and other elements.

Stippling – A pattern of dots that forms a picture.

Stoneware – Ceramic that developed in China that becomes vitreous, nonporous, and stone-like when fired between 2192°F / 1200°C and 2372°F / 1300°C in a kiln.

Supplementary Warp / Supplementary Weft – Non-structural warp or weft used to embellish a textile during the weaving process. If this extra warp / weft is removed, the ground cloth is still intact.

Symmetrical / Ghiordes / Turkish Knot – Used to create pile in rugs; the right and left sides of the knot are the same.

Tabby / Plain Weave – Textile with a single weft passing over a single warp then under a single warp, reversing the sequence with each pass of the weft.

Tablet Weaving / Card Weaving – Individual warp threads are inserted into holes punched into the corners of sturdy cards. The warp is tensioned, then one or more cards are turned to produce the various sheds for the weft to pass through to create warp faced fabric.

Tapestry – Patterned textile of weft faced tabby or twill weave with multiple colors of discontinuous wefts.

Tapa / Barkcloth – Fabric made by pounding the inner bark of suitable vines, shrubs, and trees to the desired width and length.

Terracotta – Latin for “baked earth” so it is both the raw clay and fired clay. A type of porous earthenware that matures around 1000°F / 538°C. The high iron content lowers the melting temperature and colors the body red orange to brown.

Terra Sigillata – Glossy terracotta ceramic made by applying highly refined slip, then burnishing and polishing the slipped surface before firing.

Textile – From the Latin word, “texere,” to weave, it specifically refers to cloth that has been woven on a loom. Although all textiles are fabrics, the reverse is not true.

Throwing – Clay is centered on the head of a spinning potter’s wheel, then formed by hand.

Torc – A metal neck ring with a front opening worn by high-ranking tribal men in Europe from the 8th century BCE through the 3rd century CE.

Treadle Loom / Foot Loom – Foot-operated harnesses / shafts control the warp while weaving a textile.

Turkish / Ghiordes / Symmetrical Knot – Used to create pile in rugs; the right and left sides of the knot are the same.

Twill Weave – Textile with diagonally aligned floats, formed by passing the weft over two or more warp elements, then under one or more warp elements in sequence, moving over one or more warp elements with each pass.

Twining – Two or more wefts pass in front and behind warp and then twist together between the warp to produce a basket or fabric.

Underglaze – Colorful oxides applied to clay, then covered with a transparent glaze.

Velvet – As it is being woven, wires are inserted into the open shed to form loops of supplementary warp over all or part of the surface of a fabric. Cut velvet is produced by cutting the loops before removing the wire.

Veneer – Thin slices of decorative wood glued to the surface of less expensive, more stable wood.

Vitrify – Transform into glass.

Vitreous – Glass like and not porous.

Volute – A spiral or “S” curved ornament.

Wabi-Sabi – Japanese aesthetic of imperfection.

Warp – Lengthwise elements held in tension on a loom.

Warp Faced – Warp placed close together to mostly or completely cover the weft of the textile.

Washi – Hand-made Japanese paper.

Wax resist – a protective layer of wax is applied to protect a cloth, ceramic, or other material, from being dyed, glazed, or painted. The original

surface is revealed when the wax is removed.

Weaving – Interlacing warp and weft elements at right angles to each other to produce a textile.

Wedging Clay – Kneading or pounding clay until it has a uniform consistency and air pockets have been removed.

Weft – Crosswise elements inserted over and under the warp to produce a textile.

Weft Faced – Weft placed close together to mostly or completely cover the warp of the textile.

Woodturning – Cutting wood on a horizontal axis while it is spinning on a lathe.

Wool – Protein fiber shorn from sheep used to produce fabrics.

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Professor Carol Ventura taught the Paleolithic through twenty-first century art surveys, Mesoamerican art, and craft history at Tennessee Technological University until her retirement in 2021.

In addition to a PhD in Art, she has an MA in Ceramics and an MFA in Printmaking, Papermaking and Book Arts. Her award-winning ceramics, fiber art, glass, jewelry, and photographs have been included in more than a hundred invitational and juried exhibitions. Carol has also taught batik, ceramics, photography, printmaking, silversmithing, cloisonné enameling and weaving on the college level. Her studio background adds an extra dimension to her teaching and writing because she understands how crafts and art are made and includes that information in her classes and publications.

Carol worked with a weaving cooperative in Guatemala as a Peace Corps volunteer from 1976-80. She later wrote *Maya Hair Sashes Backstrap Woven in Jacaltenango/Cintas mayas tejidas con el telar de cintura en Jacaltenango, Guatemala*, a bilingual book based on her dissertation. Carol also authored three books about tapestry crochet, a craft she learned while in Guatemala.

Carol has interviewed and photographed craftspeople around the world – some of which are included in this book. More may be found on the web pages linked to her home page at <https://www.carolventura.com/>. She has presented papers at international conferences, including the 47th International Congress of Americanists, The 6th Annual Conference on Textiles, The Handweavers Guild of America International Conference, and the College Art Association.

Her numerous scholarly papers and articles have been included in both refereed journals and the popular press, including the *Berg Encyclopedia of World Dress and Fashion*, *Bloomsbury Encyclopedia of World Textiles*, *Testimony of Images: Pre-Columbian Art* books and *American Lutherie*, *Anvil's Ring*, *Ars Textrina*, *Ceramics Monthly*, *Ceramic Review*, *Crochet Traditions*, *FiberArts*, *Handwoven*, *Interweave Crochet*,

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Carol Ventura surrounded by first millennium Mochica portrait vessels at the Larco Museum in Lima, Peru, 2017.