



Above:

This mid-20th century man's hunting vest, *Dhu*, from the Ndora Region of Flores Island, Indonesia, is constructed of twined ramie fibers; the black color was created with animal blood and the red with natural dye from the sappan tree. The small circles with crosses are identified as "eyes": to make the vest more powerful, the number of eyes must be odd – in this example, four on the front and five on the back. 23" long including fringe x 19" wide.

Courtesy Mark Johnson

Reference:

Roy Hamilton, *GIFT OF THE COTTON MAIDEN, Textiles of Flores and the Solor Islands*, pp. 114-117.



the social and economic status of an individual as well.

Usually men and women wore very different types of outer garments with a further division between everyday and ceremonial or festival wear. For the women both types of outerwear also often reflected their age and marital status: for example, babies, young girls, adolescents, young unmarried women, married women, old women and widows could all be identified by their outer dress. In general men's outerwear varied somewhat less according to age or marriage and their daily attire was seldom as complicated—and was therefore less representative of tribal identity than the women's.

Right:

From the remote Ngari district in western Tibet, this circa 1930 rain cape is made from natural felted sheep's wool. Travelers covering vast distances on foot or by horseback wore these large garments over other clothing to protect them from the unpredictable harsh weather and the chilling temperatures of the Chang Tang Tibetan Plateau. The decorative cotton appliqué surrounding the collar at the four compass points (with one split at the opening) is in a pattern of four highly stylized bats that refer to both Central Asian and Chinese motif and meaning: bats symbolize good luck and longevity, offering spiritual protection as well. Approximately 5½' diameter.

Courtesy Thomas Mond

