

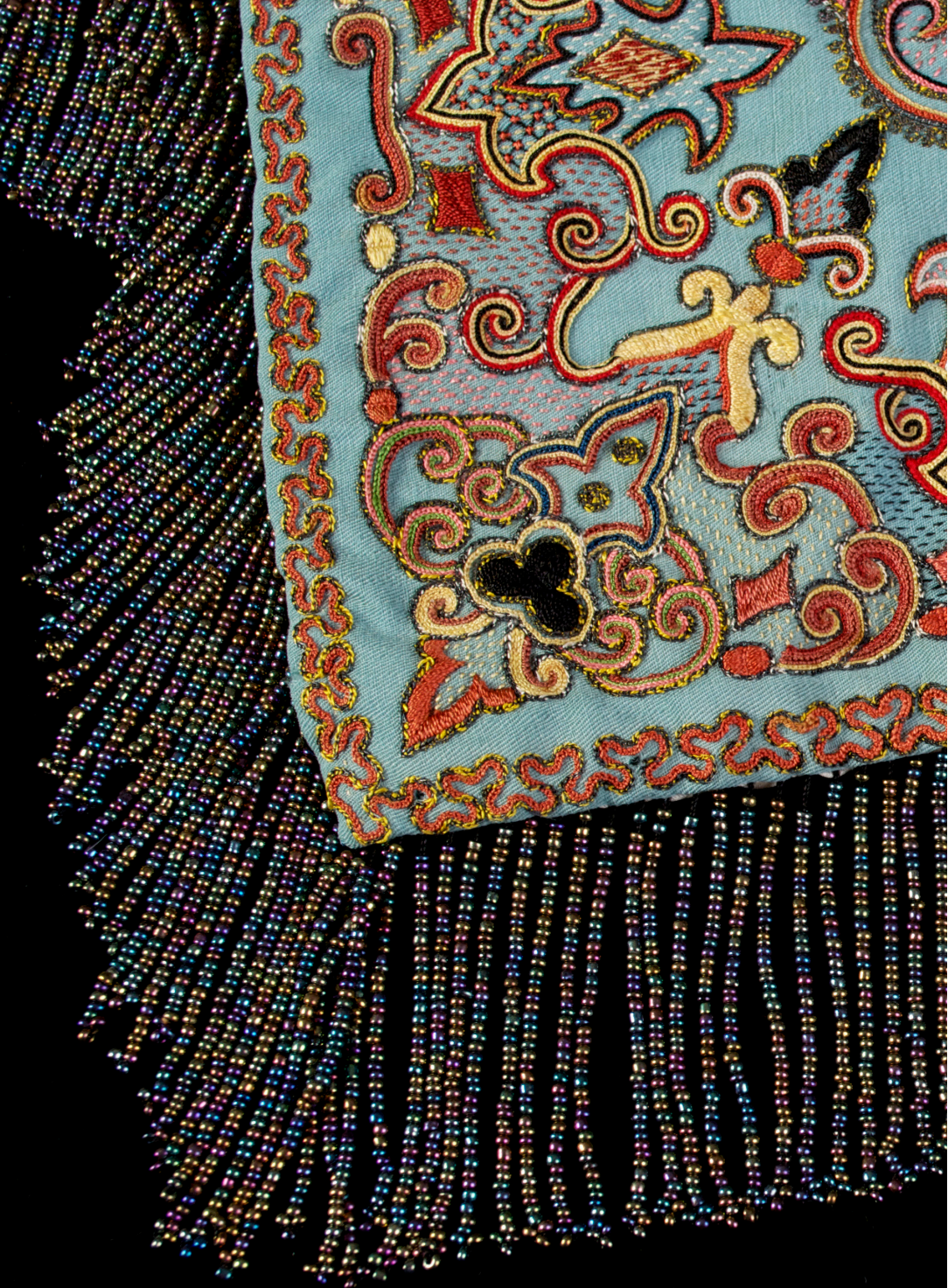
KENT STATE
UNIVERSITY

Museum



Fringe Elements

July 28, 2017 - July 1, 2018



Fringe Elements

From leather strips to silken tassels, fringe takes an array of different forms. Fringe is one of the most basic forms of ornamentation on textiles since it is a natural finish for weaving. When threads of the warp extend beyond the last weft threads they create a fringe. While originally an integral part of the textile, most fringe is now applied separately to the garment. The beauty of fringe often derives from its motion. The loose threads swing and sway at the slightest movement. Although the pieces on exhibit are still, the drama and energy of fringe remains apparent.

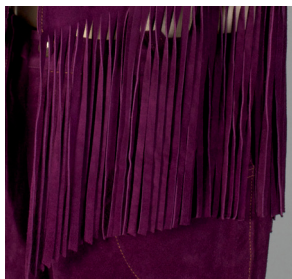
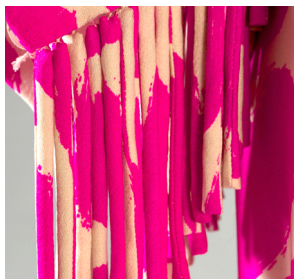
This exhibition assembles examples of fringe on costumes and textiles from around the world. While the uses of fringe are remarkably diverse, there are certain categories that emerge across national and cultural boundaries. Leather fringe can be found on Native American dress, Spanish equestrian wear and also suits from the 1960s counterculture. Long silken fringe adorned dresses from the Jazz Age, shawls exported from China and ornate costumes from the Victorian period. This exhibition highlights both the great diversity in fringe but also the surprising links between seemingly disparate cultures.

Sara Hume, PhD
Curator

The Kent State University Museum is supported through a sustainability grant from The Ohio Arts Council.



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Self fringe

Originally fringe served as a natural extension of a textile or piece of leather. For leather garments the fringe formed a natural barrier to water, acting like a wick.

1. Ensemble with printed pattern

Givenchy
French, ca. 1968-70
Printed silk

Givenchy evokes animal skin in this ensemble not only through the printed pattern but also by the self-fringe.

Silverman/Rodgers Collection, KSUM 1983.1.506 a-c

2. Purple suede vest and pants

English, 1960s
Suede

From the collection of and in memory of James Melvin Someroski, KSUM 1997.6.64

3. Brown leather chaps

Probably Spanish, early 20th century
Leather

Chaps of this type, known as *zashones*, are traditionally worn by picadors in Spanish bull fights.

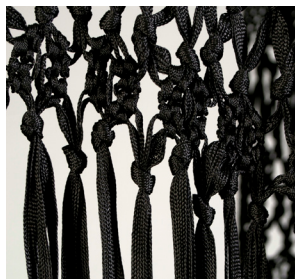
Silverman/Rodgers Collection, KSUM 1983.1.900

4. Woman's leather dress with heavy beading

Plains Indian probably Sioux, late 19th century
Leather, glass beads

The extensive glass beadwork indicates that this dress was worn for ceremonies and on special occasions.

Silverman/Rodgers Collection, KSUM 1983.1.894



Integral to the textile

For woven textiles, fringe occurs naturally as the extension of the warp threads beyond the last weft threads. Similarly, macramé garments can finish with fringe that is the extension of the knotted fibers.

5. Dress of ivory silk fringe

American, late 1930s

Ivory silk fringe, silk crepe

Silverman/Rodgers Collection, KSUM 1983.1.379

6. Braided shawl

Colombian, 1960-76

Knotted and braided strips of cotton or rayon

Gift of Vilma Monserrate Smith, KSUM 1993.2.2

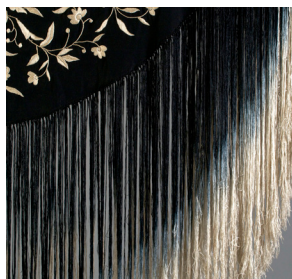
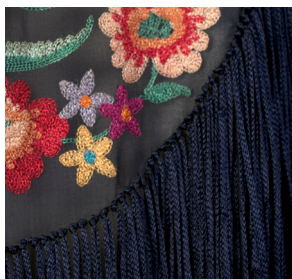
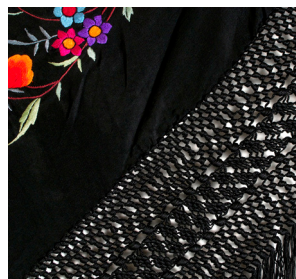
7. Woven dress that extends into fringe

Proenza Schouler

American, Spring 2015

68% viscose, 23% hemp, 9% linen

Purchased from acquisition fund, KSUM 2016.16.1



Long and silky

Fringe can reach exceptional lengths and serve as the focal part of an outfit.

8. Silk taffeta shawl with multi-colored embroidery

Chinese for export, 1900-25
Silk taffeta, silk embroidery, silk fringe

Silverman/Rodgers, KSUM 1983.1.1972

9. Sheer dress with fringe and embroidery

Probably American, 1920s
Silk chiffon, silk fringe

Silverman/Rodgers Collection, KSUM 1987.41.71

10. Black silk shawl with ombré fringe

Spanish, ca. 1920s
Silk

Popescu-Judetetz Collection, KSUM 1991.30.3

11. Black crepe evening jumpsuit

American, 1968-69
Crepe, synthetic fringe

Gift of Mr. and Mrs. Robert H. Rowley, KSUM 1985.12.1



White fringe

The popularity of silk fringe continued through the nineteenth century into the early nineteenth century.

12. Evening cape of brocaded silk

American, ca. 1925
Silk brocade, silk fringe

Silverman/Rodgers Collection, KSUM 1983.1.380

13. Cream silk embroidered parasol

Chinese for American market, ca. 1900
Cream silk, ivory handle

Gift of Colin Lawton Johnson, KSUM 2002.35.11

14. Pink and white silk taffeta evening dress

American, ca. 1855-60
White silk taffeta, pink silk ribbon, lace, silk fringe

Silverman/Rodgers Collection, KSUM 1983.1.83 a-c



Red fringe

In some cultures, red fringe has particular symbolic meaning. In others, it simply holds a powerful visual appeal.

15. Striped apron with long fringe

Macedonian, late 19th century
Wool

The red fringe on Macedonian women's aprons was intended to serve a protective function and to encourage fertility.

Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, OH, Gift of Mary L. Matthews, 1944, KSUM 1995.17.1294

16. Red print dress

Valentino
Italian, 1980s
Printed silk crepe

Gift of Frances T. and Nathan H. Monus, KSUM 2000.43.8

17. Apron

Macedonian, early 20th century
Wool, metal bands, glass beads

This apron was probably an element from a traditional bridal costume from the Prilep region of Macedonia.

Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, OH, Gift of Edith E. Metcalf, 1953, KSUM 1995.17.1295



Multicolor fringe

Both traditional and fashionable dress have incorporated fringe of many colors.

18. Knee bands

Romanian, early 20th century
Leather, wool yarn, metal bells

These decorative knee bands were worn by a male dancer from the village of Romos in the country of Hunedoara in Transylvania. The dancers were members of a secret society, the Călușari.

Mr. and Mrs. Louis Martin, KSUM 1987.65.13 ab

19. Ivory wool vest with embroidery

Macedonian, late 19th century
Wool, metal

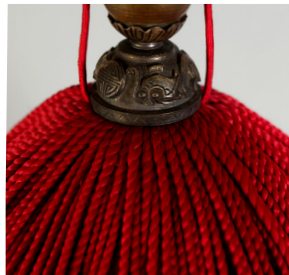
This wool vest is an element of the traditional costume from the village of Brusnik in Macedonia.

Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, OH, gift of Mary L. Matthews, 1944, KSUM 1995.17.133

20. Brown plaid taffeta dress

Probably American, 1850s
Silk taffeta, brass buttons, silk fringe

Silverman/Rodgers Collection, KSUM 1983.1.79 ab



Hats

Chinese government bureaucrats in imperial China known as mandarins wore hats with fringe which denoted their rank.

21. Hat

Chinese, late 19th century
Quilted silk, black velvet, crystal
hat button, peacock feather, red silk
fringe

Silverman/Rodgers Collection, KSUM 1983.1.1955

This hat would have belonged to a fifth rank official. Hat buttons were used as a quick identifier of the wearer's rank. The peacock feather plume was awarded to officials of the fifth rank and above by the emperor for exemplary services rendered.



22. Hat

Chinese, early 20th century
Woven bamboo, red silk tassels,
metal finial

Silverman/Rodgers Collection, KSUM 1983.1.1970

This hat was worn by a Chinese court official. The black velvet caps were worn for the winter while the woven rattan, like this one, were worn in the summer.



Tassels and fly fringe

In many cultures, fringes became so elaborate that they might include a series of tassels suspended from a lattice of net.

23. Gold silk dress with tiered, tasseled skirt

Label: "Mrs. W. Wilds, Auburn, NY"

American, ca. 1879-80

Jacquard woven silk, steel beads,
silk tassels, silk taffeta

Silverman/Rodgers, KSUM 1983.1.156 ab

24. Woman's vest (xiapei) with tassel and fringe

Chinese, late 19th century
Blue silk, embroidery, silk tassels

Silverman/Rodgers Collection, KSUM 1983.1.785

25. Pleated skirt with embroidered panels

Chinese, late 19th century
Embroidered silk

Silverman/Rodgers Collection, KSUM 1983.1.796



26. White silk moiré dress

Probably American, late 1860s
White silk moiré, chenille fringe,
tassels

Silverman/Rodgers Collection, KSUM 1983.1.106
ab

27. Velvet vest with tassel fringe

Possibly Eastern European, 20th
century
Velvet, silk embroidery, silk tassels

This vest was part of the col-
lection donated to the Museum
by the noted artist and textile
designer Vera Neumann, who
collected clothing from around

the world.

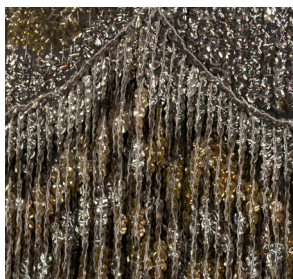
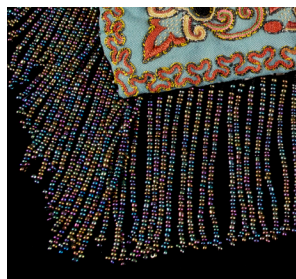
Gift of The Vera Neumann Collection, KSUM
1989.63.100

28. Dolman with beaded appli- qué and fly fringe

American or European, ca. 1878
Wool, fringe, clear glass beads, silk
ribbon

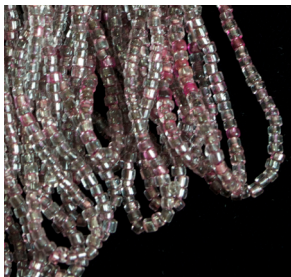
Fly fringe was developed in the
18th century and consisted of
little knotted tufts incorporat-
ed into the fringe. This dolman
from the 19th century shows the
enduring appeal of this type of
fringe.

Gift of Cora Ginsburg, KSUM 2000.33.3



Beaded fringe

Adding beads to fringe provides weight but also a reflective sur-
face that sparkles as it sways.



29. Blue embroidered dolman

Chinese for western market, ca.

1883-89

Blue wool, silk embroidery, bead fringe

Gift of Cora Ginsburg, KSUM 2000.33.2

30. Metallic fringed dress

American, 1920s

Black georgette, silver and gold sequins

Gift in memory of Berenice H. Kent, KSUM
1990.42.124

31. Pink beaded evening dress

Yves St. Laurent

French, 1969

Glass beads, sequins, silk

Gift of Aileen Mehle, KSUM 1986.2.1



32. Purple beaded bag

American, 1910s

Silk faille, purple glass beads, metal frame, red, green and blue stones

Gift of Marie and Domenic Mallama, KSUM
1991.76.9

33. Gold and silver beaded bag

American, 1910s

Gold and silver beads, gilded frame

Gift of Mr. Wayne J. Vair, KSUM 1985.30.1

