

For Sale to a public institution

Sandra Niessen's Collection of Batak:

Textiles

Photographs

Weaving Equipment

**For further information on purchasing the collection
please [contact](#) me.**

Highlights of the Niessen Textile Collection

[Legacy in Cloth: Batak Textiles of Indonesia \(2009\)](#)

- the Niessen collection of Batak textiles forms the basis of this standard reference work.
- Dozens of textiles in the Niessen collection are depicted Part III (Catalogue) of the publication.
- The publication may be seen as an extensive documentation of the collection.

One of the largest

- the largest Batak textile collection in the world with the exception of that in the Tropenmuseum, Amsterdam (see attached article)

Old and new

- the bulk was collected between 1979 and 2009.
- a dozen textiles were inherited from a former Dutch missionary, Zr. Wolff, collected between 1920 and 1970.
- the collection includes many textiles that were between 10 and 100 years old at the time of acquisition.
- the collection includes new inventions and designs (since 1979) to illustrate the dynamism in the Batak weaving arts. The collection illustrates the shift in the Batak weaving arts from an emphasis on warp elements to an emphasis on weft elements.

Good condition

- The textiles have been well-selected for quality and carefully stored.

Full repertory

- an attempt has been made to collect all of the available and extant design types made and used by the Toba, Karo and Simalungun Batak (two by the Mandailing Batak).
- most museum collections do not include recent design types.
- includes many old design types not found in European museums.
- includes an educational range from the finest to the simplest textiles in the Batak repertory.

Well-documented provenance

- The most thoroughly-documented Batak collection in existence
 - For most of the textiles the region/village/household/market of production and sale is known.
 - In most cases, details of production and/or sale are known even if the weaver or seller cannot be identified by name.
 - For 50% of the textiles the weaver and/or seller is known, and there are photographs of many weavers and dealers or market-stall proprietors.

Documented production techniques

- [Legacy in Cloth: Batak Textiles of Indonesia \(2009\)](#) includes detailed descriptions of the production techniques used to make specific Batak textile design types. This is the most detailed and extensive description in the published literature and represents new research findings.

Highlights of the Photograph Collection

Field Images – approximately 1000

- slides and photographs
- the bulk documents textiles in the collection –the villages, people, techniques, circumstances
- 177 of the field photographs are found in the publication [*Legacy in cloth: Batak textiles of Indonesia*](#)

Studio Images – approximately 725

- digital studio images, large and small negatives, top-quality scans of textile details, photograph prints.

Highlights of the Weaving Equipment

- complete set of weaving equipment belonging to Ompu Sihol in Harian Boho, a traditional weaver living on a bay on the northwest shore of Lake Toba.
- incidental equipment such as swifts and yarn types purchased outside Harian Boho
- almost all components of the collection are documented and depicted in [Legacy in cloth: Batak textiles of Indonesia](#), part IV: Techniques.

PHOTO IN LEGACY	EQUIPMENT
√	Ompu Sihol's Warping Beam A Base
√	Centre peg warping beam A
√	Outer peg warping beam A
√	Outer peg warping beam A
	Warping Beam B: From elderly woman in Medan who no longer needed it
	Base
	Centre Peg warping Beam B
	Outer Peg Warping Beam B
	Outer Peg Warping Beam B
√	Small dye pot
√	Large dye pot
√	Balbal – beating stick
√	Stir-stick for dye
√	Indigo dye substrate in glass jar
√	Half Coconut shell – used as dipper
√	Ompu SiSihol's knife used to cut yarn while weaving
√	Na bara yarn
√	Ompu SiSihol's drop spindle (ordong)
√	Knife for cutting indigo plant (also used for rice); Foto of Ompu SiSihol's granddaughter cutting salaon
√	Undyed white yarn,
√	One sangkut yarn (na bara) diringgat (ordered) (The plastic rope keeps the red yarn in order.)
	White ikat in black-dyed yarn
√	Undyed yarn, ikat-tied
√	Red yarn (na bara)
	Fine cotton yarn used for weaving modern textiles in the Silindung Valley 1986. Range of available colours.
	Black yarn
√	Swift A (pangulhulan) base; foto of Ompu Sihol demonstrating its use.
√	Wings Swift A
√	Old can – attached to the swift. Ompu Sihol used it to place her ball of yarn in it when she was interrupted in her work.
√	Swift B(pangulhulan) From Silalahi; Foto of user – mother of Kepala Desa Silalahi
√	Wing 1 of 4 of swift
√	Wing 2 of 4 of swift
√	Wing 3 of 4 of swift
√	Wing 4 of 4 of swift

√	Swift C (pangulhulan) from Muara (SouthWest Bank of Lake Toba)
√	Wing 1 (of 2) Swift C
√	Wing 2 (of 2) Swift C
√	Swift D (if it can be called such, because it doesn't turn) - old - from Ompu SiSihol 1 tripod of two
√	Swift D 2 nd tripod of two
√	Swift D 1 bamboo pipe of two
√	Swift D 2 nd bamboo pipe of two
√	Swift E Wooden base
√	Swift E One arm of two
√	Swift E Second arm of two
√	Hulhul – small ball of fabric used for the centre of a ball of yarn
√	Reel A: foto of Ompu SiSihol singing while using it.
	Reel B: Made in Simanindo (Northern tip Samosir Island) by request S. Niessen, never used. Amang Adir
√	Ompu SiSihol's Starching brush, Unggas – made in Nainggolan
√	Ompu SiSihol's loom (on which I took lessons from her) with finished ragi hotang
√	Upright poles on which the warp beam of the loom hangs when in use
√	Sitadoan – bar against which the weaver pushes with her feet as she weaves
√	Mat – which Ompu SiSihol sat on while weaving
√	Bench – for resting weaving implements while weaving – to the right of the loom
√	Bamboo poles on which the loom rests when the weaver is not working (so that it doesn't touch the ground); see foto
√	Backstrap – wooden yoke fastened behind the weaver's back
	Yarn for Ragi Hotang
	Hait benang
	benang
	Bonang 100
√	Simalungun weft bobbin
√	Two, carved, bamboo weft-holders

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