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Spring 1998

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TEXTILE SOCIETY OF AMERICA
Newsletter

Volume 10, Number 1, Spring 1998

FIT & Big Apple to Welcome TSA Symposium

The Program

By Madelyn Shaw

The Sixth Biennial Symposium will be held at New York's Fashion Institute of Technology – and around town – September 24 to 26.

Under the theme, "Creating Textiles: Makers, Methods, Markets," 41 juried, slide-illustrated papers will be presented at FIT during the mornings and afternoons. Unpublished original scholarship has been emphasized along with papers by individuals who have not presented at previous symposia.

Each afternoon, options will be expanded by the introduction of simultaneous sessions. Registrants may choose between attending the slide-illustrated papers at FIT or a Site Seminar. The new Site Seminar format allows both juried papers and invited presentations to be given at textile-related sites throughout New York. Speakers will use actual objects to illustrate their presentations to small groups of preregistered participants. Each afternoon ten or more concurrent Site Seminars will be offered in addition to the papers at FIT, giving participants perhaps heart-rending choices to make, but also unequalled opportunities to see rarely exhibited textile gems from New York collections.

With 35 scheduled Site Seminars comprising 60 separate presentations, the number of papers has increased significantly over previous symposia.

Presenters will cover topics such as the United States silk industry in the late 19th and early 20th centuries, traditional makers' search for modern markets, the role of designers in creating textiles, and in-

Continued on page 16...

The Site

By Désirée Koslin

The New York Planning Committee – a dozen devoted trouble-shooters – are devising a warm reception, whether you are a newcomer or a seasoned Big Apple visitor. There will be fun ways to get acquainted, assistance and information from designated helpers-greeters, a central bulletin board and a telephone hotline. Registration brochures will be mailed in May, in plenty of time for the registration period, June 7 to Aug. 15. There are three sign-up categories, outlined below, for TSA '98, which promises to be a most popular event. Do register early!

1. Symposium. The registration fee includes a program of slide-illustrated papers each morning in the Katie Murphy Amphitheater at FIT and a choice each afternoon between concurrent slide-illustrated papers at FIT or a variety of Site Seminars around New York, as well as one free lunch and three splendid evening receptions.

Site Seminars. Sign up for this option when you register; spaces will be filled on a first-come-first-serve basis. Site Seminar groups will depart from and return to FIT, traveling with guides by bus or subway (your only extra cost). Duration including travel time will be the same as for the FIT sessions.

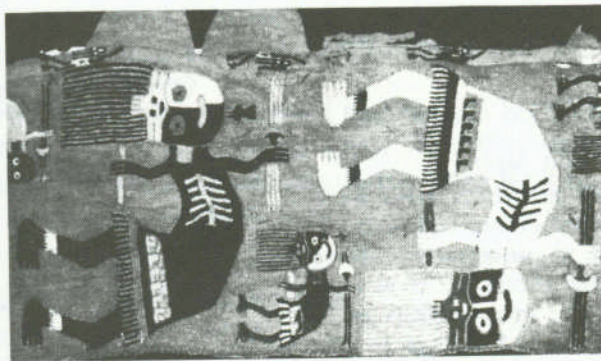
2. Final Banquet Option, a 10-course Chinatown feast. We hope to see everyone at this auspicious finale, offered at a most modest extra fee.

3. Presymposium Field trips. Some will take you by bus or minivan to museums, artists' studios, galleries, artisans' workshops and foundations out-

Continued on page 16...

TSA Launches Member Workshops

...see page 3



From the workshop to be held at the Haffenreffer Museum: border detail, mantle, Paracas, Peru. Photo courtesy HMA

LETTER FROM THE PRESIDENT

Dear Members,

Increased professionalism is the new buzzword for TSA as we celebrate our tenth anniversary.

Several improvements should be evident as the year progresses, including:

- * Professional membership service
- * Professional and permanent TSA address
- * Professional use of charge cards
- * Professional Web site
- * Non-profit status (application submitted)
- * Board of Directors Committees

Your Board of Directors recently hired Kaye Boyer, President of Boyer Management Services in Earleville, MD, to oversee membership services and provide the permanent TSA address. Boyer Management Services was very highly recommended by officers and members of the Costume Society of America, for whom she has worked during the past decade. We look forward to equally beneficial relations and are negotiating additional responsibilities to make TSA even more professional.

Check out TSA's impressive new web site:

<http://www.interlog.com/~anu/tsahome.htm>

Sincere thanks are extended to its designer, Anu Liivandi, curator in the Textile & Costume Section of the Royal Ontario Museum. The home page features membership information and a listing of TSA symposium *Proceedings* and provides up-to-date information about forthcoming symposia, job postings and fellowship opportunities, among other data.

As your new president my first initiative was to establish Board committees, some with non-Board members, and they are becoming increasingly effective. Committee chairs are listed on page 14 of each *Newsletter*; please contact them with your concerns and suggestions.

Several additional issues are in the process of being corrected, including:

- * Previous membership problems
- * Mailing of publications
- * Reliable *Newsletter* publication dates

The Board apologizes to all members who have experienced difficulties with membership and with receipt of publications, as well as uncertainty about *Newsletter* publication dates. Our secretary/ treasurer, Blenda Femenias, is correcting the membership problems as quickly as possible and the Board is in the process of improving the reliability of mailing publications.

The *Newsletter* is intended to be published three times a year at roughly equally spaced intervals, May (June in 1998) with the Bibliography edited by Mary Samms, September with fall news, and January with winter/spring news. Our very capable editor, Kathleen Moore, expects to meet the forthcoming schedule.

Your Board has undertaken several new initiatives with the goal of increasing the number of members, sale of symposium *Proceedings*, annual income and textile-based learning opportunities across our continent. They include:

- * TSA brochure
- * Promotion & sale of TSA symposium *Proceedings*
- * New Workshops initiative

A professional glossy brochure promoting TSA and membership benefits will be available by September, for distribution at professional and textile-oriented gatherings. Its development was spearheaded by membership secretary, Blenda Femenias, and we encourage all members to request them.

The Board would welcome a volunteer experienced with book sales to oversee the distribution of the *Proceedings* in order to increase sales and dissemination of new textile scholarship. In the interim, former president Mattiebelle Gittinger has assumed this task.

I am especially enthusiastic about the educational benefit of a new initiative in which colleagues will offer object-based Workshops in their specialties ranging in length from one afternoon to five days. Some Workshops will provide introductions to specific fields while others will offer special opportunities to study collections that are usually inaccessible. All are intended to have broad appeal. The first Workshop, "Substance and Surface: Textiles at the Haffenreffer Museum of Anthropology, Brown University," will take place June 6 (see page 3).

How is TSA doing? Please let me or your Board members know.

Finally, I recommend that you register early for the Sixth Biennial Symposium in New York, Sept. 24-26, to benefit from its distinctive New York offerings.

— Louise W. Mackie

Newsletter Staff

Mattiebelle Gittinger..Chair, Publications Committee
Kathleen Moore.....Editor
Mary Samms.....Bibliography Editor
Rita Adrosko.....Copy Editor
Barbara Goldberg.....Events/Calendar Editor
Lynn Teague.....Public Relations Liaison

COPY DEADLINES

Fall 1998 Issue.....July 15, 1998
Please send contributions to TSA Newsletter,
c/o Kathleen Moore
125 Cedar Street, NY NY 10006
Phone/Fax: (212) 732-0216
e-mail: kaymoore@mindspring.com



TSA Sponsors Workshop

"Substance and Surface: Textiles at the Haffenreffer Museum of Anthropology," Brown University

With: Blenda Femenias, Barbara Hail, Thierry Gentis.

Date: Saturday, June 6, 10-4 p.m.

Cost: \$100 (includes a booklet, lunch, reception and Friday tour of the textile and costume collection at the RISD Museum, Rhode Island School of Design).

Inquiries: call Haffenreffer Museum, 401-253-8388 or Dr. Femenias at 401 863-7065.

The Textile Society of America and the Haffenreffer Museum of Anthropology, Brown University, Bristol, RI, will present a workshop at the Haffenreffer Museum, giving visitors a rare, in-depth viewing of the museum's spectacular collection of textiles, garments and accessories from throughout the Americas.

Objects to be examined will range from pre-Columbian Inca and Paracas weavings and embroideries to native North American beaded garments. Participants will scrutinize many fine textiles that have rarely been displayed, as well as objects currently on exhibition.

The workshop is an exclusive opportunity for members of the TSA or the HMA.

"Substance and surface," the program's theme, will help participants explore an apparently simple question: What is a textile? When we hear the word "textile," designs created by weaving usually spring to mind, but numerous techniques, both structural and decorative, are used to create objects grouped in the category of "cloth." How do we define an object? By the substance of which it is made? By the decorative adornments on its surface? If one object is deemed a

textile by virtue of its inner woven structure, how does it compare to a similar object that is not woven? How do designs influence the kinds of materials, as well as the techniques, that artists use?

For example, native North American peoples embroidered or decorated garments with quills, shells and beads. Some are on wool trade cloth backgrounds, some on handwoven plant and animal materials such as deer hide, rabbit fur, corn husk and hemp. In South American embroidered garments, when the same designs are embroidered rather than woven, the techniques may yield a stiffer and heavier fabric, in accord with the garment's intended use.

In considering how characteristics of surface design affect the material beneath, we will pay attention to the ways that people in different cultures associate differences in meaning with materials and techniques.

The program is being organized by Blenda Femenias, Lecturer, Tufts University, and Adjunct Assistant Professor (Research), Brown University. Dr. Femenias is the author of *Ambiguous Emblems: Gender, Clothing, and Representation in Contemporary Peru* and *Andean Aesthetics: Textiles of Peru and Bolivia*. She is a member of the board of the TSA. Barbara Hail, Deputy Director/Curator of the HMA, is the author of *Hau Kola! The Plains Indians Collections of the Haffenreffer Museum*, as well as other books and articles on Native American art. Thierry Gentis, Associate Curator/Collections Manager of the HMA, is best known for his work on Native American art and African sculpture.

Calendar of TSA Events

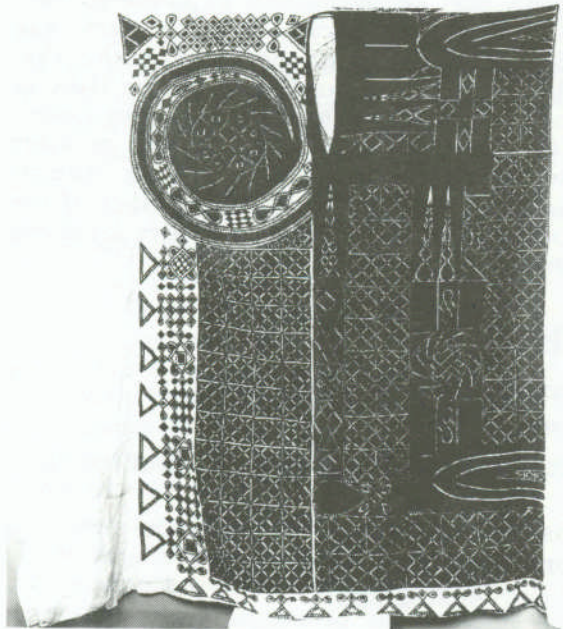
- May 1998: Ballots mailed to members for election of members to the Board of Directors
Registration forms mailed for TSA Biennial Symposium
- June 1998: 6: Workshop, "Substance and Surface: Textiles at the Haffenreffer Museum of Anthropology" (see above)
10: Registration for TSA Sixth Biennial Symposium begins: Site Seminars and pre-symposium tours to be filled on a first-come-first-served basis
15: Publication date for *Summer Newsletter* with Bibliography
30: Deadline for return of TSA ballots
- July 1998: 15: Deadline for TSA fall *Newsletter*
- Sept. 1998: 15: Publication date for fall *Newsletter*
23: Pre-Symposium Tours
23: TSA Board meeting, Fashion Institute of Technology, New York
24-26: TSA Sixth Biennial Symposium: "Creating Textiles: Makers, Markets, Methods," Fashion Institute of Technology (host) and textile-rich sites throughout New York City
26, 11 a.m.: TSA Annual Meeting, Katie Murphy Amphitheatre, FIT
27: TSA Board meeting, Fashion Institute of Technology, New York
- Nov. 1998: 1: Publication of TSA Directory of Members
15: Deadline for TSA winter-spring *Newsletter*

Textile Collections in the Newark Museum

By Ulysses Grant Dietz

The textile and costume holdings within The Newark Museum collection are as diverse as the museum itself. They reflect the far-reaching – if not always consistent – collecting mission that has guided the museum since its founding in 1909.

The Newark Museum was the brainchild of John Cotton Dana and his visionary trustee Louis Bamberger, owner of Newark's legendary department store. Dana was a librarian (the museum was originally on the top floor of the Newark Free Public Library, which Dana directed) and he felt museums should be clearing houses of information and education, rather than shrines for the rare and inaccessible. Bamberger was a firm believer in the power of museums to affect and improve public taste, and both he and Dana saw the department store as a suitable model for the presentation of objects to a broad public.



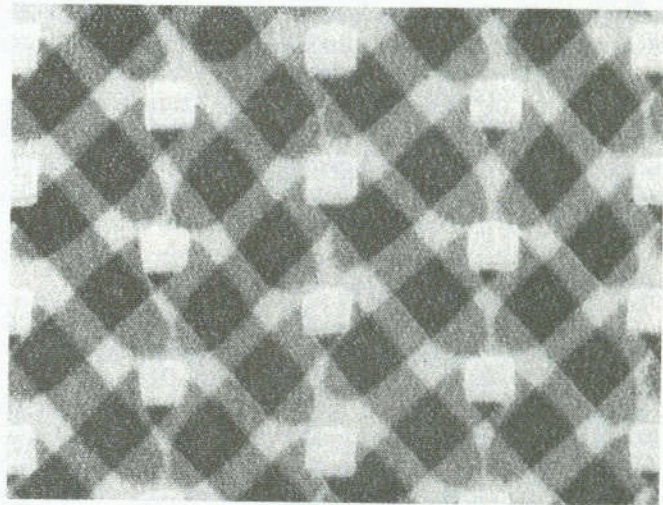
Haussa Chief's embroidered cotton damask robe, Nigeria, 1920s. Photo courtesy Newark Museum

Thus, from the very beginning, the relationship between old objects and new ones has been a touchstone in guiding the collections' growth and development. Textiles, regardless of the culture from which they come, have always been collected with an eye to their fabrication, their design and their function in the context of daily life.

The museum was established with a collection of several thousand Japanese objects in 1909, and among these were the first textiles. From its inception, the museum's aim was to study the art and culture of the

world's peoples – including the contemporary American world – and to collect objects that showed how daily life both affected and was affected by material things. Collections were seen as interconnected – ceramics, glass, metalwork, textiles, paintings, sculpture – and were never segregated by medium. By the end of World War I, every aspect of the present-day textile holdings had been established.

Eventually, in 1951, separate curatorial divisions were established, creating what are today the departments of Asian Art; Decorative Arts; Classical Art;



"Sugar Cubes" printed silk dress fabric, by Edward Steichen for Stebli Silks, New York City, 1927. Photo courtesy Newark Museum

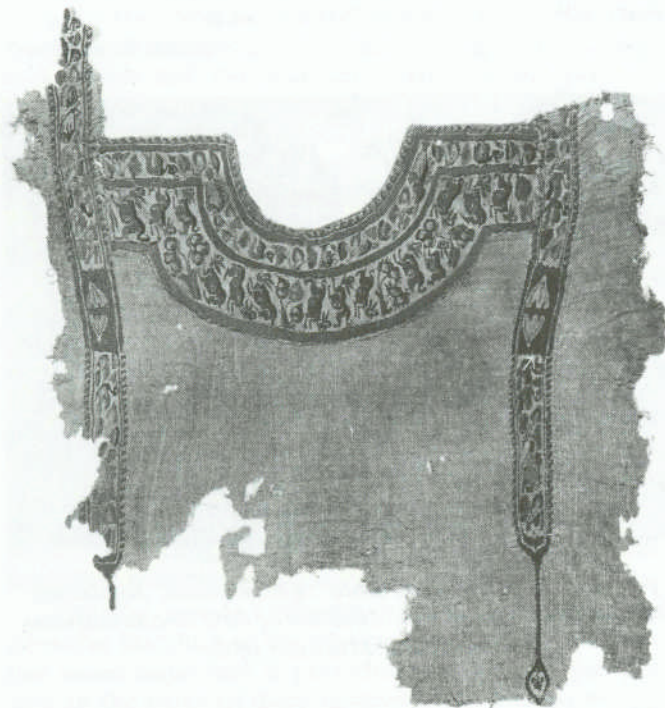
Africa, the Americas and the Pacific; Numismatics, and American Art. All but the last two curatorial divisions have significant holdings in textiles and costumes, and even those two include fabric in some artifacts.

Today the textile and costume holdings exceed 8,000 examples, ranging from tiny sample swatches of New Jersey-made machine embroidery to an enormous appliqued festival tent from a Tibetan noble family. Not all areas are equally well represented, and collecting has not necessarily been consistent over time – especially in my own department (Decorative Arts), where there has not been a textile specialist on staff for nearly 30 years.

Each department's holding has developed according to the interests and the knowledge of its curator. In the Classical collections, the curator has been able to develop a wide-ranging group of Coptic textiles illustrating motifs, techniques and uses of textiles in ancient life.

In the department of Africa, the Americas and the Pacific, the museum's far-flung interests have produced a larger and more eclectic assortment of ma-

materials that ranges from ancient Peruvian embroideries to 19th-century Navajo weavings to recent mass-produced commemorative cloth that is still being worn in Nigeria, Upper Volta and Burkina Faso. The museum boasts one of the most in-depth collections in the country of late-20th-century commemorative cloth for the African market. Virtually every aspect of textile technique and decoration has been included, and some of the department's greatest treasures are its African ceremonial robes, which have their cultural parallels in the Asian, European and Native American



Fragment from a child's wool tunic, Coptic, 5th-6th century A.D. Photo courtesy Newark Museum

holdings. One of the finest recent acquisitions is a richly beaded velvet Yoruba Chief's robe from c. 1900, purchased in 1993.

The Asian textile holdings in the museum are particularly rich. Begun with the Japanese collection in 1909, the Asian holdings expanded through the 1910s with the beginnings of its Tibetan collecting, culminating with the acquisition of the Albert L. Shelton Collection of Tibetan objects in 1920. Starting in 1923 Chinese art became another major focus of the department. Chinese and Japanese textile holdings were strengthened by the enormous gift of Herman A.E. and Paul C. Jaehne in the years between 1938 and 1941. Chinese and Tibetan textiles are the most actively collected today in the department, in ongoing documentation of textile technology and trade in Asia over the centuries. A recent important acquisition is an extremely rare silk and gold *samitum* "falcon textile," from 13th-century Central Asia. This fragment, one of

a group of early silks undergoing intensive study today, has technical links back to ancient textiles, as well as prefiguring the European damasks of the later Middle Ages and Renaissance.

The Decorative Arts departmental holdings of costumes and textiles are by far the largest in the museum, although the least studied and exhibited in recent years. Beginning with an exhibition on New Jersey's textile industry in 1916, collecting textiles for this area continued on a parallel track with that in other areas. Aside from costumes and accessories, the holdings include needlework, lace, quilts and both printed and woven textiles produced in Europe and America from the 16th century to the present. Through the 1910s and 1920s the textiles in this area kept pace with those in other parts of the collection, and both contemporary and "antique" objects were acquired in order to draw parallels between the past and the present. However, after World War II, and especially with the creation of separate curatorial departments, consistent textile collecting began to taper off, although the collection has continued to grow through gifts (mostly of costumes and quilts).

Today the most active and best-known part of the

Thanks to Membership Volunteers!

Heartfelt thanks are extended to two volunteers who ran membership previously. Dorothy Laupa was invaluable in keeping reliable membership and mail label records for almost ten years, and Marla Jean Huisman recorded all membership payments during the 1997 transition year. Both provided essential services for TSA, for which we are very grateful.

decorative arts textiles is the quilt collection, which includes a number of nationally known masterworks. Nonetheless, there are plenty of other fascinating holdings in diverse areas, such as New Jersey silks (both process and hundreds of sample swatches), 1920s to 1940s fabric designs (English, French and American) and 19th-century printed textiles. Additionally, some remarkable individual objects have been acquired over the years, including a spectacular English crewelwork bedspread from the 1750s, purchased in 1958, and a splendid beadwork bag, made in Newark and dated 1833 - a gift of the daughter of the original owner.

The museum is also home to one of the few large-scale tapestries ever produced in this country, the "History of Newark" tapestry, produced at the Edgewater Looms in Edgewater, N.J., in 1925 and donated to the museum by the Contemporary Club of Newark.

Access to these collections may be made by appointment through the departmental curators, at (973) 596-6660. Inquiries may be addressed to box 540, Newark, N.J. 07101.

Reviews

"When Silk was Gold: Central Asian and Chinese Textiles"

The Cleveland Museum of Art, Oct. 26, 1997 - Jan. 4, 1998 and The Metropolitan Museum of Art, New York, March 3 - May 17, 1998

Over the last 20 years The Cleveland Museum of Art and the Metropolitan Museum of Art have built the most extensive collections of medieval Central Asian and Chinese textiles in the West through aggressive purchases on the international art market. "When Silk was Gold: Central Asian and Chinese Textiles" presents 64 textiles dated from the 8th through the early 15th centuries. It is the culmination of a seven-year collaboration by Cleveland's former textile curator, Anne E. Wardwell, and James C.Y. Watt, the Brooke Russell Astor Senior Curator of Asian Art at the Metropolitan Museum.

It is the first scholarly attempt to sort out the evidence from Tibetan temple stores of ancient silks and archaeological textiles dating between two great periods of Chinese empire. The curators argue convincingly against a monolithic view of Chinese culture. The adaption by China of outside influences, patterns, styles, even foreign-produced silks reveals a richer, more complex textile history than we ever imagined for the period between Tang and Ming.

Some scholars will take exception to specific attributions and interpretations made here; nonetheless "When Silk was Gold: Central Asian and Chinese Textiles" is a monumental accomplishment. The catalogue includes lengthy discussions of the issues surrounding the origin, production, development, patronage and use of these fabrics in light of technical, archaeological and other scientific data and a careful reading of Chinese histories and other documentation. Each object is reproduced in color, frequently with details and published with a technical analysis.

The exhibition begins with fabrics of the Tang dynasty (first half of the 8th century) and luxury textiles associated with Central Asian Sogdiana. Whether the latter are actually of Sogdian manufacture, as the curators claim, or were made elsewhere remains a major question. Five gilt strip brocaded tabbies, the earliest examples of this technique in eastern Asia and frequently claimed as Liao dynasty (907-1125), are dated to the Jin dynasty (1115-1234) on stylistic and aesthetic grounds. Seven kesi fragments with vigorously drawn birds and beasts set against flower-filled fields that previously have been attributed as Chinese are presented as eastern Central Asian and convincingly associated with Uyghur populations on historical and stylistic evidence. They have been dated variously 11th to 13th centuries. Among the most impressive textiles is the kesi Yamantaka mandala with imperial portraits (cat. #25, Metropolitan Museum 1992.54). It dates to around 1330 and features four donor portraits: Tugh

Temur, great-great-grandson of Khubilai Khan, his elder brother and their wives. Within a few years of this textile's manufacture, three of the four donors are known to have died unnatural deaths at the hands of their relatives in struggles over the throne.

In our age of disposable consumer goods and over-hyped deluxe lifestyles, it is almost impossible to fathom what these textiles meant or what value they represented in their own day. Nevertheless the curators have "engender[ed] a sense of awe for the magnificence and beauty of textiles created in a period when silk was indeed as precious as gold."

-- John E. Vollmer




From "When Silk Was Gold": Child's coat, Sogdiana, 8th century. Cleveland Museum of Art. Photo courtesy Cleveland Museum of Art

"Woven by the Grandmothers"

Heard Museum, Phoenix, Jan. 31 to April 26, 1998

"Woven by the Grandmothers" is an exhibition of early Navajo blankets from the collections of the National Museum of the American Indian. The exhibit and its accompanying book of the same name, edited by Eulalie H. Bonar, project curator, and published by the Smithsonian Institution Press in 1996, draw upon a workshop held in June, 1995, in cooperation with Navajo Community College in Tsaile, Arizona. Both exhibition and book seek to incorporate the perspectives of the hundreds of Navajo weavers who attended the workshop and Navajo co-curators D.Y. Begay, Kalley Keams and Wesley Thomas as well as the scholarly viewpoints offered by Bonar and project advisors Joe Ben Wheat and Ann Lane Hedlund. A video presentation of interviews with workshop participants is also provided.

The results of this approach are very successful. The contributions of the Navajo weavers and co-curators enrich the presentation beyond common



approaches to these textiles. Many of the blankets in the exhibition are shown on forms that permit the viewer to see the pieces as they were meant to be seen when worn. This is consistent with the commentary offered by Navajo co-curators and workshop participants, who frequently speak of the traditional uses of the blankets.

The perspective on design offered by the Navajo participants is also of particular interest. About a specimen dating from c. 1868-70, Kalley Keams commented, "I see them as a way for a person to become balanced, to deal with what is going on in his or her life," while Wesley Thomas said, "This blanket seems to have been woven to fill a void." Comments like these focus on the meaning and feeling of the design as a whole and the way this relates to the place of blanket in the life of the weaver and the user, rather than on individual motifs and historical design sources.

The accompanying book includes chapters by D. Y. Begay, Harry Walters and Wesley Thomas. These are very helpful in expanding on the Navajo understanding of their art. A chapter by Ann Lane Hedlund provides valuable contextual information in a comparison of the lives of Navajo weavers a century ago with those of the contemporary weavers who participated in the Grandmothers project. Joe Ben Wheat contributed a chapter outlining aspects of the development of the Navajo blanket. Wheat's summary uses excessively early dates for the introduction of cotton and the true loom into the Southwest, but is otherwise useful in putting the blankets in the exhibition into historical context.

On the whole, "Woven by the Grandmothers" provides insight into the history of the Navajo blanket, but more important it provides a broadened perspective on the place of these textiles in the Navajo world.

-- Lynn S. Teague

"Strung, Woven, Knitted and Sewn. Beadwork from Europe, Africa, Asia and the Americas"

Milwaukee Art Museum, Nov. 21, 1997-Jan. 18, 1998

The Milwaukee Art Museum recently featured a remarkable and inspiring selection of pieces made with glass seed beads. These ran the gamut from beaded baskets and pictures made by 17th-century English girls, to protective panels mounted on Dayak (Borneo) baby carriers, African ceremonial objects and Arctic boots to contemporary works by such artists as Joyce Scott, Sherry Markowitz and Lindsay Obermayer.

Curator Jody Clowes selected and juxtaposed the 90 pieces to highlight the enormous aesthetic and technical range that the medium allows. She refers to the "structural intrigue" of beadwork, and the intense colors and intricate patterns possible with these tiny units. There are an almost inexhaustible number of ways to use them, a point fully impressed upon even

the most casual visitor to the exhibition. Beads are strung on heavy wire or gossamer string; they are woven, knitted, stitched in light, dense patterns or open, airy nets. They are couched down or pressed in beeswax. They are worked as smooth surfaces and bumpy, irregular forms. They are wrapped around handles or containers, or are themselves used to construct containers that wrap other things.

Even within a given technique the many choices about bead treatment – stitching horizontally or vertically or following contours, for example – indicate the creative solutions beadworkers from around the world have come up with. Clowes says visitors were consistently amazed by the possibilities and variety. This is one of the few shows to bring together such an array, and the MAM is to be applauded for making such an aesthetic statement.

Many of the pieces reflect high status or intense, special occasion. Some of the 17th-century pieces, which represent a type of stumpwork embroidery, were made as baskets or trays used to receive christening gifts. The fact that many feature portraits of the nobility indicates the social level the new baby was born into.

Another type of status was evident in the first objects to greet the visitor; Yoruba headdresses are finished with dangling "curtains" that protect onlookers from the awesome power of the wearer.

Other items included finely woven panels called *chaklas*, made for dowries of Kathi women of Gujarat, India, and taken out to decorate the home on festive occasions. In their heyday, these were often commissioned by wealthy farmers. The pieces are especially poignant, because the tradition died out in the 1930s.

Perhaps the most haunting item in the show is a pair of sleeping slippers for bound feet, so refined and delicate as to obviate the deformity within. They stand as testament to what status meant for Chinese women.

The juxtaposition of traditional and contemporary pieces helped clarify how beadwork is evolving. Like many of the older examples, the new pieces included highly sculptural work and ingenious technical contrivances. What did not exist in the traditional work is the highly personal imagery, referring to emotional issues like battles with cancer or racism.

No catalogue was produced with this show, so the excitement and insights it offered were limited to those who could attend. I hope TSA members will make a special effort to visit shows like this, held without fanfare in various areas of the country. I also hope we continue to share reports about these endeavors, which point to rich potential avenues of investigation. Again, Clowes and the MAM are to be applauded for their open-ended approach and discovery of some exceptional pieces. Hopefully, some of these will be highlighted in future publications and exhibitions.

-- Beverly Gordon

announcements:

KRISHNA RIBOUD HONORED BY WELLESLEY

Krishna Roy Riboud has been named one of four recipients of Wellesley College's Alumnae Achievement Awards for 1998. Riboud was honored for her work as a leading scholar of early Chinese silk textiles and as the founder and president of AEDTA, Association pour l'Etude et la Documentation des Textiles d'Asie, the Paris-based educational center for the study, training, publication and preservation of Asian textiles. She founded AEDTA in 1980, and under her leadership it has amassed a collection of several thousand textiles dating from the 15th through the 20th centuries.

TEXTILE MUSEUM DOCUMENTATION PROJECT

The Textile Museum has received a \$1 million grant to establish the Lloyd Cotsen Textile Documentation Project through which it will develop a lexicon and hierarchy of terms for the physical and contextual description of historical and ethnographic textiles.

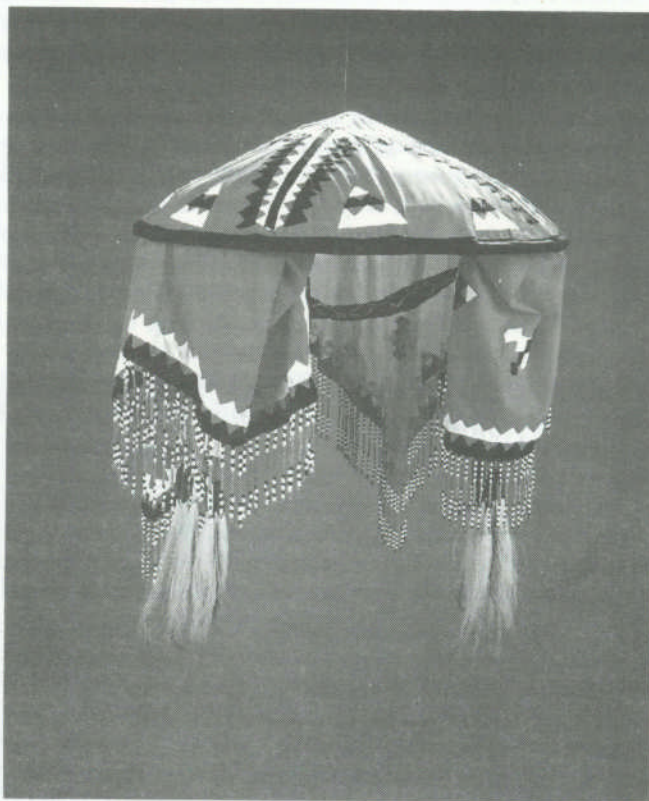
CALLS FOR PAPERS

The History of Business, Technology and Society, Hagley Museum and Library, is seeking proposals for its New Technologies and Art in the 20th Century conference in October. Artistic uses of new materials, the appropriation of machines in art and electronic media are among themes to be developed. Contact: Dr. Roger Horowitz at the Center, PO Box 3630, Wilmington, DE; email: rh@udel.edu

Pioneer clothing during the Western expansion of the country and its relationship to art, heritage, production and community life is the theme for a symposium at Brigham Young University, Provo, UT. Abstracts are due by June 15. Contact: Dr. Mary H. Farahnakian, phone (801) 378-7168 (day) or (801)226-1415 (evening); email mfarahna@byu.edu

FOWLER GETS GETTY GRANT

The Getty Grant Program has awarded the UCLA Fowler Museum of Cultural History \$130,000 to



In "From the Rainbow's Varied Hue: Textiles of the Southern Philippines" at the Fowler Museum May 10-Aug. 23.

Photo by Don Cole, courtesy UCLA Fowler Museum

support the museum's publication schedule of non-Western textile scholarship over the next few years. Publications to benefit include *From the Rainbow's Varied Hue: Textiles of the Southern Philippines*, May 1998; *Walk in Splendor: Ceremonial Dress of the Minangkabau (Sumatra, Indonesia)*, fall 1998; *Wrapped in Pride: Ghanaian Kente and African American Identity*, winter 1999; and planned studies of Chinese embroidery, Madagascar textiles and bast and leaf fiber textiles from around the world.

Florence Montgomery

The textile world lost one of its foremost scholars this winter, with the passing of Florence Mellows Montgomery, 83.

An expert on the textiles used and eventually made in early America, she was the author of *Printed Textiles: English and American Cottons and Linens, 1700-1830* and *Textiles in America, 1650-1870*. Her long and distinguished career included positions

at the Art Institute of Chicago, the Museum of Art at Rhode Island School of Design and the American Wing of the Metropolitan Museum before moving to Winterthur, where she began the guide training system, taught art history and became curator of textiles. At the time of her death she was a research associate in the American arts department of the Yale Art Gallery.



Gloria F. Ross Tapestry Center Established

The textile community has gained a new and active institution with the founding last summer of the Gloria F. Ross Center for Tapestry Studies. The mission of the nonprofit research institute is to increase scholarly understanding and public appreciation of tapestries through the organization and support of artistic, historical and cultural research and public programs. Its inaugural event, a lecture, took place in New York in March, when master weaver Archie Brennan presented "The Work o' the Weaver" - A Perspective from Fifty Years in Tapestry."

Current projects include creation of an educational Web site about tapestry, ongoing construction of a comprehensive tapestry bibliography and publication of a manuscript by Dr. Joe Ben Wheat on the history of southwestern textile production. Future plans include other publications, occasional conferences and workshops and a retrospective exhibition and catalogue of the Gloria F. Ross Tapestries.

The center uses the classic definition for tapestry, citing as examples Inca tunics, Navajo chief's blankets, the Unicorn Tapestries, Chinese silk k'ossu robes, Middle Eastern kelim carpets and modern wall hangings - united in their structure of "weft-faced plain weave with discontinuous weft patterning."

"In this country there is no heritage of tapestry as a fine art form," said Gloria F. Ross, founder of the center, "and so I feel we must educate the public as to what it is - tapestry is great art." During her career from the 1960s until her recent retirement, Ross oversaw the creation of tapestries woven by artisans in

France, Scotland and the United States from designs by such leading American painters as Louise Nevelson, Robert Motherwell, Frank Stella and Kenneth Noland.

The center's director is Dr. Ann Lane Hedlund, Professor of Anthropology and Director of Museum Studies at Arizona State University, Tempe. "As a brand new research institute, we look forward to fruitful relationships with many colleagues across the country who share the center's interest in the expressive nature of tapestry weaving," she noted. "We hope to be an informational source for scholars, weavers and students. Through our research and public programs, we also want to share the richness of the tapestry tradition with a wider audience." An expert on historic and contemporary Navajo weaving, Dr. Hedlund serves on the TSA Board and the Council for Museum Anthropology, and is also a member of the national Advisory Council of the Textile Museum in Washington, DC.

Anthropologist Susan Brown McGreevy of Santa Fe is president of the Board of Trustees. Dr. Ann Bookman, Director of the Center for Interdisciplinary and Special Studies, the College of the Holy Cross in Massachusetts, serves as secretary. Architect and preservationist Hal Einhorn of New York is the center's treasurer.

For further information, contact Dr. Hedlund at the Gloria F. Ross Center for Tapestry Studies, P.O. Box 3305, Tucson, AZ; (520) 621-3656 or (908) 0380; fax (520) 621-2976, 908-0382.
e-mail: Tapestry.Center@ASU.EDU.

INFO EXCHANGE: Poetry Wanted

Karin Schaller is collecting poems for a book: *The Web of Life-A Weaver's Anthology of Poetry and Cloth*. She has compiled well over 100 poems and is seeking more, especially those that may be hidden in ethnographic field notes and museum files. Poems should focus on weaving as a process or metaphor. If you can help, please contact her at 4701 Pine St., Box 72, Philadelphia, PA 19143; (215) 748-8723.

TEXTILE COURSE

The Ancient Peruvian Textile Course will be held at Museo Regional in Ica, Peru, June 12-26 and July 3-17. Ancient weave techniques, conservation, documentation and cultural interpretation are among the subjects covered in each session. It is the fourth year that textile conservators Nanette Scov and Grace Katterman have offered the course. Contact: Nanette Scov, Director, P.O. Box 13465, Tucson, AZ 85732; fax (520) 393-7331.

TOURS

Folk Dress and Textiles of Slovakia, Moravia and Bohemia is the subject of a May 25-June 4 tour sponsored by the Ethnic Textile Council of San Diego. Led by Helene Baine Cincebeaux and Helen Zemak Baine, the group will visit private collections, museums, castles, outdoor markets and folk festivals. Optional four-day Prague extension runs June 5-9. Contact: Joyce Corbett, ETC, PO Box 34052, San Diego, CA 92163-4052; (619) 295-2915, or Michael Mansfield, Pak'n Go Travel, (619) 298-7211 or (800) 889-0973 (outside California).

The Kingdom of Bhutan is the destination of an Oct. 9-25 tour sponsored by the Textile Museum. The itinerary includes the Bumthang Valley, one of the textile centers of Bhutan and the home of several noble households. Bill Jones and Mattiebelle Gittinger will lead the tour. Contact: Geographic Expeditions (800) 777-8183.

symposia/seminars/workshops:

April 7: SOFA NYC pre-exposition workshops at American Craft Museum, New York. 10 a.m.: Dorothy Gill Barnes. 2:30 p.m.: Jane Sauer. Contact (800) 561-7632.

April 8, 15, 22, 29, May 6, 13: Textile Museum, Washington, lecture series: "The Quilt: An American Art," with a variety of quilt historians and artists. Contact: (202) 357-3030.

April 17-18: Center for Archaeological Investigations 15th Annual Visiting Scholar's Conference: "Fleeting Identities: Perishable Material Culture in Archaeological Research," Southern Illinois University at Carbondale. Contact: Penelope Drooker, (618) 453-5032; fax (618) 453-3253; email pdrooker@siu.edu; web site <http://www.siu.edu/~cai>.

April 21: One-night exhibition of the tapestries of Jan Yoors, 6-9 p.m., at Bloom Ballroom, 48 W. 21st St. New tapestries woven from cartoons left by the late *tapissier* are included.

April 22: Japan Society, New York, lecture, 6:30 p.m.: "Reflections East/West: Two Fiber Artists Discuss Their Work," with basketmaker Hisako Sekijama and fiber artist Glen Kaufman, moderated by Jack Lenor Larsen.

April 22 or 23: Fowler Museum, Los Angeles, Members' Roundtable, 7 p.m.: "Textiles of Mindanao and Sulu" with Roy Hamilton.

April 24-25: Sybaris Gallery, Royal Oak, MI, symposium: "Universal Crossings," exploring the connec-

Discount Offered to TSA Members

May 15-16: Arthur M. Sackler Gallery and Smithsonian Associates, Washington, seminar: "Ikat Textiles in Asia." Speakers: Kate Fitz Gibbon, Dr. Mattiebelle Gittinger, Cynthia Cunningham Cort, Dr. Leedom Lefferts, Dr. Amanda Mayer Stinchecum, Dr. Ruth Barnes. Coinciding with the "Ikat Silks of Central Asia: The Guido Goldman Collection" exhibition at the Sackler. TSA members have been offered a reduced registration fee.

For program information, contact Barbara Brooks-Reeder, (202) 357-4880. To register phone (202) 357-3030, mention event code 1F0290 and say you are a member of TSA.

tions among basketry, music and architecture. Events will be held at Cranbrook. Contact: (248) 544-3388, fax (248) 544-8101.

May 3: Fowler Museum, Los Angeles, a day of events celebrating "Beads, Body and Soul" exhibition: 11 a.m. members walkthrough with Robert Farris Thomp-

son; 2 p.m. "The Indelible Bead: Yorùbá Ileki in Atlantic Perspective," lecture with Robert Farris Thompson; 1-4 p.m. "Conversations with Bead Artists."

May 7: DAR Museum, Washington, study program on 20 quilts from the collection. Contact: (202) 879-3241.

May 11-22: University of Rhode Island, intensive two-week course in Textile Conservation (TMD 520) with Dr. Margaret Ordoñez. Information: (401) 277-5200; fax (401) 277-5205.

May 14: Fowler Museum, Los Angeles, Members' Roundtable: "Rapt in Mud: Bogolanfini of Mali" with Rachel Hoffman.

May 26-June 14: University of Wisconsin, Madison, intensive design class with Gaza Bowen. ETD 501 Special Topics: Shoe Design, 3 credits, meeting Monday, Tuesday, Wednesday from 11 a.m. to 5 p.m.

May 27-30: Costume Society of America Symposium: "The Silver Symposium in the Golden State: Metals in Dress and Adornment," Pasadena, CA.

May 28-29: Hagley Museum and Library, Rt. 141, Wilmington, DE, "Women and Historic Preservation" conference on women's history. Contact: (302) 656-2400.

June 6-7: Fiber Arts Festival, Ravalli County Fairgrounds, Hamilton, MT.

June 6-11: Scythia: International Textile Symposium & Exhibition, Kherson, Ukraine. Contact: Ludmila Egorova, phone: 38-0552-55-37-46.

June 13: Old Sturbridge Village, Sturbridge, MA symposium: "What's New England About New England Quilts?" Contact: Lynn Bassett (508) 347-0238.

June 18: Museum of American Folk Art, New York, curatorial talk, 6 p.m.: "Edge to Edge: Selections from Studio Art Quilt Associates," with Stacy Hollander.

June 24-30: Weavers Conference, Billings, MT. Contact: Sandy Gillitzer (406) 656-4165.

June 26-28: *Ars Textrina*, University of Wisconsin, Madison. Contact: Patricia Hilts, PO Box 238, Marshall, WI 53559; phone (608) 655-3252; fax (608) 262-3984; email HILTS@MACC.WISC.EDU

July 23-26: Handweavers Guild of America Convergence '98, Westin Peachtree, Atlanta.

Sept. 17-20: Friends of Fiber Art International "FiberArt Weekend 98" in New York and New Jersey. Contact: Fern Grauer, (847) 432-7271.

Oct. 9-16: ICOM Costume Committee annual meeting, Melbourne, Australia.

Oct. 16-18: American Quilt Study Group conference, Charleston, WV. Contact: (415) 495-0163.

exhibitions:

United States

ALASKA

www.alaska.net/itnet, To May 15: "Itnet 3: A Virtual Tapestry Exhibition."

ARIZONA

Galeria Mesa, 155 N. Center St., Mesa. April 28-May 30: "Myths, Metaphors & Icons."

Heard Museum, Phoenix. To July 31: "Weavings by Ramona Sakiestewa." To Apr. 26: "Woven by the Grandmothers," 19th-century Navajo textiles from the collection of the National Museum of the American Indian.

CALIFORNIA

American Museum of Quilts and Textiles, San Jose. To May 3: "It Seams Funny to Me."

Artfibers Gallery, San Francisco. To May 16: "Threads of Continuity: Contemporary Expression in Ancient Technique."

Fowler Museum, UCLA, Los Angeles. To April 5: "The Art of Being Kuna: Layers of Meaning Among the Kuna of Panama," some 300 works, primarily molas. Catalogue. To July 19: "Beads, Body, and Soul: Art and Light in the Yoruba Universe," some 150 beaded objects. Publication. May 10-Aug. 23: "From the Rainbow's Varied Hue: Textiles of the Southern Philippines," rare cloths from the rich, little-known weaving traditions of the island of Mindanao and adjacent Sulu archipelago. Publication.

Los Angeles County Museum. To June 15: "Japonism in Fashion: The Influence of Japan on Western Dress," concentrating on how textile and fashion designers have been stimulated by the exoticism of Japan during the last three centuries.

Museum of San Diego History. Nov. 7-Jan. 31, 1999: "Visions: Quilt Expressions."

Museum of Vintage Fashion, Walnut Creek. To June 30: "Fans: Collection of Geraldine Pember."

Santa Barbara Museum of Art. To June 7: "Japanese Paper Stencils for Textiles" of the late 19th and early 20th centuries. Publication.

COLORADO

Denver Art Museum. To Nov. 30: "Exhibition of American Indian Clothing."

DISTRICT OF COLUMBIA

Arthur M. Sackler Gallery. "Ikat Silks of Central Asia: The Guido Goldman Collection."

The Textile Museum. To Sept. 6: "Contemporary Quilts from the James Collection," featuring works from a recent gift to the International Quilt Study Center, University of Nebraska. To Aug. 16: "Royal Raffias: Designs of the Bushong of Central Africa." To July 5:

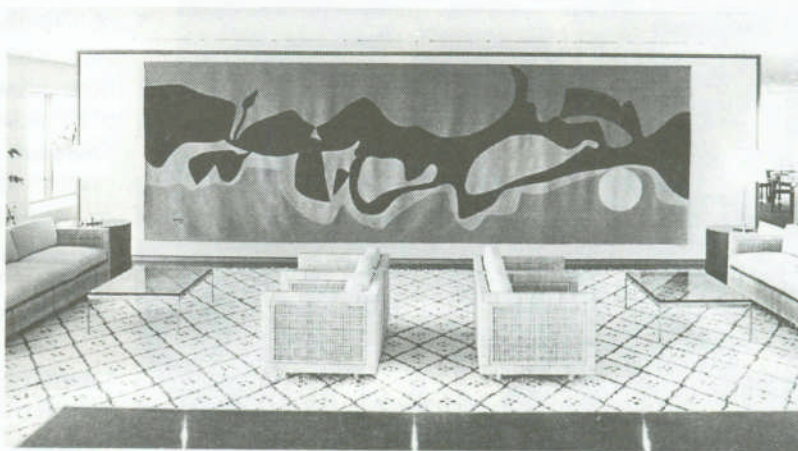
"Who Makes Textiles?" in the Collections Gallery, exploring gender roles in Guatemala and West Africa, weaving as lifestyle in Iran and Central Asian guilds.

Woodrow Wilson House Museum, 2340 S Street NW. To April 20: "American Homespun for the President's House - Ellen Axson Wilson and the Decoration of the Blue Mountain Room," with early 20th-century American handweaving by two gifted Appalachian women, Allie Josephine Mast and Elmeda McHargue Walker.

GEORGIA

All Saints Episcopal Church, Atlanta. July 20-Aug. 2: "Spectrum," liturgical textiles, sponsored by Handweavers Guild of America.

Atlanta International Museum of Art and Design. June



Example of Jan Yoors tapestry (installed at Marine Midland Bank, Buffalo); exhibition in New York. Photo by Steve Satterwhite, courtesy Sonia Yoors

12-Aug. 29: "Encore," small-format woven tapestries, sponsored by Tapestry Weavers South. July 10-Aug. 22: "Small Expressions 98," small-scale fiber art, sponsored by Handweavers Guild of America.

Fernbank Museum of Natural History, Atlanta. July 21-Oct. 31: "ATA II: Interpretations of Nature in Contemporary Tapestry."

Georgia Museum of Art, U. of Georgia, Athens. To Apr. 26: "Desert To Oasis: Arts of Central Asia."

High Museum of Art, Atlanta. To Apr. 12: "American Indian Art: The Flag."

Spruill Gallery and Historic Home, Atlanta. To May 10: "Full Deck Art Quilts."

IDAHO

Boise Art Museum. To April 5: "Pure Vision: Bead Artists."

ILLINOIS

Illinois Art Gallery, 100 W. Randolph, Chicago. June 12-Aug. 14: "A Stitch Above: Quilts by Bertha Stenge."

Lockport Gallery, 200 W. 8th St., Lockport. To Apr. 17: "A Stitch Above: Quilts by Bertha Stenge."

The Art Institute of Chicago. April 22-July 26: "Gift, Bequest, and Purchase: A Selection of Textile Acquisitions from 1993-1997."

INDIANA

Indianapolis Museum of Art. To May 10: "Art to Wear: Japanese Kimonos from the Collection."

Wayne County Historical Museum, Richmond. To December: "Out of a Hoosier Attic," retrospective of historic fashion in eastern Indiana.

IOWA

Arts Iowa City Center and Gallery 129 E. Washington St. April 7-May 23: "Paper/Fiber XXI."

KENTUCKY

University of Kentucky Art Museum, Lexington. To



A Central African dignitary wearing a red and natural color raffia skirt and holding alogue from a camwood tree from which the red dye was extracted. From "Royal Raffia" at the Textile Museum. Photo by Dorothy Washburn, courtesy TM

June 14: Retrospective: Arturo Alonzo Sandoval.

Yeiser Art Center, 200 Broadway, Paducah. April 1-June 30: "Fantastic Fibers 1998."

LOUISIANA

Lafayette Art Gallery, 412 Travis St., Lafayette. To April 23: "2- & 3-D," juried craft exhibition.

MASSACHUSETTS

Museum of Fine Arts, Boston. To May 17: "Grand Design: Art of the Victoria & Albert Museum."

The New England Quilt Museum, Lowell. To Apr. 12: "Quilted Portraits."

MICHIGAN

Museum of African American History, Detroit. To June 7: "A Communion of the Spirits: African American Quilters, Preservers and Their Stories."

Sybaris Gallery, 202 E. Third St., Royal Oak. April 25-May 30: "9th Annual Basketry International."

MINNESOTA

Minneapolis Institute of Arts. To Apr. 19: "Quilts: Starburst Splendor: Selections from the MN Quilt Project."

MISSOURI

Kemper Museum of Contemporary Art, Kansas City. April 11-June 14: Jim Hodges fiber art.

Saint Louis Art Museum, St. Louis. To June: "The Art of Embroidery."

NEBRASKA

University of Nebraska-Lincoln Love Library. May 11-Aug. 28: "Quilts from the Heartland," selections from the Ardis and Robert James Quilt Collection.

University of Nebraska-Lincoln Robert Hillestad Textiles Gallery, East Campus. May 18-July 30: "Sunshine and Shadow: 19th Century Mennonite Quilts."

NEW HAMPSHIRE

Museum of New Hampshire History, Concord. To Sept. 6: "Quilts: Piecing the New Hampshire Story Together."

NEW JERSEY

Georgian Court College, Lakewood. To March 27: "Patricia Malarcher: Recent Works."

Newark Museum. Ongoing: "Tibetan Buddhist Costumes and Ceremonial Textiles."

NEW MEXICO

Museum of Indian Arts, Santa Fe. To Summer: "The Stories Woven In: *Diyogí Hane' B il Nidabaastlq*," Navajo weaving."

NEW YORK

Bard Graduate Center, New York. To June: "Finnish Modernism in Design: 1930 to the Present."

Friends of Fiber Art International at SOFA NYC, Seventh Regiment Armory, Park Ave. & 67th St. April 9-12: "Contemporary Fiber Art: Works Used in the Spirit or Service of Worship," exhibition.

Glyndor Gallery, Wave Hill, 675 W. 252 St., Bronx. To March: "Art Quilts: Manhattan Quilters' Guild."

Metropolitan Museum of Art, New York. To May 17: "When Silk Was Gold: Central Asian and Chinese Textiles" of the 11th to 14th centuries. Catalogue by exhibition curators Anne E. Wardwell and James C.Y. Watt. July 1 to Sept. 6: "The Hunt of the Unicorn" tapestries special exhibition at the main museum while their galleries at The Cloisters are repaired. To Sept. 27: "The Resonant Image: Uses of Tradition in Japanese Art," including textiles.

Museum of American Folk Art, New York. June 13-Sept. 27: "Edge to Edge: Selections from Studio Art Quilt Associates."

Sotheby's, New York. April 8: "Nothing to Wear," 2nd auction devoted to fashion.

Ukrainian Museum, 203 Second Ave., New York. To Mar. 31: "Costumes & Textiles: The Village of Uhryniv of the Sokal Region."

William Doyle Galleries, New York. May 6, 10 a.m.: Couture and textile auction.

OHIO

Kent State University Museum, Kent. To Sept. 13: "Wrapped in Splendor: the Art of the Paisley Shawl."

OREGON

The High Desert Museum, 59800 S. Highway 97, Bend. To May 10: "Handwoven Coverlets."

TENNESSEE

Arrowmont School of Arts & Crafts, Gatlinburg. To April 11: "Surface: New Form/New Function."

VIRGINIA

DeWitt Wallace Decorative Arts Gallery, Williamsburg. To Sept. 7: "Virginia Samplers: Young Ladies and Their Needle Wisdom," with over 100 samplers and related embroideries made from 1645 to 1845.

Virginia Quilt Museum, Harrisonburg. To May 18: "Russian Fiber Art."

WASHINGTON

Seattle Art Museum. To May 10: "Yup'ik Masks." To June: "Haida Couture: Fabric Art of Dorothy Grant."

Sheehan Gallery, Whitman College, Walla Walla. April 3-May 1: "The Branch, the Leaf," solo exhibition of works by Kyoung Ae Cho.

WISCONSIN

Phipps Center for the Arts, 109 Locust St., Hudson. To April 7: "Passionate Obsessions: Mixed Media."

International

AUSTRALIA

Powerhouse Museum, Sydney. To July: "Evolution & Revolution: Chinese Dress 1700s to Now." To November: "Stepping Out: Three Centuries of Shoes."

CANADA

The Museum for Textiles, Toronto. To June: "The Language of the Needle: India's Diverse Folk Embroideries." To June: "Hmong Textiles Today: Traditions and Techniques."

DENMARK

Textilforum, Herning. To May 10: "European Art Quilts."

ENGLAND

Gallery of English Costume, Platt Hall, Rusholme, Manchester. To March 31: "Prints for the People: Printed Cotton Clothes and Textiles from the 19th Century." To 1999: "The Needle's Excellency: 17th Century Dress & Embroidery."

Gunnersbury Park Museum, London. To Aug 30: "Fashion in Hogarth's Century."

Victoria & Albert Museum, London. To March 29: "Colours of the Indus: Costumes and Textiles from Pakistan." To Dec. 31: "Rare and Glorious: An Introduction to European Textiles."

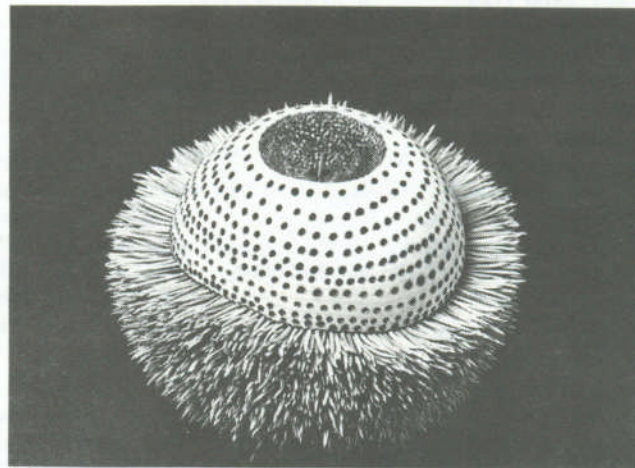
Whitworth Art Gallery, Manchester. To mid-September: "Fortuny Textiles." September to early November: "Common Threads."

FRANCE

Grand Palais, Paris. To June 30: "L'art au temps de rois maudits: Philippe le Bel et ses fils, 1285-1328."

Musée de l'Impression sur Étoffes, Mulhouse. To March 31: "Rétrospective Paule Marrot (1902-1987), créatrice d'étoffes imprimées." To April 30: "La belle saison: l'impression textile en Alsace, 1746-1800." To spring 1999: "Les vertus de l'enfance."

Musée Galliera (Musée de la Mode de la Ville de Paris). To April 26: "Mode et jardins: 100 chefs d'oeuvres du musée." October-February 1999: "Le



"Pine Ball II, '96" by Kyoung Ae Cho, pine needles and burn marks on wood, 3.5 x 4.5 x 4.5 inches. At x Sheehan Gallery, Whitman College, Walla Walla. Photo courtesy the artist

châle cachemire parisien (1800-1880)."

Musée national du Louvre, Paris. April 30-July 27: "Francesco Salviati ou La Bella Maniera."

GERMANY

Museum Villa Stuck, Munich. To May 24: "Japanese Theater: Masks, Costumes, Puppets."

ITALY

Museo Poldi-Pezzoli, Milan. From May 27: "La Tunica dell'Egitto cristiano."

Palazzo Vecchio, Florence. August to October: "Les tissus d'Antinoé."

MALTA

The Palace, Valetta. To April 26: "Costume in Malta."

POLAND

Central Museum of Textiles, ul. Piotrkowska 282, 93-034, Lodz. May 25-Oct. 31: Triennale of Tapestry.

SPAIN

Museu Textil, Terrassa. To April 30: "Mil Anys de Siddeny en Punt/Pulling the Thread: 1000 Years of Knitting Design."

TEXTILE SOCIETY OF AMERICA

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Textile Society of America

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REMIT TO: Textile Society of America
P.O. Box 70
Earleville, MD 21919-0070

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| <input type="checkbox"/> 1 Year 1998 | \$35.00 | \$45.00* |
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| <input type="checkbox"/> North America | <input type="checkbox"/> Australia, Pacific Islands |
| <input type="checkbox"/> South America | <input type="checkbox"/> General (many/most of above) |

Topics of Interest (check all that apply)

- Early textiles (before 15th century)
 Historical textiles (15th-19th centuries)
 Contemporary (20th century)
 Weaving methods, tools, equipment

- Nonwoven methods, tools, equipment
 Colors, dyes, resists, paints & processes
 Stitchery, embroidery, quilting, applique
 Fibers & fiber processing
 Clothing & accessories
 Interiors, environment, shelter
 Graphics: patterns & motifs
 Meanings: iconography, ritual
 Political economy (production, distribution, trade)
 Audio, visual, computer resources
 Conservation
 Gender

Special interest (no more than 5 words): _____

The Textile Society of

America provides a forum for the exchange and dissemination of information about all aspects of textiles: historic, artistic, cultural, social, political, economic and technical. TSA was established in 1987 and is governed by a Board of Directors from major museums and universities in North America. An all-volunteer organization, with members all over the world, it is wholly funded by dues.

MEMBERSHIP BENEFITS

■ **Newsletter:** Three issues a year with news, calendar of events and profiles of institutions. The double-size summer issue includes a comprehensive Bibliography of recent publications about textiles that is prepared by Mary Samms, Librarian of The Textile Museum.

■ **Directory:** Members' names, addresses and areas of interest; 1998 issue available in November.

■ **Biennial Symposium:** 1998:

New York. Host: Fashion Institute of Technology. Theme: "Creating Textiles: Makers, Methods, Markets." In 2000 we will meet in Santa Fe.

■ **Symposia Proceedings:** Benefit in odd-numbered years; 1999 members will receive proceedings for 1998 symposium. Previous symposia proceedings that are still available, at \$35 a volume: 1996 *Sacred and Ceremonial Textiles*; 1994 *Contact, Crossover, Continuity*; 1992 *Textiles in Daily Life*; 1990 *Textiles in Trade*.

The Program

....Continued from page one

teraction between technology and design. Medieval and modern European, ancient and contemporary ethnographic textiles, commercial and noncommercial production, fiber artists — the range of presentations is as vibrant as the symposium's venue.

We hope you will join us for this unconventional event.

The Site

....Continued from page one

side New York. Others will take place in the city. All are scheduled for Wednesday, Sept. 23. The very reasonable separate charges will include all costs. Since bus companies require advance booking, these registrations must reach us by July 10.

Your registration package will be ready for pickup at FIT on Wednesday afternoon, Sept. 23. It will contain all TSA '98 information, tickets for your Site Seminar and banquet choices as well as a big Welcome to New York, with maps, guides and best-bet resources for everything you need to make your stay in The Big Apple happy, safe and rewarding.

LETTER TO THE EDITOR

To The Editor,

My thanks to Joanne Carter Dolan for her kind remarks about my presentation on the Tirocchi dress-

makers' shop at the Dublin Seminar (*Newsletter*: vol. 9, No. 3, p 7). I am afraid, however, that readers may have the false impression that the research for this presentation was all mine. To date this project has consumed eight years and involved research by many persons, most importantly Pamela Parmal, Associate Curator of Costume and Textiles. A team of students from the Rhode Island School of Design and the University of Rhode Island also have worked on the project, including Diane Joyce. Currently consultants John Briggs, Susan Porter Benson and Valerie Steele are expanding the research effort, funded by a planning grant from the National Endowment for the Humanities. Like many large exhibition projects, this is a happy collaboration for which I was only the spokesman on this occasion.

— Susan Hay, Curator of Costume and Textiles
Museum of Art, RISD

BOOKS AT TSA '98

The bookstore at the Fashion Institute of Technology will stock extra textile titles during the 1998 symposium.

If you have a book you wish to place in the store on consignment, or would like to recommend titles to stock, please contact Désirée Koslin, symposium co-chair, by July 1, at 212-217-5736 (phone); or 104607.1415@compuserve.com (email)

TEXTILE SOCIETY OF AMERICA
Newsletter

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FORWARDING AND ADDRESS CORRECTION REQUESTED

MEMBERSHIP MAILING CODE: If there is a "7" on your label, your membership expired at the end of 1997: please take a moment to fill in the renewal form on page 15 and return it with your dues.