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Winter 1994

## Textile Society of America Newsletter 6:15 – Winter 1994

*Textile Society of America*, [tsa@textilesociety.org](mailto:tsa@textilesociety.org)

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# TEXTILE SOCIETY OF AMERICA Newsletter

Volume 6, Number 15

Winter 1994

INTRODUCING A NEW FEATURE:

## TECHNICAL ISSUES

*This article is the first in a series that will provide a forum for the presentation and discussion of technical issues relevant to the study of textiles. Because of space limitations, these will be brief surveys, rather than exhaustive treatments of a subject. We hope to foster a sharing of information among the membership. We encourage you to contribute your experience on the various topics that will be covered in upcoming issues by communicating with the editor of the Newsletter.*

### FIBER IDENTIFICATION

by Jane Merritt

Textile Conservator at the National Park Service's Harpers Ferry Center, and T.S.A. Technical Advisor

#### INTRODUCTION

**F**IBER IDENTIFICATION—finding out the raw materials that make up a textile—is one step in a process that can lead to determining the provenance, age, etc. of an interesting textile of unknown date or origin. It is also basic information essential to assessing a fabric's condition, identifying possible causes of its deterioration, and developing treatments. Fiber type may be identified by simple procedures, such as burn tests or those, such as electron microscopy, that require specialized equipment and training. (Note that in this article, the term "fiber" will be used, without making the technical distinction between "filament" and "fiber".) The more specialized the test, the more information it can provide. A

burn test is an easy way to distinguish silk from flax. However, a microscopist using a polarized light microscope can confirm that it is silk and tell if it is from a cultivated or wild silkworm.

Every study of a textile should begin with a visual examination. The observations you make about a fabric are influenced by your training and background experiences. Whether or not you realize it, you have accumulated information about fibers: you detect a sheen characteristic of silk or a color particular to unbleached flax, noting at the same time surface texture, weave structure, drape, and other qualities that may suggest history and use. In many instances, certain fibers are closely associated with a textile fabrication technique or place of origin; for instance, all white European laces of the 16th and 17th centuries are made with linen threads.

Certain fiber processing techniques affect surface appearance and may also help to indicate fiber type; for example, a worsted wool yarn is spun from only combed long staple fibers that produce a smooth yarn with shiny qualities. A fabric woven from this yarn and possessing similar qualities would be different from one woven from an ordinary "woolen" yarn which lacks sheen and may have a soft, fuzzy texture. A fabric woven from a specialty hair fiber, such as alpaca or cashmere, differs from one made of sheep's wool because the surface structure of these hair fibers is different from the hair fibers of sheep. Although animal hair fibers are similar, they can be distinguished under

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### TSA Calendar

1994

MARCH 15

Deadline: Spring/Summer Newsletter

SEPTEMBER 15

Deadline: Fall Newsletter

SEPTEMBER 22-25

Fourth Biennial Symposium, L.A.

Contact / Crossover / Continuity

### ADDRESS CORRECTIONS . . .

PLEASE send any changes or corrections of address to Mary Jane Leland who, with the help of Dorothy Laupa, maintains the TSA mailing list. Her address is  
4401 San Andreas Avenue,  
Los Angeles, CA 90065.



▲ AT THE CLEVELAND MUSEUM OF ART—Patolu, Double ikat, silk and cotton; India, Gujarat, 19th century (warp direction is horizontal)

## Letter from the President

IN THE LAST issue of the TSA Newsletter I told you of the board's interest in expanding activities beyond the biennial symposium. We were particularly interested in developing regional activities and in my letter to the membership, I asked for some feedback. The responses I received revealed the diversity of our membership, ranging from those who were very enthusiastic about continuing and further developing regional activities to others who thought it was an unnecessary activity! I discussed your reactions with Mattiebelle Gittinger, TSA vice president, who coordinates regional and special area activities. As a result of this conversation we are recommending to the board that Special Interest and Regional Representatives circulate information about textile activities to members within the region and to develop activities which respond to the needs of their particular constituency.

One member wrote to urge us to consider developing a publication to present serious articles in the field. The desirability of a journal is recognized by the board, but at the present, due to the labor, time and expense involved, we are not in a position to seriously pursue such a venture. However a board subcommittee, chaired by past president Milton Sunday, has been formed to establish policy, procedures and future directions for the newsletter, a future journal, and all other TSA publications.

—Lotus Stack

### IN MEMORIAM

We regret to announce the death of Miss Jean E. Mailey, former Curator of the Textile Study Room at the Metropolitan Museum of Art in New York, in Ohio in November, 1993. An appreciation of Miss Mailey, written by Arlene C. Cooper, will appear in a future edition of the Newsletter.

## Textile Society of America

### BOARD OF DIRECTORS

#### Officers

President: Lotus Stack\*  
Vice-President: Mattiebelle Gittinger\*  
Membership Secretary: Dale Gluckman\*  
Recording Secretary: Marianne Carlano\*  
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Past President/Advisor: Milton Sunday\*

#### Special Interest Groups

Artists: Joanne Brandford  
Ethnic: Mattiebelle Gittinger  
Archaeological: Elizabeth Barber  
Technical: Jane Merritt

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2320 S Street, NW  
Washington, DC 20008  
TEL: 202/667-0441 FAX: 202/483-0994

#### U.S. Regional Representatives

East: Rita J. Adrosko\*  
West: Dale Gluckman\*  
Midwest: Niloo Imami-Paydar\*  
South: Elizabeth Ann Coleman\*

\* These are elected positions

#### Task Representatives

Newsletter: Arlene C. Cooper  
Textile Network: Zoe Annis Perkins  
1994 Symposium: Patricia Anawalt,  
Louise W. Mackie  
Publications: Suzanne Baizerman

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## Letter from the Editor

**I**N THIS ISSUE we are inaugurating a series of articles on technical issues by Jane Merritt. Your reactions to her current article will be helpful in focusing the presentation of information on other subjects.

You may already have noticed the absence from the *Newsletter* for the first time of the usual announcements of publications. We continue to urge you to send in announcements of any new textile-related publications, especially magazine, anthology, and journal articles, exhibition catalogues and brochures. Instead of appearing in each *Newsletter* throughout the year, a textile bibliography will appear as a separate and additional issue of the *Newsletter*, cross-referenced by author and subject. We anticipate publishing the first such issue in the Summer of 1995, which will cover publications dating between 1993 and 1995. In addition, we will reprint all the Publications columns which have appeared in the

*Newsletter* through Fall 1993.

Another policy change involves *Research in Progress*. From now on *Research in Progress* will be incorporated into the *Newsletter*. It will appear in each issue, as papers are submitted. Guidelines for submissions will appear in the next *Newsletter*, along with information from Louise Mackie on the final separate issue of *Research in Progress*.

The Spring *Newsletter* will provide detailed news on "Contact, Crossover, Continuity," TSA's 1994 symposium, and will highlight the Fowler Museum of Cultural History, UCLA, Los Angeles, where the symposium will be held.

We hope that the above-mentioned changes will make the *Newsletter* more valuable to our membership. My thanks to assistant editor Linda Lynton, feature editor Rita Adrosko, and Publications Committee chair Milton Sunday for their work on this issue.

—Arlene C. Cooper

Continued from page 1...

### Fiber Identification

a microscope because of differences in surface characteristics and the appearances of their cells in a transverse section.

#### FIBER IDENTIFICATION TESTS

After the initial visual examination of a textile, physical, chemical, and microscopic techniques are used to identify fibers. When a fiber is difficult to identify, a combination of techniques may be used. Fibers are categorized according to their origin, whether they are natural or from a synthetic source. Natural fibers are then further divided into three types: (1) animal (protein) (2) vegetable (cellulose) (3) mineral. All fibers,

whether natural or synthetic can be identified using the following tests; however, a high level of practice and experience is required to distinguish among the synthetic fibers because they lack easily recognizable features such as scales or nodes.

#### THE PROBLEM

Assume that your fabric is cream colored (meaning undyed), with a slightly fuzzy surface appearance, due to its fiber type or perhaps as a result of surface abrasion. Its structure is a plain weave with no distinguishing features. Fiber identification might suggest its country of origin, date of manufacture, or it may not provide any significant information. If, for example, the fiber is identified as alpaca you

cont'd on page 6

## TRAVEL

### TURKEY (May 5 - 21)

The **Textile Museum** is offering a study tour to Turkey that includes areas not covered in previous tours, namely the southwest corner between Antalya and Bodrum, known in antiquity as Lycia and Caria.

The tour begins at Istanbul, where the classical carpets in the Turkish and Islamic Art Museum will be shown by Director Nazan Olcer and Belkis Balpınar and their new home will be visited. Then on to the central Anatolian village Konya, across the Taurus Mountains, to Antalya on the Mediterranean coastline, followed by a visit to the Lycian ruins. Other stopovers are Bodrum and its Museum of Underwater Archaeology to look at new artifacts that have been retrieved, and Ephesus and Izmir for an "entirely new rug event."

The group returns to Istanbul for a night in 19th-century style. Approx. cost per person, \$3,800. For more information contact Experience Abroad, 6014 Namakagan Road, Bethesda, MD 20816. (301) 229-2899

### UNITED KINGDOM

(3 tours: May 13-22,  
May 27-June 5, June 10-19)

**Arts & Crafts Tours** is offering three late spring tours of private collections, lectures and museums focusing on the Arts & Crafts movement. The Home Counties, Cotswolds and London will be visited.

Limit 14 people per tour. Cost \$3,587 per person, all inclusive. For more information, contact Elaine Hirschl Ellis, Arts & Crafts Tours, 110 Riverside Drive, Suite 15E, New York, NY 10024-3734. (212) 362-0761. fax: (212) 787-2823.

### GERMANY (June 11 - 25)

The **Costume Society of America** is giving a study tour of five German cities focusing on the costumes and textiles of the past. The cities are Berlin, Dresden, Hamberg, Nurnberg

and Munich. Included are the wardrobes of the Electors of Saxony, Renaissance costumes, many aspects of German regional dress, and visits to such museums as the newly established Berlin Museum, Diozesanmuseum (Byzantine and Romanesque ecclesiastical vestments), Germanisches Nationalmuseum (medieval garments, tomb finds, tapestry cartoons), and many others. Cost \$3,145.00 per person. Reservations must be made before March 5, 1994. For full details, contact Argosy Travel Service, Inc., Study Tour to Germany, 140-A Middle Neck Road, Great Neck, NY 11021, or call Costume Society of America (410) 275-2329.

### HUNGARY (June 14-27)

**Friends of Fiber Art International** is offering a study tour featuring award-winning small-scale fiber works from around the globe at the 10th International Biennial of Mini-Textiles, as well as an international fiber art conference. For more information, send an s.a.s.e. to Friends of Fiber Art International, Attention Travel Programs, P.O. Box 468, Western Springs, IL 60658, or call (708) 246-5845.

### Minneapolis (July 8-11)

**Friends of Fiber Art International** is also organizing events during the Handweavers' Convergence in Minneapolis this summer. Contact the organization at the above address for more details.

### Newsletter Deadlines

Please note that the *Newsletter* deadlines, which are listed in the *Calendar* on page 1, are for *incoming news*. We urge you to continue sending us not only your own news, but any other textile-related news items which might be shared with the TSA membership.

# Announcements

## CONFERENCES, MEETINGS, & SYMPOSIA— Recent and Future

### UNITED STATES

#### Arizona

##### *Navajo Weaving Since the Sixties*

A four-day event, including a three-day symposium and pre-symposium series looking at Navajo Weaving Since the Sixties is being held in Arizona from March 10 through March 13. The venue is as follows: March 10, Arizona State University (free event), pre-symposium scholarly papers on research by Nancy Mahaney, Laura Marcus, Ellen Moore, Scott Russell, Teresa Wilkins, Paul Zolbrod. March 11 - 13, Symposium at The Heard Museum with numerous lecturers and discussion groups, days as follows: March 11, "What is Contemporary Navajo Weaving? What is Tradition?"; March 12, "The Next Generation: Weavers under 45 speak out about their work and lives," and simultaneous displays; March 13, "Weaving and the Marketplace: Makers, Sellers, Buyers" with panel discussions. Closing remarks by Navajo scholars Gloria Emerson and Ruth Roessel. Cost: 3-day symposium \$55, Saturday morning only \$15, ASU session, free. Contact Recursos de Santa Fe, 826 Camino de Monte Rey A3, Santa Fe, NM 87501. t: (505) 982-9301, f: (505) 989-8608.

#### California

##### *History Computerization Project*

The History Computerization Project, sponsored by the Regional History Center of the University of California and Los

Angeles City Historical Society, offers free workshops and a printed tutorial on the use of computer database management for historical research, writing and cataloging. Those unable to attend the workshops can obtain the 80-page workshop tutorial by mail. No prior computer experience necessary. For a current workshop schedule and free copy of the tutorial, contact: David L. Clark, History Computerization Project, 24151 Piuma Road, Malibu, CA 90265. (818) 591-9371.

*The 40th Annual Conference of Northern California Handweavers* will be held at the Marin Center in San Rafael, CA on April 15-17, 1994. The conference theme, "Inspiration," will be illustrated by exhibitions, demonstrations, and a fashion show of handwoven garments; events will include seminars and workshops with important weavers and spinners from all over the country. The conference is open to anyone interested in fiber. Registration and gallery entry forms may be obtained by writing to: Registrar, PO Box 6477, Napa CA 94581, or by calling Barbara Stafford at (707) 224-3229. The conference will be open to daily visitors on Apr. 16 and 17 for \$6, payable at the door, which includes admission to the galleries and to the commercial exhibits only. 581. (707) 224-3229.

*Traditions: Handweavers Conference.* July 19 - 24, 1995. Details, P.O. Box 1784, Solano Beach, CA 92075. (619) 755-5143.

#### District of Columbia

##### *Seminar: Work of Contemporary Fiber Artists*

The Textile Museum is hosting a seminar titled *Conversations: Textiles about Textiles* in conjunction with the upcoming exhibition of the same name. Both events look

at the work of contemporary fiber artists who are involved in exploring the expressive nature of textiles through textiles.

Participating artists include Tom Lundberg and Anne Wilson. Exhibition curator Jan Janeiro, and William Itter, painter and head of the Introductory Studio Course Program at Indiana University will place the exhibited textiles in historical context as well as discuss the sources and references that generated these contemporary works.

Date: Saturday April 9, 10 a.m. to 4 p.m. \$75 non-members (fee includes lunch). Limited 60 participants. Contact Textile Museum, 2320 S Street NW, Washington DC 20008, mail payment to Education Department, t: (202) 483 0981 or (202) 667-0441, Tuesday through Saturday.

#### Illinois

*Crochet Conference.* Aug 11 - 13, DePaul U., Chicago. Send s.a.s.e. for details. Gwen Blakley Kinsler, 4500 Pirde Ct., Rolling Meadows, IL 60008.

#### Missouri

*Kaleidoscope '94.* June 8 - 19. Sponsored by the Council of American Embroiderers at Sheraton-West Port Inn, St. Louis. Includes classes with Tom Lundberg, Candace Kliug, Carol Shinn and others. Contact Marcia Wiechert, P.O. Box 182, Nordland, WA 98358. (206) 385-6098

#### New Mexico

*Fiesta En Santa Fe: Wearable Art Conference.* Apr 20 - 24. Send 52-cent s.a.s.e. to Rosemary Pedigo Ponte, 1662 1/2 Cerro Gordo Road, Santa Fe, NM 87501.

*Conference: Midwest Basketry Focus.* Mar 18 - 24, Cincinnati. Send s.a.s.e. for details. Expressions, 10611 Marvin Road, Harrison, OH

*Fifth Annual Quilts/Surface Design Symposium 1994.* June 8 - July 2. Pontifical College

Josephinum, Columbus. Send large 52-cent s.a.s.e. to Linda Fowler, 464 Vermont Place, Columbus, OH 43201. (614)297-1585.

#### Pennsylvania

##### *Philadelphia College of Textiles & Science Lectures*

The remaining lectures in the 1993-1994 lecture series: "Art and technology, technology and art, visiting artists jacquard project," presented by The School of Textiles, Philadelphia College of Textiles and Science, are: Mar. 21, Barbara Eckhardt; Apr. 11, Christine LoFaso. Lectures are at 7 pm on Monday evenings. The Mar. 21 lecture will be held in the Media Room, Paul Gutman Library; the other lecture will be held in Downs Hall.

#### Tennessee

*The Knitting Guild of America Convention.* March 9 - 13, Gatlinberg Convention Center, send s.a.s.e. for details to: The Knitting Guild of America, P.O. Box 1606, Knoxville, TN 37901. (615) 524-2401.

##### *Workshops at Arrowmont School:*

Mar 7 - 11. Creating Texture in Fabric as Applied to Garments; Quiltmaking: the Art of Connection; Weaving: Color, Structure and Design. Mar 14 - 18. Designing: From Your Idea to Fabric in Your Hands; Painting with Fiber Reactive Dyes on Cotton; Embroidery. Mar 21 - 25. Double Your Loom-Weave Fabric Twice as Wide as Your Loom; Techniques: Painting on Silk; Watercolor Marbling. Mar 29 - Apr 1. Flying White Threads- Geometric Weft Ikat; Machine Stitched Imagery. Write for brochure: Arrowmont School, P.O. Box 567, Gatlinburg, TN 37738 (615) 436-5860.

#### Texas

April 30 - May 1. *Ribbon Flow-ers with Candace Kling*, includes free public lecture Mar 18. All at Southwest Craft Center, San Antonio.

## Washington

*Workshops at Coupeville Art Center:* Mar 14 - 20, Knitting, Needlework, Quilting, Polymer, Kumihimo, Silk Dyeing, Tatting. At Coupeville Art Center, Coupeville.

## CANADA

*Victorian: The Style of Empire* The Fourth Annual Decorative Arts Institute offers a three-day course titled *Victorian: The Style of Empire* from Thursday evening April 28 to Sunday May 1, 1994.

Presented by The George R. Gardner Museum of Ceramic Art and the Royal Ontario Museum, thirteen international scholars and the resident curators are presenting lectures, discussions and workshops examining mid-19th century style and how it influenced the design of interiors, architecture, furniture, ceramics, fashion, applied and industrial arts, as well as how it influenced Africa, Australia, Canada, China, India and the United States. Registration: \$300, enrolment limited. For more details, contact: The Decorative Arts Institute, c/o The Gardiner Museum, 111 Queen's Park, Toronto, Ont. M5S 2C7. (416) 586-8080.

## WANTED: Saris to Photograph

TSA member Linda Lynton and photographer Sanjay K. Singh recently signed a contract with Thames & Hudson for a large book on the South Asian Sari, and they are currently looking for saris to photograph for the book. Because they attempt to give an overview, from regal saris to those worn by beggars, mill-made to tribal backstrap loom, they are interested in every kind of sari. If you or anyone you know possesses any sari(s) and would be willing to have them photographed (ownership credited), please contact Linda Lynton, (718) 788-2441.

## EUROPE

*Early Textiles Study Group.* Biennial two-day conference, September 9 - 11, 1994. Ashburne Hall, Univ. Manchester. Theme: "Early Items of Clothing" (exant garments from pre-history to the Renaissance).

Cost about 85£, incl. board and lodging. Organizers: Ms. Hero Granger-Taylor, 22 Park Village East, London NW1 7PZ, and Mrs. Karen Finch, 7 Western Gardens, London W5 3RS.

*Victorian Summer Courses:* U.K. & U.S.A. The Victorian Society in America and The Victorian Society of Great Britain are both offering summer courses: *American School*, June 3 - 12, directed by Richard Guy Wilson and based at Salve Regina University in Newport, RI.

*London School*, July 2 - 22 Directed by Gavin Stamp and based at Canterbury Hall of the University of London in Cartwright Gardens. Application deadline March 11, 1994. Scholarships available. Contact: Judy Van Buskirk, Summer School Coordinator, Victorian Society of America, 219 South 6th Street, Philadelphia, PA 19106. (215) 627-4252.

## CALL FOR PAPERS

The Netherlands Textile Conservators Group (TRON) is celebrating its 10th anniversary by holding a symposium to coincide with the Restoration Trade Fair at the Amsterdam RAI. Symposium theme: *Reconstruction and Camouflage Techniques in Tapestry Conservation*

TRON invites case studies and posters on techniques of filling in sections of lost materials on tapestries including holes, missing wefts and large missing areas. Please submit a (max.) 200 word summary of projected case study/poster, including a title and short resume about the author(s). The language of the

symposium will be English, using the CIETA terminology. Case studies should be submitted before January 20th, 1994, and poster summaries before May 1st, 1994. For more information, contact: TRON Symposium Secretariat, Diepenbrockstraat 14, NL-1077 VZ Amsterdam, t: +31-20-6761416, f: +31-23-322510.

The Museum of American Folk Art is pleased to call for the submission of papers for the Susan B. Ernst American Textile Award, established by Margot and John Ernst in memory of his mother, and given biennially to promote original research in the field of American textiles. To be eligible for the \$1000 cash prize, any previously unpublished research paper on any aspect of American textiles from the 17th century to the present, limited to 3000 words, may be submitted. The range of subjects may be interpreted broadly to focus on the textiles themselves or on their patterns or images, textile technologies, cultural contexts and other textile-related categories.

The deadline for submission of papers is Mar. 1, 1994. The winning essay, accompanied by a maximum of 4 color photographs, will be published in FOLK ART, the Museum's quarterly publication. Entries may be sent to: Susan B. Ernst Textile Award, Museum of American Folk Art, 61 W. 62nd St., NY, NY 10023.

*Ars Textrina* — the Twelfth Annual Conference of Textiles will be held June 24-26th, 1994 at Central Washington University, Ellensburg, WA. *Ars Textrina* encourages research on Textile History, Ethnology, Archaeology, Weaving, Conservation, Aesthetics, etc. Deadline for Abstracts: April 1, 1994. Abstracts and requests for further information should be sent to: Dr. Carolyn Thomas, Dept. of Home Economics, Family and Consumer Studies, 327 Michaelson, Central Washington Univ., Ellensburg, WA 98926. Tel. (509) 963-2067; FAX (509) 963-2787.

## LECTURES, WORKSHOPS & CLASSES

### District of Columbia

#### TEXTILE APPRECIATION MORNINGS

In addition to its frequent Rug Appreciation Mornings, The Textile Museum, 2320 S St., NW, Washington, DC, 20008, tel. (202)-667-0441, is presenting Textile Appreciation Mornings: Sat., Feb. 26, 10:30 am, "Pre-Columbian Masterpieces," featuring TM pieces, with Lizou Fenyvesi and Cynthia Hughes; Sat., Mar. 19, 10:30 am, "Aegean Textiles," with Dr. Cecily Delafield.

### North Carolina

*Composing with Cloth.* Mar 14 - May 6. Courses, with Carmen Grier, and Linda Crabill and Julie Leonard at Penland School, Penland, NC 28765. (704) 765-2359.

## FELLOWSHIPS, GRANTS & INTERNSHIPS

Fiber Arts Grants Available Friends of Fiber Arts International is now accepting for applications for 1994 grants. They award five grants a year, which generally are aimed at supporting museum shows, stimulating gallery exhibitions, encouraging scholarship and critical writing, and educating/fostering collecting of contemporary fiber art. Grants are generally made to organizations, not individuals, and this year most will be modest, probably a maximum of \$1000. For more information, send s.a.s.e. to Friends of Fiber Art International, Grant Chairman, P.O. Box 468, Western Springs, IL 60558, U.S.A. (708) 246-5845.

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## Fiber Identification

could focus your research on the geographical regions where this animal is used in textile production.

If, on the other hand, the sample is identified as cotton and the cotton is further recognized as mercerized, we would have acquired valuable information for in 1850 John Mercer, having developed a procedure to increase the luster and strength of cotton, obtained a patent for this process known as mercerization. Since patented processes and products are not always available when the patent is granted, follow-up research is needed to determine when mercerized threads became available in the marketplace in order to further narrow the time period of the textile's production.

Similarly, if the sample is determined to be merino wool, a fiber common to many cultures and geographical regions, fiber identification is step one in a research process that will need other information to discover the history of the fabric. If no other tests are warranted and there is no other accompanying information, fiber analysis will not help you determine the textile's origin.

### SIMPLE FIELD TESTS

A burn test is a simple procedure needing no specialized equipment. It will give a rough identification of fibers, distinguishing between animal and vegetal fibers but not among variants within the same class of fiber. The test is performed with a very small sample (approximately 1 cm. long) of the fiber held with tweezers. The reaction of the fiber to a flame source, usually a match is observed. Protein fibers release a characteristic odor similar to burning hair, they extinguish when the flame source is removed, and a small crushable black bead remains on the tip of the fiber. Cellulose fibers burn readily and will continue to burn after the flame has been removed leaving feathery ash. This test can also help to identify man-made and synthetic fibers but their behavioral characteristics are more subtle, and some experience is necessary to distinguish these fibers with confidence.

If the burn test identified a sample as a vegetable fiber, the Drying Twist Test can refine the identification. Some bast fibers have a naturally occurring characteristic

twist which can be observed as they dry from a wetted state. Flax and ramie will display an S-twist and jute and hemp will show a Z-direction rotation.

These tests need no specialized equipment and can be performed in the field. They are very helpful to at least broadly identify fibers in a textile. In order to refine any identification to include the exact origin of the fiber, further analyses require microscopes, chemicals, and a laboratory.

### MICROSCOPIC TECHNIQUES

Optical microscopic examinations use compound microscopes with transmitted light sources. Tiny fiber samples placed on a slide and examined under high magnification, typically between 100 and 1000 times, can help identify specimens based on known characteristics, such as to the presence of a scales, nodes, or convolutions. More sophisticated microscopes use a polarized light source to reveal the crystalline nature of the samples. Polarized light vibrated parallel or perpendicular to the axis of the fiber may make some fibers recognizable because of the way they react to this light source. Physical characteristics are noted and any relevant measurements taken including fiber diameter. In wool and specialty animal hair fibers such as cashmere, angora, and alpaca important characteristics to note include the size and density of scales as well as their arrangement. Other fibers have equally significant identifiable features such as the contorted twist in cotton and the smooth surface of silk. For increased certainty and more specific identification, a cross section of the fiber may be necessary. Related categories of fibers often look very similar in a longitudinal view but are distinguishable in cross section because of the unique properties of the transversely exposed cells.

As tests increase in technical sophistication, increased expertise is needed to perform them. Microscopists use other techniques to assist them in difficult fiber identification. For example, stains applied to a sample may highlight physical properties but expertise is required to select an appropriate stain.

A scanning electron microscope (SEM) has a magnification between 5 and 30,000 times the sample size. Surface characteristics achieve a three-dimensional quality under the high magnification, which is particularly helpful when working with very deteriorated fiber samples. Obtaining access to this equipment can be difficult, however, a local university may be willing to provide assistance. Commercial laboratories are a more likely source of assistance and will "sell time" and provide a technical to do the analysis. Private businesses, such as medical research and development firms that own SEM equipment, may be willing to provide their services to local researchers and museums in the community.

### CHEMICAL TESTS

Solubility testing is another method that will aid in the identification of fibers. For this procedure, fiber samples are placed in several different solvents and will dissolve or disintegrate, depending on the chemical solution it is immersed in.

It is important to know that other tests such as staining, specific gravity measurements, melting point determinations, and moisture regain analyses can help confirm an identification. These tests are used infrequently when dealing with historic, archeological, and ethnographic textiles as they usually require a large sample size and therefore not covered in this article.

Among commercial sources for fiber identification, the best known is the McCrone Research Institute, 2820 S. Michigan Avenue, Chicago, IL 60616, tel. (312) 842-7100. It performs a wide range of analytical tests useful to textile researchers, supplies probes which are useful for structural analyses, and regularly holds training courses on fiber microscopy.

Another resource is Martin N. Youngberg Enterprise, Textile Research and Analysis, Lincoln Park, NJ, tel. (201) 694-2958. Mr. Youngberg is a microscopist who has worked extensively with textile historians.

Many museums and universities have microscopes to perform basic microscopic identification. Interested professors and many graduate students are sometimes willing to accommodate requests for assistance with fiber identification from outside researchers.

To familiarize yourself with the specific methodology for fiber identification and its application in the study of textile history, read the following articles:

*The Application of Microscopy to Textile History*, M.L. Ryder and Thea Gabra-Sanders, *Textile History*, 16 (2), pages 123-40, 1985.

*Fiber Identification in Ethnological Textile Artifacts*, E. Schaffer, *Studies in Conservation*, 26 (1981), 119-129.

*Fiber Identification in Practice*, M. Goodway, *Journal of the American Institute for Conservation*, Spring 1987, Volume 26, Number 1, pages 27-44.

*Fibers in Textiles: Identification*, in *AATCC Technical Manual*, American Association of Textile Chemists and Colorist, Test Method 20-1977, pages 57-62.

*The Identification of Specialty Fibers*, K. D. Langley and T. A. Kennedy, Jr., *Textile Research Institute*, November 1981, pages 703-709.

*Standard Methods for Identification of Fibers in Textiles*, American Society for Testing Materials, ANSI ASTM D276-77, page 58.

The inclusion of resources in this article should not be considered an endorsement by either the Textile Society of America or the author.

### PEOPLE NEWS

PATRICK ELA, Executive Director of the Craft and Folk Art Museum, Los Angeles, recently announced the appointment of Gloria Gonick as curator of the Museum.

# Exhibitions-

## Recent and Future

Exhibitions are important, therefore we are listing those that are closed because they may provide you with a contact.

### UNITED STATES

#### Alaska

UNIVERSITY OF ALASKA, Fairbanks, 907-474-7505. To Mar. 20: "Baskets: Redefining Volume and Meaning," the work of eleven basket makers, including Joanne Segal Brandford, and Lillian Elliott.

#### Arizona

JOANNE RAPP GALLERY, Scottsdale, 602-949-1262. To Feb. 26: "Anna Lisa Hedstrom: Coats for Four Seasons."

JOANNE RAPP GALLERY, Scottsdale, (602) 949-1262; "Sculptural Baskets" included work by Lillian Elliott, Kay Sekimachi, and Karyl Sisson

#### Arkansas

THE ARKANSAS ARTS CENTER, Little Rock. Aug. 14-Sept. 25, 1994: "Marriage in Form: Kay Sekimachi and Bob Stocksdale," dual retrospective.

#### California

AMERICAN MUSEUM OF QUILTS AND TEXTILES, 766 South 2nd Street, San Jose 95112. (408)971-0323. To Feb. 27: "Cloth and Comfort," American quilts from California collections.

BANAKER GALLERY, 251 Post Street #310, San Francisco 94108. (415)397-1397. Mar. 1-Apr. 30: "Three Basketmakers," includes work by Nancy Koenigsberg.

CALIFORNIA CRAFT MUSEUM, 900 North Point, San Francisco, CA, 415-771-1919. From April 14-

May 29, 1994: "Contemporary Tapestry: 1990-1993, Significant Work from Tapestry Weavers West."

LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Blvd., Los Angeles, CA. 90036, (213) 857-6084. Through Mar. 27: "Pre-Columbian Textiles from the Collection of the Los Angeles Museum of Art," an exhibition comprised of textiles woven between 900-1500 AD on the north coast of Peru. Selected garments, wallhangings, and three-dimensional objects demonstrate the broad influence of style and iconography of the Chimu empire and the technical sophistication of ancient Peruvian weavers. . . . ¶ Mar 31-July 17 "In Celebration: Fifteen Years of Collecting Costumes and Textiles, 1979-1994," a selection of gifts and purchases from the department's permanent collection acquired during the tenure of department head Edward Maeder. Among the highlights will be European textiles, lace, accessories and ecclesiastical garments from the Middle Ages to the eighteenth century, with many outstanding examples from the Renaissance period. Hours: Tues.-Fri. 10 am - 5 pm, Sat. & Sun. 10 am - 6 pm.

NEWPORT HARBOR ART MUSEUM, Newport Beach, (714) 759-1122. Mar. 12-June 5: "Contemporary Crafts from the Saxe Collection," in-

cludes work by Lia Cook, Jane Sauer, Cynthia Schira, and Kay Sekimachi.

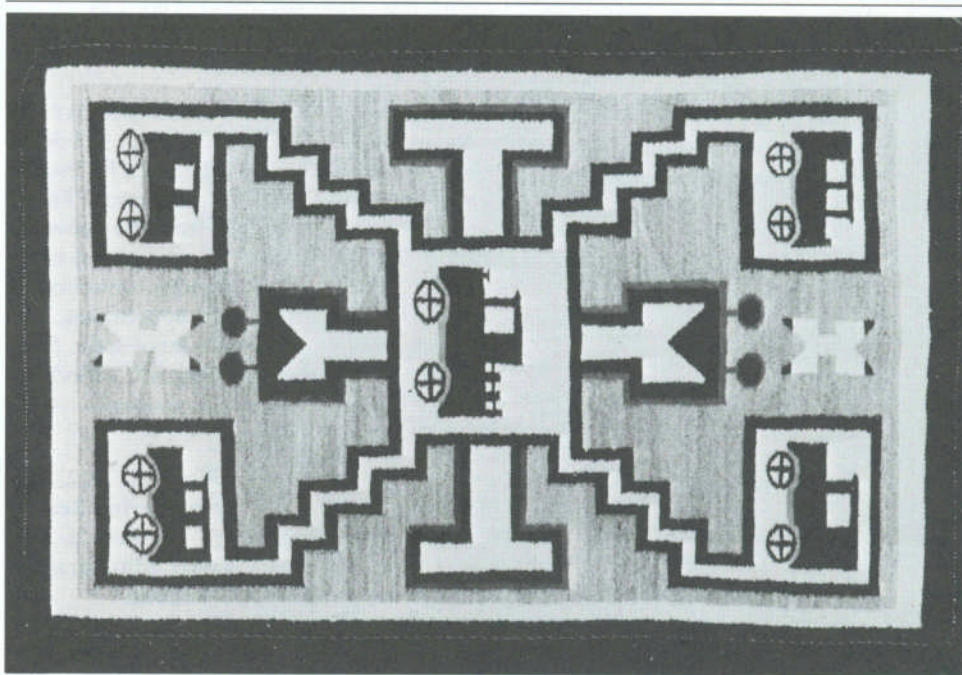
NEW PLACES FABRIC & CHAMBER MUSIC, 1597 Solano Avenue, Berkeley. Quilts: Point Bonita. Feb 4-Mar 2.... ¶ Fantasy & Geometry. Mar 4- 30.

SAN DIEGO MUSEUM OF MAN, 1350 El Prado, Balboa Park, San Diego, CA 92101, tel. (619) 239-2001. Through May 30: "Fact, Fun, and Fantasy: Navajo Pictorial Weaving from the Weber Collection," including more than 60 pictorial rugs featuring a wide variety of images, from replicas of advertising slogans to scenes of life on the reservation, and dating from the 1880's to the 1950's. (See photograph below.) Catalog.

UNIVERSITY ART GALLERY, CSU Dominguez Hills, Carson CA. Mar. 22-Apr. 28: "Quilt National '93, Part A."

#### Connecticut

WADSWORTH ATHENEUM, 600 Main St., Hartford, CT 06103, (203) 278-2670. Apr. 3-Aug. 28: "Eiko and Ed Johnetta: Beyond Fashion," features two Hartford artists who work with fiber and fabric, with differences deriving in part from their divergent cultural heritages; this thesis will be reinforced with Japanese and African textiles from the Atheneum's collection. Among the activities in conjunction with the exhibition are gallery

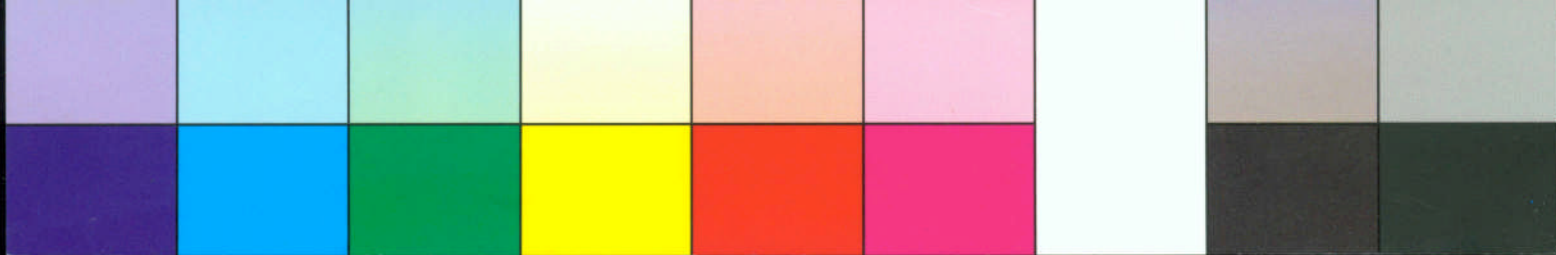


▲ AT THE SAN DIEGO MUSEUM OF MAN—"Storm Pattern with Model Ts" Navajo Pictorial Rug ca. early 1900s from the Steve and Cleves Weber Collection

#### NOTICES AND PHOTOS WANTED

Please send us notices and black-and-white photographs with clear contrasts illustrating exhibitions, publications, special events, recent acquisitions, etc. The criteria for publication: they must be received by the deadline and they must be about textiles or, at least, have a significant textile content.





talks: on Tues., Apr. 19, at noon, with Curator Carol Dean Krute, and on Tues., May 3, at noon, with Eiko Blow. There will also be a four part Costume and Textiles lecture series, with programs on Sundays, May 8, 15, 22, 29. Call ext. 322 at the Museum for information.

**VERMETTE, BROWN/GROTTA GALLERY**, Wilton. February 9, 1994. **New Tapestry**. Solo Show, Mariene Rousseau.

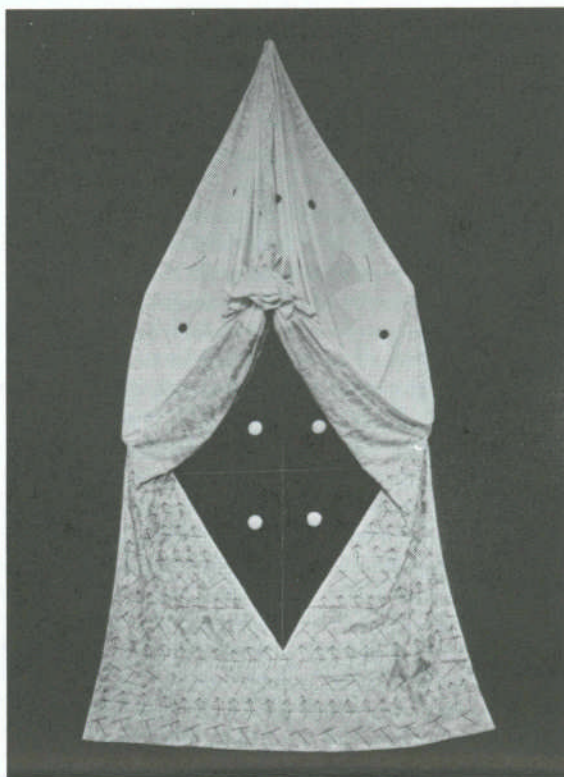
#### District of Columbia

**THE TEXTILE MUSEUM**, 2320 S St., NW, Washington, DC, 20008, (202) 667-0441. Through May 1: **"Falcons and Flowers: Safavid Persian Textile Arts,"** an exhibition of twenty-two 16th-18th century Persian textiles of various kinds, including velvets from the collections of the TM and the Rosenborg Palace in Copenhagen, Denmark, (on view for the first time in the U.S.) and a silk tapestry from the TM collection, which is being shown for the first time. . . . ¶ Through May 1: **"What Is an Oriental Carpet?,"** an educational exhibition encouraging the visitor to participate in an exploration of Oriental carpets, including a loom on which the visitor can tie a few knots; the sixteen 18th through early 20th century carpets on view include fine examples from Turkey, the Caucasus, and Central Asia. . . . ¶ Mar. 25-Sept 4: **"From Kuba to Kars: Flat-Woven Textiles from the Caucasus,"** presents 50 woven saddlebags, curtains, covers, and animal trappings of the 19th and early 20th centuries drawn from the TM collection and private collections primarily in the Washington area. (See *photograph*, p. 9.) A forthcoming publication, "The Weaving Culture of Caucasia in the 19th and 20th Centuries" by Guest Curators Richard E. Wright and John T. Wertime, will feature textiles from the exhibition. The curators will also present a members' gallery talk, and a public walkthrough of the exhibition on Sat. morning, Mar. 26. *Hours: Mon.-Sat. 10 am-5 pm, Sun. 1-5 pm.*

#### Florida

**HELANDER GALLERY**, Palm Beach, (407) 659-1711. Mar. 10-Apr. 12: **"Tough Broads with a Common Thread,"** women from the comics depicted in stitchery by Marge Docter.

**Quilts & Dolls** Jan 20-Mar 6. **OLD SCHOOL SQUARE**, 51 N. Swinton Ave., Delray Beach.



At the **GREATER LAFAYETTE MUSEUM OF ART**—"Diane Boatmon-Fuller/Maurice Bishop" by Carolyn Warfield **Cloth shrine, Hand painted/stamped cotton shroud, 72" x 102"**

#### Georgia

**MCINTOSH GALLERY**, Atlanta. (404)892-6228 or (404)892-4023. Nov. 4-Dec. 20: **"Skin Deep,"** solo exhibition by tapestry artist Jon Eric Riis.

#### Illinois

**ART INSTITUTE OF CHICAGO**, Michigan Ave. at Adams St., Chicago, 60603, (312) 443-3600. Through Feb. 27 in the Elizabeth F. Cheney and Agnes Allerton Textile Galleries: **"Focus on Fiber Art—Selections from the Growing 20th-Century Collection,"** featuring more than 50 one-of-a-kind textiles containing a myriad of techniques and approaches, and ranging from miniature to large-scale, from an important segment of the AIC collection, which has been selectively groomed over the last 25 years.

**CHICAGO CULTURAL CENTER**, Chicago, IL (312) 346-3278. To Mar. 13: **"Sungami Naylor, Beautification/Scarification,"** . . . ¶ Feb. 26-Apr. 3: **"Midwest Meets West: Ethnographic Rugs from Midwest Collections."**

**LYONS WEIR GALLERY**, Chicago, IL (312) 654-0600. To Mar. 1: **"Fiber Art Invitational."**Vale Craft Gallery, Chicago, IL, (312) 337-3525.

. . . ¶ To Mar. 12: **"Ellen Anne Eddy: Contemporary Quilts."**

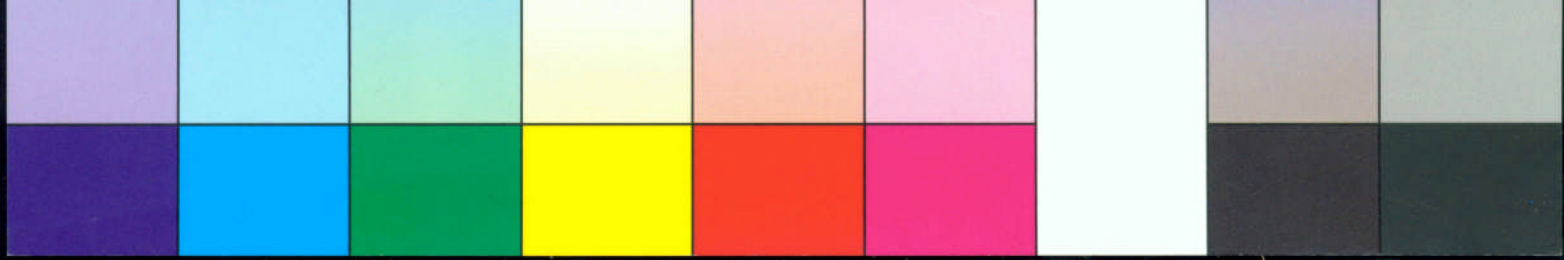
**Fiber: Ellen Anne Eddy.** Jan 7 - Mar 12. **VALE CRAFT GALLERY**, 207 W. Superior St., Chicago.

**TEXTILE ARTS CENTRE**, 916 W. Diversey Pkwy, Chicago IL, 60614, (312) 929-5655; **"Fiber about Fiber from the Collection of Alex and Camille Cook"** 27 self-referential pieces, including work by Olga de Amaral, Pat Hickman, Kiyomi Iwata, and Claire Zeisler.

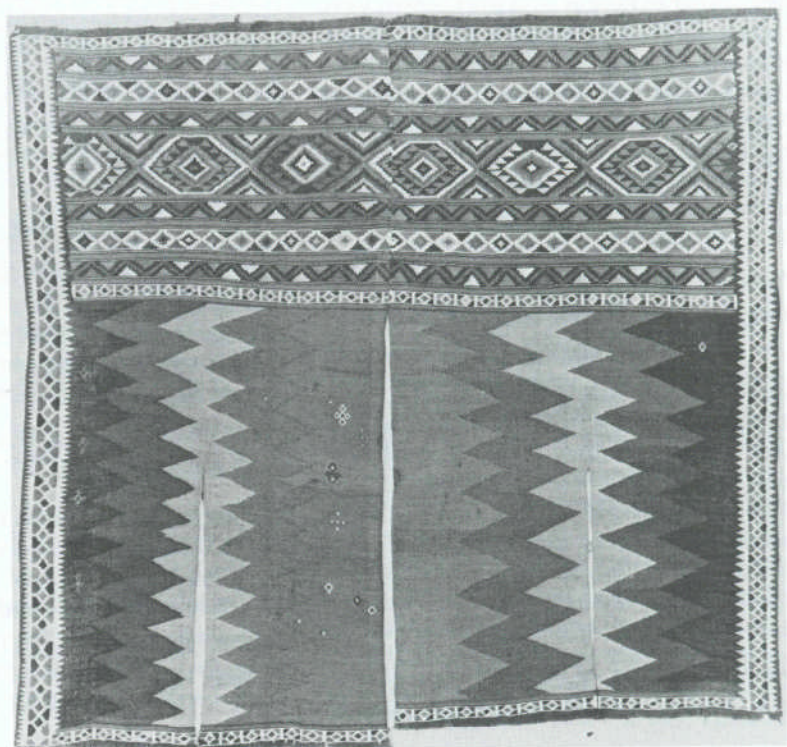
#### Indiana

**GREATER LAFAYETTE MUSEUM OF ART**, 101 S. 9th St., Lafayette, IN 47901, (317) 742-1128. Through Apr. 10; **"Synthetic Union,"** an exhibition of the work of five artists, including four pieces from the "Shrouds of Mortality" series by Carolyn Warfield of Indianapolis, who has used painted and draped bed sheets to create memorials to African-American men and women. (See *photograph above.*)

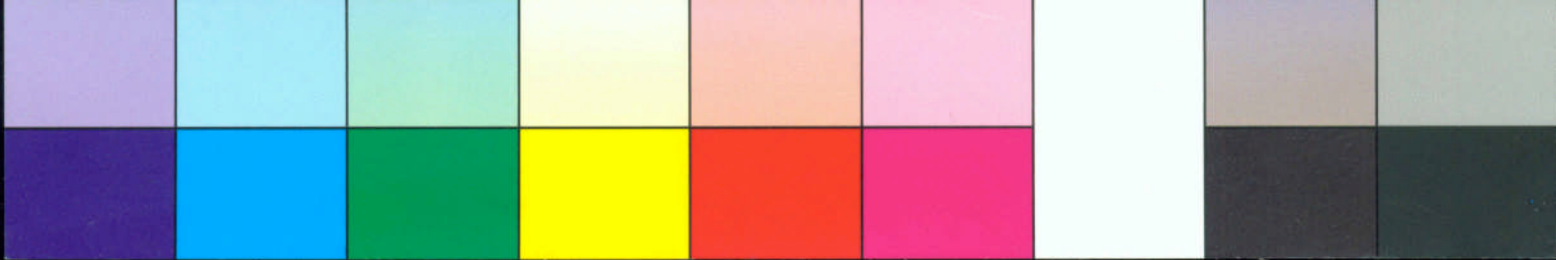
**INDIANAPOLIS MUSEUM OF ART**, 1200 W. 38th St., Indianapolis, (317) 923-1331. Paul Textile Gallery: to Sept. 1, 1994: **"Resist It: Ikat Textiles from the Collection,"** an exhibition of



At the INDIANAPOLIS MUSEUM OF ART—  
Man's wrapper, about 1900.  
Cotton, 92" x 44". Sumba, Indonesia



AT THE TEXTILE MUSEUM—"From Kuba to  
Kars: Flatwoven Textiles from the Caucasus."  
Curtain, Karbagh, late 19th-early 20th century



15 examples of mostly 19th century ikat clothing and furnishing items from around the world, including Japan, India, Indonesia, the Phillipines, Uzbekistan, the Ivory Coast, Guatemala, and the U.S. (See photograph, page 9) In conjunction with the exhibition, IMA resident storyteller will weave tales from around the world on Sun., Feb. 27, at 1 pm. (Free program; meet at Herron Hall information desk.) Hours: Tues., Weds., Fri., Sat.: 10 am-5 pm; Thurs.: 10 am-8:30 pm; Sun.: 12-5 pm.

#### Kentucky

**MUSEUM OF THE AMERICAN QUILTER'S SOCIETY**, 215 Jefferson Street, Paducah. (502) 442-8856. To Apr. 2: "Over, Under, Around and Through," work from Fabric Vision Group of Maryland and Colorado Connection; . . . ¶ To Apr. 9: "New Jersey Quilts 1777 to 1950;" . . . ¶ To Apr. 9-May 20: "Quilt National '93, Part B." . . . ¶ Art Quilts. Jan 8 - Apr 2.

**TRANSYLVANIA MUSEUM**, 300 N. Broadway, Lexington KY 40508, (606) 233-8228. call for schedule. Mar. 24-Apr. 20, 1994: "Matisse's Secret, Kuba Textiles from Zaire," a companion exhibition to that at the Univ. of Kentucky Art Museum; this exhibition features a large collection of Tcaka or Dance skirts. Catalog.

**UNIVERSITY OF KENTUCKY ART MUSEUM CENTER FOR THE ARTS**, corner of Rose St. and Euclid Ave., Lexington, KY 40506, (606) 257-5716. Call for schedule. Through Apr. 10, 1994: "Matisse's Secret, Kuba Textiles from Zaire," an exhibition which focuses on Kuba velvets. The exhibition title derives from a Cartier-Bresson photograph showing Matisse with several of his Kuba textiles on the wall behind him. Catalog.

**YEISER ART GALLERY**, Paducah, (501) 441-2453. Mar. 20-May 1: "Fantastic Fibers."

#### Massachusetts

**MUSEUM OF FINE ARTS**, 465 Huntington Ave., Boston, MA. 02115, (617) 267-9300. Through Mar. 6, 1994: "Deities, Saints and Allegories: Late Antique and Coptic Textiles", an exhibition of over 65 late antique and Coptic weavings, including Egyptian burial wraps and a variety of textiles with Dionysiac images, from one of the most extensive and significant collections of such objects in the U.S.

**SPRINGFIELD MUSEUM OF FINE ARTS**, Springfield, MA, (413) 737-0541. To April 10: "Artists Eye

the Elderly," includes work of quilt artist Deidre Scherer.

#### Michigan

**Solo Show: Terry Hancock Mangat**. May 3 - 26. Art quilts. **THE WETSMAN COLLECTION**, Birmingham.

#### Minnesota

**MINNEAPOLIS COLLEGE OF ART AND DESIGN**, Minneapolis, MN, (612) 644-3594. June 1-July 31: "Tapestry Visions," Handweaver's Guild of America competition.

**MINNEAPOLIS INSTITUTE OF ARTS**, Minneapolis, MN, (612) 870-3000. May 6-July 10: "Minnesota Fiber Art," Chad Alice Hagan and Mary Hark; . . . ¶ June 18-Dec. 4: "Freedom within Limitations: the Narrow Textile Form."

**MINNESOTA MUSEUM OF FINE ARTS**, St. Paul, MN. July 9-Sept. 9: "Celebrating the Stitch."

#### Missouri

**THE ST. LOUIS COUNTY MUSEUM**, St. Louis, MO. (314) 721-0072. Through May 8, 1994: "Ewe Textiles: Ancestor to Kente Cloth."

#### New Mexico

**BELLAS ARTES**, Sante Fe ((505) 983-2745; "Fiber Sculpture" included objects by Olga de Amaral, Rebecca Medel, Norma Minkowitz, and Lenore Tawney. Los Colores, 4499 Corrales Rd., Corrales, NM 87048, (505) 898-5077; "Los Colores de Chimayo," an exhibition of tapestries dating from 1850-1990, made in Chimayo, NM," and "Contemporary Concepts III, a group show of selected weavings from Albuquerque area weavers.

#### New York

**AMERICAN CRAFT MUSEUM**, 40 W. 53rd St., N.Y., N.Y., (212) 956-3535. To Feb. 27: "The Ideal Home 1900-1920," first exhibition of the centenary project to write the history of American Decorative Arts; includes textiles. Catalog.

**Nancy Crow: Work in Transition**. Jan 15 - Apr 3. **ARNOT ART MUSEUM**, 235 Lake St. Elmira.

**THE MUSEUM AT F.I.T.**, Fashion Institute of Technology, 227 W. 27th St., N.Y., N.Y. 10001, (212) 760-7760. Through Apr. 30, 1994: "Geoffrey Beene Unbound," an exhibition of more than 150 works tracing the evolution of Geoffrey Beene's designs, emphasizing works created since 1983; includes fabric

studies and home furnishings. Hours: Tues.- Fri., noon-8 pm, Sat., 10am-5pm.

**New York Home Textiles Show**. April 16 - 19, **JACOB K. JAVITS CONVENTION CENTER**, NY. For more information, contact George Little Management, Inc., Ten Bank Street, White Plains, NY 10606-1933 t: 1-800-272-SHOW, f: (914) 948-6194.

**THE INTERART CENTER**, 167 Spring St., N.Y., N.Y. (212) 431-7500, FAX (212) 334-1979; "Mary Traynor."

**SURTEX 94: Designs for Every Surface**. May 15 - 17. **JACOB K. JAVITS CENTER**, NY. For more information, contact George Little Management, listed above.

#### North Carolina

**NORTH CAROLINA STATE UNIV. VISUAL ARTS CENTER**, Raleigh. To Feb. 28: "Celebrating the Stitch."

#### Ohio

**THE CLEVELAND MUSEUM OF ART**. 11150 East Boulevard at University Circle, Cleveland OH 44106, (216) 421-7340. Through 1994: "Resist-Dyed Textiles of India, Indonesia, and Cambodia," 22 garments, ceremonial cloths, wall hangings, and other works, dating from the 15th, 18th, and 19th centuries. Techniques represented include tie dye, stitch resist, ikat, batik, and mordant resist. (See photograph, p. 1.) . . . ¶ To Mar. 6, 1994: "Splendid Variety: 18th Century Art in Japan," an exhibition of paintings, ceramics, lacquers, and textiles, including loans from a private collection. . . . ¶ May 18-July 24: "Focus: Fiber," an annual juried exhibition of works of the Textile Art Alliance, Cleveland, which encompasses many fiber techniques.

**WILLIAM BUSTA GALLERY**, Cleveland, (216) 231-7363. . . . ¶ To Feb. 27: "Janice Lessman-Moss, Recent Weavings."

**The Good Life: Arts & Crafts Movement of California**. Feb 20 - Apr 17. **CINCINNATI ART MUSEUM**, Eden Park, Cincinnati.

#### Pennsylvania

**THE ATHENAEUM OF PHILADELPHIA**, 219 S. 6th St., Philadelphia, PA 19106-3794. To April 30: "Capricious Fancy, Draping and Curtaining, 1790-1930", an exhibition of rare books,

prints, and trade catalogs. The principal focus of the exhibition is the 19th c. when the industrialization of textile manufacturing put fabrics increasingly within financial reach of middle-class households.

**THE FABRIC WORKSHOP**, 1315 Cherry St., 5th fl., Philadelphia, PA 19107, (215) 922-7303. Through March: "Felix Gonzalez-Torres," the inaugural exhibit of Fabric Workshop's new space, which includes a site-specific installation made in collaboration with the Fabric Workshop during the artist's residency. *Hours: Mon.-Fri. 10am-6pm, Sat. 12-4pm.*

**THE FABRIC WORKSHOP AND MUSEUM**, 1315 Cherry St., 5th Fl. (note new address), Philadelphia, PA, (215) 922-7303, FAX (215) 922-3791; "Blue Tattoo," and "Think Tanks," installations by Dennis Oppenheim; "In a Spirit House," by Lonnie Graham/"Locus Solus," by Terry Fox.

**HELEN DRUTT GALLERY**, Philadelphia, (215) 735-1625. Mar. 1-31: "Contemporary Fiber Art," an exhibition mounted in honor of the visit of Friends of Fiber Art.

**THE PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCE**, School House Lane and Henry St., Philadelphia, PA 19144, (215) 951-2851. Through Mar. 27: "Off The Floor, Onto The Walls: The Floored Art Exhibition," fetures rugs and maquettes by ten artists.

**THE PHILADELPHIA MUSEUM OF ART**, Benjamin Franklin Pkwy at 26th St, Philadelphia, PA. . . ¶ Through Apr. 10: "Community Fabric: African-American Quilts and Folk Art," an exhibition of 20 boldly-patterned quilts made by ten African-American women from the South. "Community Fabric" also looks at the dynamics of African-American community traditions and aesthetics using the quilts, as well as other artifacts made between 1900 and 1980.

**ROSENWALD-WOLF GALLERY, UNIVERSITY OF THE ARTS**, Philadelphia, (215) 875-1116. Mar. 28-Apr.

**EDITOR'S NOTE:** We continue to encourage your submissions of announcements that are of interest to our membership. Because time constraints prohibit our further researching the news you send us, if information in an announcement arrives incomplete, it will be published that way.

22: "The Impulse to Abstract: The Textile World of Ritzi Jacobi."

**Quilts: Four Visions in Fiber.** Feb 25 - Mar 28, **SLOCKER CENTER GALLERY, LORAIN CO. COMMUNITY COLLEGE**, 1005 N. Abbey Rd., Elyria. Pennsylvania

**SCHMIDT/DEAN GALLERY**, Philadelphia, (215) 546-7212. Mar. 1-31: "Pennsylvania Fiber Artists."

**WORKS GALLERY**, Philadelphia (215) 922-7775. To Mar. 20: "Fiber Art," a group show.

#### Rhode Island

**MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN**, 224 Benefit Street, Providence, RI 01903, (401) 454-6514 or (401) 454-6515, FAX 401-454-6556. Through Jan, 21: "Costume Treasures from the Mandarin Court," a small exhibition of Chinese court dress from the late Qing Dynasty, mostly from the collection of Lucy Truman Aldrich. . . ¶ Feb. 11-April 24: "Contemporary Art in Rhode Island," an exhibition inspired by the opening of the Museum's new Daphne Fargo Wing intended for the display of contemporary art, and including contemporary textiles and fiber art by artists living and/or working in Rhode Island. (See photograph on mailing panel.)

**RHODE ISLAND HISTORICAL SOCIETY**, 110 Benevolent St., Providence, RI 02906, (401) 331-8575, Until June 30: "Stitches in Time; Rhode Island Quilts," an exhibition of seldom-seen quilts associated with R.I. families or made by quilters living in R.I.; the quilts were discovered during the R.I. Quilt Documentation Project, and are organized thematically: Technology Reflected, A Social Connection, Cultural Legacies, and Plain and Fancy. Remaining lectures in conjunction with the exhibition include: Mar. 1 at 7 pm, "Quilting and Bereavement;" Mar. 22 at 7 pm: "Plain and Fancy;" Apr. 12; "Communal Emblems and Personal Icons." There will also be other educational activities; for information, call or write the Society. *Hours Tues.-Fri. 9am-5:30 pm, and when special related activities take place.*

#### Texas

**Floor Canvases** Feb 1 - 28. **HANSON GALLERIES**, Town & Country Mall, 800 West Sam Houston Parkway N., Suite E-118, Houston.

**Studio Art Quilt Associates**, South Central Region. Mar 5 - 27. Group show. **TRAMMELL CROW EAST PAVILION**, Dallas.

#### Virginia

**Touch: Beyond the Visual** Jan 28 - March 6. **Museum of Fine Arts & History**, Danville. Moves to following locations later: Mar 12 - May 8, Peninsular Fine Arts Center, Newport News. July - August 1994, Piedmont Arts Association, Martinsville.

#### Wisconsin

**JOHN MICHAEL KOHLER ARTS CENTER**, 608 New York Avenue, P.O. Box 489, Sheboygan 53082-0489. (414)458-6144. To May 2: "Susie Brandt: Quilts."

#### CANADA

##### Nova Scotia

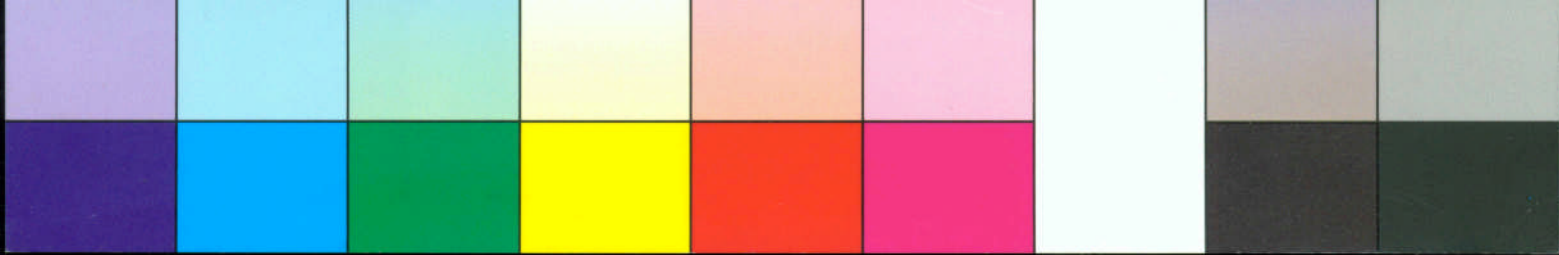
**THE ART GALLERY, MOUNT SAINT VINCENT UNIVERSITY**, Halifax, Nova Scotia, Canada B3M 2J6, (902) 457-6160, Fax (902) 445-3960. Mar. 25-Apr. 24: "Security Blankets: Quilts by Barbara Todd." Catalog.

**THE ART GALLERY, MOUNT SAINT VINCENT UNIVERSITY**, Halifax, Nova Scotia, Canada B3M 2J6, (902) 457-6160, Fax (902) 445-3960. "The Language of Cloth: A Personal Inquiry," recent work by Naoko Furue, Halifax; "Fibre Etc.," a group show displayed with associated documentation from Artbase computerized information system; "Narratives in Cloth: Embroidered Textiles from Aomori, Japan," organized by the Museum for Textiles, Toronto, an exhibition which featured regional textiles, mainly from the collection of the Keiko Kan Museum in Aomori.

##### Ontario

**THE MUSEUM FOR TEXTILES**, 55 Centre Avenue, Toronto, Ontario, Canada, M5G 2H5, tel. (416) 599-5515. To February 1994: "Home is where the Mat is: Hooked Rug Exhibition," examining the range of hooked rug making in Eastern Canada, supplemented by examples of sewn and braided combination rugs from the collection; . . . ¶ to Feb. 27: "Very Public Hangings: Tapestries for the Globe Theatre, London, England." . . . ¶ To September 1994: "Mood Indigo: Indigo-Dyed Cloth from West Africa," "Wealth an Majesty: Hausa Men's Costume from Northern Nigeria," and "Cross Cultural

Exhibitions continues...



**Tapestry: The Weaver and the Technique,** which includes silk robes from China, a Kashmir shawl, Turkish kilims, and Coptic and Pre-Columbian fragments. . . . ¶ Feb. 19-May 7: **"Textiles, that is to say,"** an exhibition that attempts to bring together the often separate communities of fine art and craft in the work of eight Canadian artists using quotidien textiles and motifs that may be found in one form or another in the Museum's collection. On Sunday, Mar. 13, at 2 pm, exhibition curators John Armstrong and Sarah Quinton will be joined by John Vollmer, Executive Director of the Museum, to discuss the ideas that are expressed in the exhibition; the ticket price, \$12 for members and \$15 for non-members, includes wine and cheese following the talk; RSVP to Museum reception at 416-599-5321. . . . ¶ Mar. to Sept., 1994: **"Woven Legends,"** an exhibition of contemporary 'Azeri' carpets being produced by traditional methods in Eastern Turkey and Yugoslavia, with designs freely interpreted from traditional examples. *Hours: Tues. through Fri. 11 am to 5 pm, Sat. and Sun. noon to 5 pm.*

## EUROPE

### Belgium

HESSENHUIS, Antwerp. Mar. 7-June 7, 1994: **"Tapestry in Belgium."**

MUSÉE DU CINQUANTENAIRE, Brussels. Through Mar. 24, 1994: **Tapestries and Armor of Charles V.**

### Denmark

THE DAVID COLLECTION, Copenhagen. Indefinite closing date: **"Woven Treasures. Textiles from the World of Islam"**. Catalog.

### England

VICTORIA AND ALBERT MUSEUM, London. Main exhibition gallery, to Feb. 1994: **"Gates of Mystery: The Art of Holy Russia."** . . . ¶ June 1994: **"Pugin."** . . . ¶ Gallery 95, to May 2: **"Demand for the Exotic: Printed Textiles."** Also, a new gallery of Korean Art includes textiles.

### France

Institut du Monde Arabe, Paris. Until Feb. 28, 1994: **"Syria: Memory and Civiliza-**

**tion."** . . . . ¶ Opening Summer 1994: **"Tissus d'Egypte, Témoins du Monde Arabe, VIIIe-XVe siècles,"** 8th-15th century textiles. Catalog.

MUSÉE DE L'IMPRESSION SUR ETOFFES MULHOUSE; **"Rêves d'Etoffes, Etoffes de Rêves"** printing in Alsce since 1746; and **"Andrinople: le Rouge Magnifique."**

MUSÉE D'ANGERS, Fax 11.33.41.88.09.04. Through Apr. 24, 1994: **"Fourth International Triennial of Mini-Textiles,"** miniature textiles based on Apocalypse themes, and featuring 93 artists from 28 countries.

MUSÉE DES ARTS ET TRADITIONS POPULAIRES, Paris. To May 1994: **"Artisans de l'Elégance (Les métiers de la mode vestimentaire à Paris)."**

MUSÉE GUIMET, Paris. Through Mar. 14, 1994: **"Trésors de Mongolie, XVIIème-XIXème siècles,"** masterpieces from the museums of Ulân-Bâtar, including textiles. Catalog.

MUSÉE DE L'HOMME, Paris. To late 1994: **"Mille ans d'une cité d'Art, Hérat en Afghanistan sur les Routes de la Soie."**

MUSÉE DE LA MARINE, Paris. **"Les Routes maritimes de la soie: méconnaissance et convergences"**.

MUSÉE DES TISSUS, Lyon. To Mar. 1994: **"Dossier du Musée des Tissus No. 6. Restauration du Patrimoine textile, 1986-1992."** Catalog. . . . ¶ Mar. 22-April 24, 1994: **"L'Esprit Gustavien,"** an exhibition of 18th century Swedish art, including textiles.

Also, the Coptic and Byzantine galleries, which were closed for reinstallation, have reopened.

### Hungary

SAVARIA MUSEUM, Szombathely. June 16-Aug. 31: **"Maria Doromby,"** one-person exhibition of the 1992 prize winner for creative use of indigo; **"Iren Body and Katalin Landgraf,"** two-person show of use of indigo in commercial textile production; **"13th Magyar Textile Biennial,"** national show in two parts: fiber artists and designers of commercial textiles.

SZOMBATHELYI KEPTAR, Szombathely. June 16-Aug. 31: **"10th International Biennial of Miniature Textiles,"** international competi-

tion for works no larger than eight inches in any dimension; **"Eva Nyerges and Tamas Olah,"** the first-prize winners of the 12th Magyar Textile Biennial.

### Ireland

GALLAGHER GALLERY, Royal Hibernian Academy, Dublin, (10-3531) 079-7368. To Mar. 4: **"Contemporary American Quilts,"** by 35 artists.

### Israel

THE MUSEUM FOR MUSIC AND ETHNOGRAPHY, Haifa. Through June 1994: **"Lace."**

### The Netherlands

MUSEUM VOOR VOLKENKUNDE, Rotterdam. Through Jan. 7, 1996: **"Dreaming of Paradise: Islamic Art from the Collection of the Museum of Ethnology Rotterdam,"** an exhibition examining Islam's optimistic view of life, and portraying the unity and diversity of Islamic culture; the first part, set in a replica of a school, looks at external features of art, and includes textiles, garments and miniatures.

NEDERLANDS TEXTIELMUSEUM, Tilburg; **"Flexible I; Pan-European Art,"** an exhibition scheduled to travel to Manchester, England and Wrocław, Poland.

RIJKSMUSEUM, Amsterdam. Through Feb. 27: **"Silk Weavings from the 18th century."** . . . ¶ Through Mar. 6, 1994: **"Dawn of the Golden Age,"** Northern Netherlandish Art 1580-1620, includes tapestries and textiles. Catalog in English.

### Switzerland

MUSÉE D'ART ET D'HISTOIRE, Geneva. Through May 1, 1994: **"Tissus d'Egypte, Témoins du Monde Arabe, VIIIe-XVe siècles,"** 8th-15th century textiles. Catalog.

TEXTILMUSEUM, 9000 St. Gallen. Through Spring 1994: **"Vielfaltige Kreuzsticharbeiten aus aller Welt"** ("A wide variety of cross-stitch work from all over the world.") . . . . ¶ Until Summer 1994: **"Frauenfleiss im 19. Jahrhundert"** ("Women's Industriousness in the 19th century.")

  
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## Textile Society of America

The **Textile Society of America** is an organization created to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles. It was established by a Directing Council that includes scholars from major museums and universities within continental North America. The current president is Lotus Stack, curator of textiles at The Minneapolis Institute of Arts.

■ The Society conducts seminars for the dissemination of relevant information and distributes to its members a *Newsletter* with information about exhibitions, publications, acquisitions, scholarly inquiries and items of general interest.

■ The Society organizes biennial symposia. The published papers of each symposium, *Proceedings*, are distributed as a membership benefit in each symposium year. **Textiles as Primary Sources**

was the subject of the inaugural conference in September 1988. The second biennial symposium, held in September 1990, focused on **Textiles in Trade**. The third biennial symposium, held in September 1992, considered the theme **Textiles in Daily Life**. Copies of these *Proceedings* are available at \$25.00 each (*including postage*), payment in US dollars drawn on a US bank only, please.

■ *The Network: an International Directory of Textile Scholars*, begun in 1983, was revised and enlarged in 1991 as a publication of the Textile Society of America. It is available to members at \$7.00 (*non-members \$10.00*), payment in US dollars drawn on a US bank only, please.

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