

Fall 2007

Textile Society of America Newsletter 19:3 — Fall 2007

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Newsletter

One, Two, Three, Viva Algerie! *

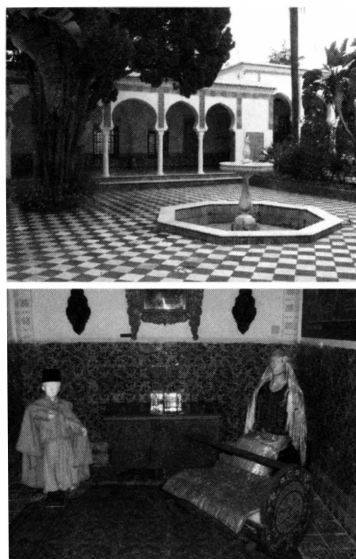
by Julia Brennan

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THE TEXTILE SOCIETY OF AMERICA, INC. PROVIDES AN INTERNATIONAL FORUM FOR THE EXCHANGE AND DISSEMINATION OF INFORMATION ABOUT TEXTILES WORLDWIDE, FROM ARTISTIC, CULTURAL, ECONOMIC, HISTORIC, POLITICAL, SOCIAL, AND TECHNICAL PERSPECTIVES.

IN THE SUMMER OF 2007 I WAS invited to teach textile conservation at the Bardo National Museum in Algiers for six weeks. I really have been to the Casbah!! Like many Americans, I knew so little about Algeria. My only sense of the country was informed by Delacroix's romantic paintings of 19th-century Casbah women, and college courses that touched on the long, bloody Algerian War for Independence. I didn't know that Albert Camus and Yves St. Laurent were both Algerian; that St. Augustine was born in 354 AD in Hippo (now Annaba); that the famed Barbarossa pirates ruled the Mediterranean from the Bay of Algiers; or that Tlemcen was the silk ribbon-making capitol of the Ottoman empire. I didn't know I would stay in the same elegant neo-Moorish hotel as General Eisenhower did in 1942. I certainly didn't know that my workplace would be a stunningly beautiful 17th-century Moorish villa—an intellectual oasis in the heart of busy Algiers. I couldn't have imagined that I would fall in love with my colleagues: their wit, nationalism and warm



The Bardo Museum. 17th-century Court of Marbles and a period room displaying 18th- and 19th-century Ottoman-style costumes.

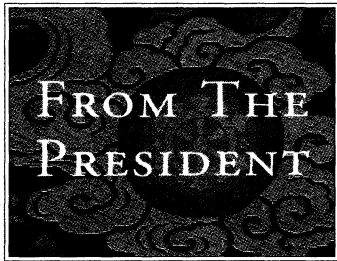
hospitality. I could never have imagined this setting and the world of Ottoman-style textiles I was to become immersed in.

The project was co-funded by the Algerian Ministry of Culture and the US State Department's Ambassador's Fund for Cultural Preservation. It was the first textile conservation workshop ever held in Algeria. The Bardo Museum was founded in 1930 and is one of the oldest museums in the country, and a

veritable repository of prehistoric and ethnographic collections from Algeria and Africa. My trainees were 10 curators and technicians, many of whom have worked at the museum for over 20 years. Most were trained anthropologists and archaeologists, with a high level of formal education. They knew their collections intimately, and have researched, published and done their best to preserve them.

The Bardo is an exquisite example of an Ottoman regency country-style villa. The main building was constructed in the mid-1600s by a rich Tunisian prince. It is characterized by multiple courtyards, walled gardens, antechambers for entertaining, winding staircases and intimate nooks. Surfaces are adorned with magnificent ceramic tiles—a historic patchwork from Turkey, Morocco, Spain, Algeria and Holland. Some date from the 15th century. The ethnographic exhibitions now occupy most of the original private domestic spaces in period rooms that romantically reconstruct life in the Ottoman period. Our workshop was held in a quaint room, with views overlooking the Pavillion of the Favorite and an enclosed

* A popular soccer chant and a little nod to English in an otherwise Francophone country.



SEVERAL YEARS AGO AT The Textile Museum in Washington, DC, we attempted to define the word "textile." A seemingly simple goal, the task led us to consider the manifold nature of textiles in all cultures throughout history, present in the lives of almost all individuals from birth to death, and encompassing many different technologies, from felting to complex weaving and surface design processes. We arrived at a broad operative definition, "anything of fibrous material fashioned by human hands," but that led us to consider that both Nori seaweed and salad would qualify as textiles. We wondered if we could delimit the definition by excluding what could be eaten. As far as I remember, we did not proceed past that point. To prompt further consideration, I wonder if any of you has arrived at a more functional definition. If so, I would be delighted to hear from you; perhaps it would be useful also to consider sharing others' definitions in a future newsletter.

We anticipate that this will be a topic of conversation and dialogue at TSA 2008 in Honolulu, when members gather at our Biennial Symposium. The theme will be "Textiles as Cultural Expressions," exploring the subject of textiles from many perspectives. But just what IS a textile? That question still perplexes me. Today, the meanings of textiles are hurtling in many directions at once—e-textiles, ethnographic textiles, "Extreme Textiles" (as in the recent exhibitions for which TSA Board member **Matilda McQuaid** served as curator at the Cooper-

Hewitt), expressive textiles (as in "Writing with Thread," for which **Tom Klobe**, our TSA 2008 symposium co-chair, is project director). We need to keep asking: what is a textile? And are our definitions changing? Do old definitions no longer fit, or can they be amended to accommodate new meanings? Have we never defined the term adequately in the first place?

Meanwhile, the ubiquitous and significant presence of textiles in all societies prompts further consideration as to the operative relationships among cultural traditions and contemporary practice. What role does tradition play in contemporary production? How does tradition affect contemporary art? All textiles, no matter when produced, were once "contemporary." In some situations, tradition seems to serve as a controlling or structuring mechanism, limiting the speed of change. In other situations, tradition is rejected, but in so doing, tradition still serves as the point of departure. Where am I headed with these questions? To Hawaii, of course—where I hope you will join us at TSA's 11th Biennial Symposium, to be held at Honolulu's Sheraton Waikiki Hotel, September 24-27, 2008.

There, in the middle of the Pacific Ocean, lies an island group that is farthest away from any land mass in the world! And yet, for centuries it has been a nexus of cultural crossings from around the world, each associated with important textile traditions. Many cultures are richly represented in local museum collections, from beaten bark cloth of the Pacific islands (*kapa* or *tapa*), to Japanese workers' garments, to Hawaiian quilts representing an amalgamation of traditions, to the colorful feathered capes of Hawaiian royalty. An outstanding roster of exhibitions at museums and galleries in Honolulu will explore the unique cultural heritage

and traditions of the islands, representing both the preservation of distinct traditions, and the rich blend of cultures that characterizes Hawaii today.

Hoping to see you in Honolulu a year from now, with Aloha,

— *Carol Bier*
TSA President

Call for Nominations 2008-10 TSA Board

TSA BOARD ELECTIONS WILL take place this spring. The positions to be filled include Vice President, Treasurer, Internal Relations Director and three Directors-at-Large. If you would like to serve on the TSA Board, or know of someone who would make an excellent Board member, please fill out the Nomination form enclosed on page 15 of this Newsletter. Board members are asked to attend two Board meetings a year. The first meeting of the 2008-10 Board will take place in Honolulu, after the 2008 Biennial Symposium.

Please send completed form to Kim Righi, Executive Director, Textile Society of America, PO Box 70, Earleville, MD 21919 by **Jan. 15, 2008.**

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TEXTILE SOCIETY OF AMERICA

11TH BIENNIAL SYMPOSIUM

2008

TEXTILES AS CULTURAL EXPRESSIONS HONOLULU, HAWAII

Honolulu Will Dress to Impress

FROM HAWAIIAN QUILTS AND kapa to new works by leading contemporary fiber artists to Indonesian and Cambodian textiles and Japanese kimono, Honolulu arts organizations are reaching deep into their textile closets to mount fabulous exhibitions for the TSA 11th Biennial Symposium in Hawaii, Sept. 24 through 27, 2008 at the Sheraton Waikiki Hotel. A host of museums, galleries, and other city venues will feature extraordinary and unusual contemporary and traditional textile exhibitions coinciding with the Symposium.

The Exhibitions

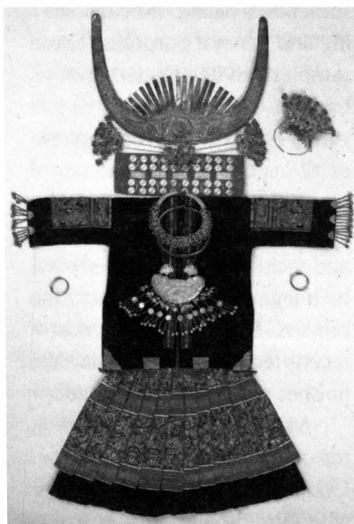
"Writing with Thread: Traditional Textiles of Southwest Chinese Minorities"

University of Hawaii Art Gallery
Sep. 21–Oct. 31, 2008
Mon.–Fri. 10:30–4:00
Sun. 12:00–4:00
Free

"Writing with Thread" will feature over 500 objects from the most inclusive collection of Southwest Chinese ethnic minority costumes in the world. It will showcase the finest and rarest costumes from 16 ethnic groups and nearly 100 subgroups, and explore the meanings associated with the production and use of indigenous clothing. In societies without written languages, traditions and customs are passed orally from generation to generation. The textile arts, largely practiced by women, provide tangible evidence of a group's

history, myths, and legends. The signs and patterns woven or embroidered in the clothing and the ceremonial and ritual use of textiles are often replicated in the accompanying silver ornaments made by men. Angela Sheng, Assistant Professor of Chinese Art History at McMaster University, Hamilton, ON, is curator of the exhibition. Scholars of Chinese minority textiles who are working on "Writing with Thread" will discuss their research in a colloquium on the University campus, 9:00–noon, on Tues. Sep. 23. TSA members are invited to attend the colloquium at no cost, and join in the discussion.

The University of Hawaii Art Gallery will host the Symposium's opening reception for TSA members on Wed.



Woman's formal ensemble, Xijiang type, Miao, Southeast Guizhou, China from the exhibition "Writing with Thread: Traditional Textiles of Southwest Chinese Minorities," which will be at the University of Hawaii at Manoa Art Gallery, Sep. 21–Oct. 31, 2008.

evening, Sep. 24, 6:00–8:00 pm. Bus transportation from the Sheraton Waikiki to the University Art Gallery is provided, compliments of DBEDT (Department of Business, Economic Development and Tourism). (For more information about "Writing with Thread" visit www.hawaii.edu/artgallery.)

"Selections from the University of Hawaii Costume Collection"

Miller Hall; Free
The Department of Human Resources on the university campus holds one of the most important Asian and Pacific Island costume collections within a US university. Miller Hall is immediately adjacent to the Art Building.

"Moghul Carpets from Doris Duke's Shangri La"

East-West Center Gallery; Free
Mon.–Fri. 8:00–5:00
Sun. 12:00–4:00
Precious and rarely-seen Moghul carpets from Doris Duke's fabled Shangri La will be on view at the East-West Center Gallery, a short walk from the University of Hawaii Art Gallery.

"Tattered Cultures: Mended Histories"

Academy Art Center; Free
Sep. 6–28, 2008
Tues.–Fri. 10:00–4:30
Sun. 1:00–5:00
"Tattered Cultures," an invitational contemporary fiber art exhibition featuring works by international fiber artists who are TSA members, explores how dominant ideologies of a specific time and place often tatter the cultural heritage of the less-dominant and culturally diverse. Multitudes of lives and events pass by unnoticed, distorted and dismissed by the dominant ideologies, resulting in holes and gaps in human experience and understanding. This exhibition speaks to the gaps: the places where the dominant culture has suppressed the voices of other

modes of being. It also addresses the more subtle tatterings of how cultural fabrics are weakened by gaps in recognition, celebration, and understanding, and the ways in which the lack of commemoration of ordinary lives establishes impoverished cultures. "Tattered Cultures" is curated by Mary Babcock, Assistant Professor and Fibers Chair, Department of Art and Art History at the University of Hawaii, in collaboration with Carol Khewhok, Curator of the Academy Art Center.

"Indonesian Batik from the Christensen Fund Collection"

"Woven Legacy: Cambodian Ikat"

"Bright and Daring: Japanese Kimono in the Taishō Mode"

"Japanese Prints of Kimono in the Modern Era"

Honolulu Academy of Arts
Tues.–Sat. 10:00–4:30
Sun. 1:00–5:00
Several galleries of the Honolulu Academy of Arts will be devoted to selections from the museum's superb collection of over 6,000 textiles, including exceptional pieces from the renowned Christensen Fund Collection. Galleries throughout the Academy regularly feature important examples of the textile arts as part of the artistic heritage of the culture represented. (For more information visit www.honoluluacademy.org.)

"Pauahi: A Legacy for Hawaii" Bishop Museum

Through Dec. 31, 2008
Daily 9:00–5:00
Rare kapa cloth, kapa beaters, and other decorating utensils from Bishop Museum's extensive collection will be on display in an exhibition celebrating the contributions of Bernice Pauahi Bishop, the last descendent of King Kamehameha I. Other objects include rare feather capes and lei, and makaloa mats. (For more information visit www.bishopmuseum.org.)

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"Hawaiian Quilts, Kapa, and Lauhala from the Permanent Collection"

Mission Houses Museum
Tues.–Sat. 9:00–4:00

Free to Symposium Attendees
In the 1820s missionary women brought the art of quilting to Hawaii. Hawaiian women adapted the technique to form their own genre of quilting, but also used traditional materials in new ways. This exhibition features rare and important examples of treasured objects from the permanent collection.

"Fiber Artists of Hawaii"

The Contemporary Museum at First Hawaiian Center; Free
Sept. 25 - Dec. 31
Mon.–Thurs. 8:30–4:00
Fri. 8:30–6:00

Experience the breadth of contemporary fiber art in Hawaii and see how Hawai'i's artists are interpreting techniques and ideas from a multitude of traditions.

"Fiber Hawaii"

The ARTS at Mark's Garage; Free
Sept. 16–Oct. 11, 2008
Tues.–Sat. 11:00–6:00

This popular biennial juried exhibition is sponsored by Hawaii Craftsmen, one of the state's most active and respected arts organizations, whose membership includes outstanding artists. Always a showcase of inventive contemporary art based on fiber traditions, the exhibition uniquely encourages creative interpretation of fiber as media as well as idea.

(For more information about Fiber Hawaii or Arts at Mark's Garage visit www.hawaiicraftsmen.org and www.artsatmarks.com.)

"WeARTables"

Louis Pohl Gallery of Fine Art
Aug. 27–Sept. 27, 2008
Tues.–Sat. 11:00–6:00

Free
Members of the Handweavers' Hui (guild) will present an exhibition of contemporary wearable fiber art.

"Kitchen Accessories"

SubZero/Wolf Showroom Gallery
Tues.–Sat. 10:00–6:00
Free
Handweavers' Hui members will create novel handmade kitchen accessories.

Additional fiber exhibitions are planned at the Pegge Hopper Gallery, Honolulu Hale (City Hall) and other galleries throughout the city. Georgianna Lagoria, Director of The Contemporary Museum, has graciously offered TSA Symposium attendees free entry to the museum, which is spectacularly sited on the mountain slopes overlooking Honolulu and the sea.

Experience the breadth and diversity of Hawai'i's textile community—one that embraces traditional Hawaiian *lauhala* (pandanus) weavers, feather lei makers, quilters, Japanese indigo dyers, sashiko stitchers, paper makers, batik artists and creators of contemporary art.

– The Symposium 2008 Committee



Special Pre-Symposium Workshop

IN TORONTO, AT THE PAST Symposium, the Board offered the first course in basic fiber and textile identification to professionals and scholars who encounter textiles in their work, but are not specialists. Working with the Program Committee, and as part of TSA's educational program, **Desiree Koslin** has developed the second in this series, a one-day session to be held on Sept. 24, 2008, at the Bishop Museum in Honolulu.

In this workshop, "Identifying Textiles: Surface Finishes and Techniques," fabric samples using a range of historical and contemporary methods of surface decorating and finishing treatments, will be examined for characteristics that allow identification, and sometimes dating, for cataloguing and general purposes. These samples will be selected and brought by the instructor to provide a comprehensive overview of all major historical and current techniques and treatments. Historical, historicizing, stylistic and technological features will be integrated into the workshop process. A review of the most recent technologies used in fabric finishes will also be included.

Matilda McQuaid, curator of "Extreme Textiles" at the Cooper-Hewitt National Design Museum in New York, will also participate in this workshop, presenting ideas of nanotechnology and other current innovations in textile technologies.

Workshop participants will also view and study a prepared layout in museum storage of select kapa (bark cloth), kapa-making tools, etc. This promises to be an extraordinary learning experience, one of the highlights of next year's Symposium in Honolulu. Fees will be announced in future TSA newsletters and on the TSA website, when Symposium registration begins.

2007 R.L. Shep Book Award Winner

THE R.L. Shep Book Award for the best book on ethnographic textiles published in 2006 will be presented to: Sherry Rehman and Naheed Jafri for *The Kashmiri Shawl: From Amavar to Paisley*, Mapin Publishing Pvt. Ltd. 2006, simultaneously published in the UK by Antique Collectors' Club. The Award presentation will be made during the 2008 TSA Symposium in Honolulu.

The book is very comprehensive and beautifully illustrated, creating a context for the shawls. It clearly presents the Kashmir shawl within the sphere of many regional variations, which may not have been explained in previous publications. There are many images of old photographs and courtly paintings depicting people wearing shawls "in situ," often with captions analyzing the origins of the particular shawl.

The book is also extremely comprehensive on the many types of shawls woven in Kashmir, and specifies the cultural group or religious community for which each might have been made. The authors take a personal stance on the subject of Kashmir as a "disputed region," by pushing the Pakistani use of Kashmiri shawls to the forefront. This is a voice that has not been heard before on the subject.

This book is more than a presentation on the shawl as



Hawaiian Quilt, early 20th century, Bird-of-paradise design, collection of Mission Houses Museum.

a European fashion accessory. There is also a chapter on the human face of the shawl weaving, dealing with labor conditions in the workshops.

– Margot Schevill, Victoria Rivers

Note: The announcement for the 05 and 06 awards published in the previous newsletter was written by Desi Koslin



In May, **Susan Brandeis** was named Distinguished Graduate Professor at North Carolina State University for her contributions to graduate education. In June she taught a workshop at the Split Arts Program, University of Minnesota, on digital printing and embellishment on fabric. She will teach a workshop on using historic textiles as inspiration for contemporary creative work in the textile arts at the Textile Museum in Washington, DC on Nov. 17, 2007. susan_brandeis@ncsu.edu

Virginia Davis will participate in the San Jose Museum of Quilts and Textiles' 30th anniversary exhibition, "Saturn Returns: Back to the Future of Fiber Art," Oct. 16-Jan. 6, 2008. virginia@eipye.com

Walter Denny will assist the Metropolitan Museum of Art as a consulting curator, helping to research objects for the



Metropolitan's new Islamic galleries, scheduled for opening at the end of this decade. Textiles and carpets will be an important part of his brief. He is presently also working on the catalogue for his exhibition of carpets from the Ballard Collection at the St. Louis Art Museum, scheduled for late 2008.

His chapter on carpets and textiles in Venice recently appeared in French, English and Italian in the catalogues for the exhibition "Venice and the Islamic World," which will open July 28, 2007 at the Doge's Palace in Venice, after venues at the Institut du Monde Arabe in Paris and the Metropolitan Museum of Art in New York. wbdenny@arthist.umass.edu

Donna Durban exhibited her collages in the offices of Nuveau Medical Aesthetics, Houston, TX during July. She will teach a 4-week course on "The Spiritual Nature of Cloth," Sep. 13-Aug. 4 at the Jung Center in Houston, 713/524-8253. Class lectures focus on the symbolic language of textiles across cultures. donnadurbanart@earthlink.net

Julia Kiechel exhibited at the Tang Museum in Saratoga Springs, NY in May. Her gigantic Asian scroll depicted a digital image from "Dressings," an assemblage of generic apparel forms in industrial felt. jek63ln@buckeye-express.com

Judith Poxon Fawkes will exhibit "Confluence," a linen tapestry, 67 x71" in a December exhibition at the Laura Russo Gallery, Portland OR. jpfawkes@earthlink.net

Suzie Henzie is a collector of spinning wheels, looms, winders, reels, and other equipment used to produce textiles. A three-story addition to her Hollywood,

"Confluence," a tapestry by Judith Poxon Fawkes.

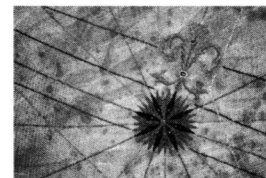
CA home houses her large collection, which includes over 50 spinning wheels. She has written a book entitled *After the Wheel, the Reel*. Many items from her collection have been lent to museum events or have appeared on TV shows, news broadcasts, and in movies. Suzie enjoys showing her collection. TSA members visiting the LA area are invited to make arrangements to stop by and see it. suhenz@dslextreme.com

Kathleen Forance Johnson recently spent time in Thailand working with a group of weaver/scholars to help **Sylvia Lu** in her documentation of Burman textiles. The weaver group is doing textile analysis of selected Burman textiles in Sylvia's collection and will advise her on the technical aspects of the production of these textiles. See the group's web page at www.travlinweaver.com for more information on these textiles. travlinweaver@yahoo.com

Barbara Layne's studio/lab's website, <http://subtela.hexagram.ca> features textile research, information, and a blog. SubTela means "under the cloth", referring to thin threads used to hold more dynamic elements in the structure of a fabric. This latin phrase is the basis of the word, subtle. layne@videotron.ca

Suzanne MacAulay, chair of the Visual & Performing Arts Department, University of Colorado at Colorado Springs, will present an illustrated lecture, "The Art and Mythology of Maori Cloaks from the South Pacific," at the Denver Art Museum on Sep. 5. This talk is sponsored by the Douglas Society, which supports the Native Arts collection. smacaula@uccs.edu

Christine Martens received a Fulbright Scholar Award to study the relationship of textiles and Islamic oral traditions in Turkmenistan, Kazakhstan and



Detail, "Map of the Ocean," by Bettina Matzkuhn.

Kyrgyzstan, January through August, 2008. chrismartens1@yahoo.com

Bettina Matzkuhn will show a series of embroidered maps in her show "Navigating," Oct. 16-Nov. 11, at Seymour Art Gallery, North Vancouver, BC. www.seymourartgallery.com

Margot Schevill is curating a contemporary fiber art exhibition for Artsource. The exhibition is open to the public in the foyer of the historic Mills Building in downtown San Francisco from Dec. 7-Feb. 8, 2008. The focus of the exhibition is innovative woven pieces. mschevill@aol.com

Barbara Shapiro exhibited indigo-dyed raffia coiled baskets and woven silk ikat and shibori pieces in "Mood Indigo" at the Hilmer Gallery, Omaha, NE. Two of her coiled waxed linen baskets were selected for "Off the Wall" in a September exhibition at the Translations Gallery, Denver, CO, sponsored by the Surface Design Association. She will also exhibit in the Baulines Craft Guild, "Master Member Exhibit" in November at Artwork Downtown, San Rafael, CA. boneweavr@aol.com

Susan Lind-Sinianian and her husband Gary, curators at the Armenian Library and Museum of America, Watertown, MA, were invited by the Tufenkian Foundation to make recommendations for the care and exhibition of the collection at the Shushi Museum in Nagorno Karabagh, a region east of Armenia. Many of the rugs

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and textiles in their collection required vacuuming, washing, and registration. Susan trained the staff on how to care for the collection and demonstrated appropriate exhibit techniques.

While visiting Yerevan, the capitol of Armenia, Susan participated in an Armenian needle lace lesson with a master lace maker, and visited with the textile curator of the Sardarabad Museum, which houses a large ethnographic collection, including costumes and textiles.

The Armenian Library and Museum is currently exhibiting "Highlights from the Collection" through Spring, 2008. Featured is a period room showcasing the dressing of the bride and some of her trousseau dating from the early 20th Century.

Susan@almainc.org

Bhakti Ziek has moved temporarily to Tempe, AZ, accepting a one-year job as a Visiting Assistant Professor at Arizona State University.
bhaktiz@fastmail.fm

Member Publications

Jacqueline Field, Marjorie Senechal, and Madelyn Shaw announce their new book, *American Silk, 1830-1930: Entrepreneurs and Artifacts*, which traces the evolution of the



Armenian wedding costumes on view in the Period room of the Armenian Library and Museum, Watertown, MA. Curator: Susan Lind Sinanian.

American silk industry through three case studies: the Nonotuck Silk Company of Northampton, MA; the Haskell Silk Company of Westbrook, ME; and the Mallinson Silk Company of New York and Pennsylvania. The mills specialized in different products, from sewing-machine twist and embroidery threads to mass-produced plain silks and high-fashion fabrics. The case studies span the development of the US silk industry from its beginnings in the 1830s to its decline in the 1930s.

jrobert4@maine.rr.com

Dr. Miwa Kanetani has published a book on tie-dyed textiles of Kachchh, Gujarat, India, and the Muslim artisan community, Khatri, based in anthropological research: *Cloth creating social relation: Ethnography of Indian tie-dyed textiles and Muslim artisans*. 2007, ISBN978-4-7842-1341-2.
kanetani@idc.minpaku.ac.jp

Cecelia Nyamweru, Department of Anthropology, St. Lawrence University, and Catherine Gombe, Department of Fine and Industrial Arts, Kyambogo University, Uganda, have co-authored two publications on the making of barkcloth near Kampala, Uganda. They will

appear in the following journals: *Kenya Past and Present*, published by the Kenya Museum Society, Nairobi (Summer 07); and *Old Africa Magazine*, published in Kijabe, Kenya (Fall 07).

Please contact Cecelia if you find it difficult to get hold of the magazines. She will eventually have .pdf files or black-and-white hard copies available.

Dr. Gombe and Cecelia would like to communicate with others interested in barkcloth, whether of African or Pacific origin.

celianyamweru@yahoo.com

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from p. 1

garden.....a world created to conceal women in their daily lives. In Ottoman architecture the home is a feminine space, and textiles are the feminine expressions therein. Embroidery was done everyday in private quarters, behind silk and linen embroidered curtains. All forms of intimate and domestic textiles were embellished. Hand embroidery continues today in a limited way. Modern urban life has given way to machine stitching and store-bought goods. In this intimate space, we began our workshop, much of it stitching, recreating an atmosphere of a bygone time.

The textile collections comprise 18th-20th-century Ottoman "urban"-style costumes, embroideries and other household textiles. Most are Algerian, but there is a large collection of Tunisian textiles, plus some rural ethnographic collections—primarily Touareg and Kabylie (Berber). Our work commenced with the most important and fragile pieces. We were able to do 12 treatments in all—a significant achievement, considering that some treatments took over 60 hours.

Facing page, left to right and bottom to top:

Hadjira and Farida conserving *frimlas* with fine netting and Skala threads.

19th-century silk brocade *frimla* or corset, fully conserved and on a storage support.

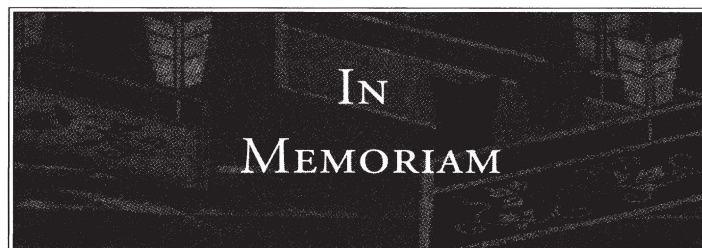
Julia teaching colleagues Nacera and Hakim conservation techniques of a full support for a very fragile 18th-century silk and linen embroidered table cover.

19th-century silk on linen embroidered curtains in the Bardo collection.

An 18th-century silk and metallic thread dowry box cover on its customized storage support.

A 19th century silk velvet caftan in the Bardo collection.

Today's bride in her elaborate "Constantine"-style velvet and gold-embroidered *jabadouli* or caftan.



DEBORAH PULLIAM, 1952 - 2007

LONG-TIME TSA MEMBER and independent researcher, **Deborah Pulliam**, died peacefully on May 22nd at her home in Castine, ME after a valiant fight against cancer. All who knew her were inspired and awed by her knowledge of textiles of all sorts, and especially of knitted items. She believed strongly that knowledge of textile history is important to practitioners in understanding their craft. To this end, she wrote a regular column on knitted artifacts for *Interweave Knits* magazine. She was also a frequent contributor to *Piecework* magazine, becoming its Contributing Historian in 2004.

Our first efforts focused on a collection of corsets or *frimla*, tiny brassiere-like vests made of silver and gold brocades and silk plaids, with decorative conical buttons down the front, floral-printed cotton linings, and gold soutache braid along the edges. They are exquisite little accessories to be worn over full-sleeved silk brocade or tulle blouses—very much a part of mid-19th-century stylish clothing, and similar to Turkish vests of this period. Our stabilization treatments utilized overlays of fine netting or silk crepe-line, stitched over the backs, front plackets and sometimes the lining.

We worked on several 19th-century velvet robes (*caftans*), vests (*jabadouli and ghelila*) and tailored jackets (*karakou*), which are clearly derived from Ottoman-period (Turkish) costumes. Two distinct characteristics which link these costumes to their Ottoman precedents are the deep colors of the velvets and the gold embroidered decoration. Like Ottoman costumes, the stylistically formal and symmetrical embroidery covers large sections of the garments, giving them a sumptuousness and rigidity. The embroidery is executed in gold and silver metallic threads, couched down, twisted in coils, and embellished with metallic sequins. The technique is actually one of wrapping thin gold or silver metal wire around yellow threads. The two techniques are locally referred to as *el medjboud* and *el fetla*. Much of the velvet was dry-rotted, and unable to support the heavy embroidery. Our stabilization

techniques involved inserting fabric patches between the velvet and the cotton inner lining, and stitching the damaged areas to these supports.

While many costumes were reminiscent of earlier Ottoman styles, here, too, local elements have been blended to create uniquely Algerian costumes. Several of the museum's 19th-century robes and jackets were probably wedding costumes, and the same styles can be seen today. In all the bridal boutiques, the similarities between the 18th-20th-century historic costumes and contemporary models were noteworthy. The velvet colors are still the traditional ones: blue-black, blood maroon, wheat gold, deep forest green. The fabrics are now rayon and cotton velvet, and much of the gold embroidery is machine-done, but the basic styles and ornately embellished surfaces are the same. They are produced locally, and many are made by commission only. Nowadays costumes are a highlight of every wedding. The celebration is a continuous runway show, as the bride successively (exhaustingly) changes her outfits, displaying beauty, wealth and regional heritage.

The workshop brought together a very engaged group of museum professionals in a highly productive environment. In daily forums we discussed condition, possible treatments and storage solutions, and reviewed preventative conservation theory and practices. One of the most important

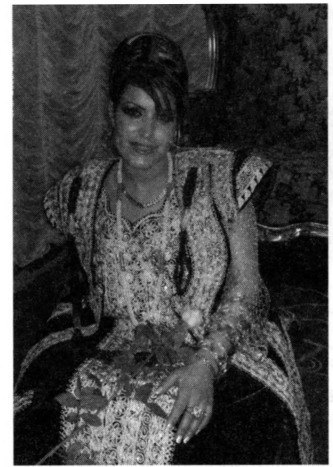
breakthroughs in working with collections in poor condition was the understanding by the participants of the distinction between conservation and restoration. The participants learned the fundamentals of conservation, and to accept age and imperfections as part of the history of the artifact.

The Bardo Museum took the opportunity to use the workshop to launch a new conservation directive for the museum. The work continues today on the textile collections. Since the completion of the workshop, staff has continued the treatment and mount-making projects that were initiated. Long-range plans for reorganizing storage are underway. This is a strong testament to the sustainability of this project. Hopefully, funds for ongoing training can be raised to maintain this important cultural heritage and continue to build a solid base of conservation-trained professionals.

It was a great privilege for me to work at the Bardo Museum and be immersed in the rich artistic history of Algeria.

My special thanks go to: Director Mme. Azzoug, who welcomed me with abundant hospitality, and has the vision to steer the Bardo Museum into the future; Mrs. Sibyl Erdman, whose cultural passions nurtured this grant, and inspired me, as well as many Algerian friends in the arts; Sara, my daughter, assistant, French and Arabic translator, and the real "ambassador."

— Julia M. Brennan,
Textile Conservator
www.caringfortextiles.com





Textile Museum's Second Site to Open in Washington's Penn Quarter

In early 2008, The Textile Museum, Washington, DC will open a second site, dedicated to exhibitions and educational activities, in downtown Washington, DC, in close proximity to the National Mall.

This new 23,400 sq. ft. venue, located at 421 7th Street, NW, almost doubles the Museum's space overall, making possible the presentation of larger and more varied temporary exhibitions, as well as public programs, enhanced visitor services and an expanded shop. The current location at S Street will remain open to the public. Plans call for the exhibition space at S Street to feature rotations from the Museum's permanent collections, as well as study collections available for viewing by visitors. Public access to the Museum's renowned Arthur D. Jenkins Library will continue to be offered at S Street as well. www.textilemuseum.org

American Textile History Museum News

ATHM Expands Chace Catalog Online Collections

Database

Over 12,000 objects from the ATHM collections of textiles, decorative arts, costumes and accessories, tools, machinery and workplace artifacts, and library collection are now available for viewing online through the Museum's Chace Catalogue.

Funding from the Chace Foundation of Providence, RI

enabled the Museum to share its unparalleled collections on a national stage through the technology of a virtual museum.

The most significant addition to the database is the first phase of posting records from the Osborne Library collection. Other additions include information and photographs for 593 hats, 166 shoes, 154 purses, and 21 dresses in the online costume collection; 60 artist-designed printed textiles from the Associated American Artist series of 1950s fabrics: 292 coverlets; and 447 textile tools and pieces of machinery, including 247 spinning wheels, 65 swifts, 65 reels, 37 niddy-noddies, and 25 winders.

Renovations Underway

ATHM is currently undergoing renovations to provide new and exciting experiences for visitors. During renovations its exhibition galleries are closed to the public. The administrative offices, Collections department and Osborne Library remain open by appointment only, and selected school and scout programs are available. Visit the website www.athm.org, for up-to-date information.

Capital Campaign in Progress

A \$3.9 million Campaign for the ATHM is now in progress, with donations for the \$1.5 million renovation to the "Textiles in America" core exhibition, and the \$1.4 million general operating fund, still needed to complete the Campaign. For information on how to donate or pledge, please contact the development office at 978/41-0400, ext. 246, or visit www.athm.org.



Grant received for storage

In May ATHM received a matching grant of \$72,000 from the Institute of Museum and Library Services (IMLS) for a conservation project to improve the Museum's storage facility and ensure the preservation of its collection of over 4,000 costumes and accessories.

www.athm.org

Plimoth Plantation Reproduction Project

An exciting project at Plimoth Plantation of interest to scholars and lovers of historic needlework is underway. Located in Plymouth, MA, Plimoth Plantation is the living history museum of 17th-century Plymouth, dedicated to telling the separate and shared history of the Native Wampanoag and the English colonists. In preparation for an upcoming exhibit on the history of personal adornment, Plimoth's Colonial Wardrobe Department, working closely with historic needlework scholar **Dr. Tricia Wilson Nguyen**, is coordinating the creation of an early-17th-century embroidered woman's jacket.

Linen jackets embroidered with colored silks and metal threads were fashionable informal wear for members of England's privileged classes in the late 1500s and early 1600s. The garments, lavished with thousands of hours of labor and expensive materials, represent that society's ideal of conspicuous consumption in matters of personal dress and ornament. The recreated jacket will form

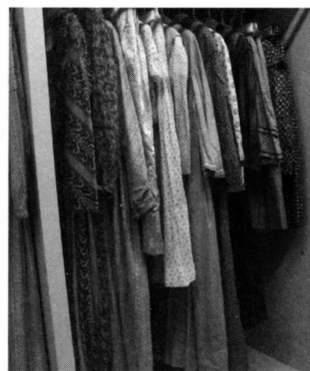
half of the centerpiece of the planned exhibit, along with a recreated Native Wampanoag turkey feather mantle.

Preliminary research into the jackets has yielded several interesting discoveries, which are being shared with the needlework community through a project blog, "The Embroiderers' Story," accessible through the home page of Plimoth Plantation's website, www.plimoth.org, as well as articles in scholarly and popular magazines. Just as exciting, the project's requirements have helped to bring an antique thread (christened "Jacobean Sparkle") back into production, not just for this project but also for the general public.

The jacket's embroidery is based on a piece (1359-1900) in the collection of the Victoria & Albert Museum in London, England; the garment pattern is based on the Laton jacket, also in the V&A collection. The needlework will be done largely by volunteers in several "embroidery bee" sessions.

In order to evaluate the individual "hand" of each embroiderer, each one must first complete a sample of the stitches so that the organizers can match up stitchers with similar thread tension into teams. Kits with sample instructions and materials, along with a keepsake motif inspired by the original jackets, are available from Plimoth Plantation for \$40 + \$5 shipping, which includes a \$20 tax-deductible donation to support the project.

For more information please see the blog or contact Jill Hall at jhall@plimoth.org. To order a kit please contact Kathy Roncarati at kroncarati@plimoth.org TEL 508/746-1622, ext. 8114



View of the ATHM's hat and dress storage, Lowell, MA.

Cooper-Hewitt Second Annual National Design Week, Oct. 14-20

Now in its eighth year, the Smithsonian's Cooper-Hewitt, National Design Museum will celebrate outstanding achievement in design with its annual National Design Awards. The Awards recognize excellence across various disciplines, including architecture, communications, fashion, interior, landscape and product design. Award recipients will be honored at an Oct. 18 gala dinner at the Cooper-Hewitt. Mrs. Laura Bush serves as the Honorary Patron for this year's National Design Awards.
www.cooperhewitt.org

Australian Quilt Joins International Collection

The International Quilt Study Center has received a donation of an Australian *wagga* from textile historian Anette Gero. She has provided extensive documentation for the piece, including a photo of the maker and the original recipient of the quilt. This significant gift to the IQSC is the center's first Australian quilt.

Quoting Anette from her book *Historic Australian Quilts*, "Waggas were Australian quilts of the late nineteenth and early to mid twentieth century. They were utilitarian, often extremely crude and used mainly in the country as bed quilts or verandah quilts, and by drover and swagmen. No country property was without its quota of waggas.

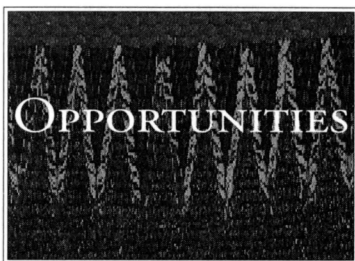
The origin of the *wagga* is not known, but quilts or comforters such as the Pennsylvanian *hap* in America or the North Country English quilts are known to have similar methods of construction. The *wagga* consisted of a stuffing, often food or fodder sacks such as Hessian bags, or cut-down woolen clothing, covered on both sides with pretty cotton fabric such as cretonne, often in patchwork, and quilted or roughly tied through the layers to hold it together. They appear to have been made in every state in Australia and by both men and women."

www.iqsc.org

Digital Threads at TMC

The Textile Museum of Canada (TMC) has received a significant contribution from Canadian Heritage through the Canadian Culture Online Program to create Digital Threads: Textiles | Art | Technology. The latest in a series of Web initiatives, Digital Threads tells compelling stories of Canadian identity through the work of some of the country's most important contemporary artists.

www.digitalthreads.ca



Curatorial Assistant, LACMA

The Los Angeles County Museum of Art (LACMA) is looking for a Curatorial Assistant for its Costume and Textiles department. The successful candidate will assist curators in some or all areas of curatorial activity. Duties may include exhibition planning, cataloguing, research, writing, and image documentation, acquisition procedures, correspondence, and conference organization. Applicants must have a Master's degree in art history with working knowledge of costume and textiles or equivalent knowledge and experience.

Competitive salary and generous benefits are offered. For consideration please send a resume with cover letter and a list of references to: Los Angeles County Museum of Art, Attn: Francisco Lopez, Human Resources Dept., 5905 Wilshire Blvd., Los Angeles, CA 90036; FAX 323/857-4720; email jobs@lacma.org. Only candidates selected for an interview will be contacted.

Associate Curator, ROM

Oct. 19, 2007: The Royal Ontario Museum is Canada's pre-eminent international museum and houses important collections in World Cultures and Natural History. The ROM invites applications for the position of Associate Curator of Textiles and Costume of the Eastern Hemisphere (Asia, Africa and Eastern Europe). This is a tenure-track entry-level position comparable to an Assistant Professor position at a university.

The successful applicant will join the Textile and Costume section of the ROM's Department of World Cultures. They will oversee a collection of approx. 12,000 works, with particular strengths in Chinese Qing dynasty court costume, textiles and costume of the Islamic world (including an important collection of mediaeval tiraz), Indian chintz, and Eastern European regional dress. They will be expected to: undertake an active program of research that leads to publication and presentation of work in peer-reviewed scholarly outlets and to seek external grant funding for that research; develop a dynamic program of collection-based scholarship through acquisitions, permanent and temporary exhibits, publications, new media and public programs; participate in museum service and community outreach. The applicant is required to be actively engaged with the academic community and should qualify to teach in undergraduate and graduate programmes at university level.

Qualifications: Applicants must have a PhD in Art History, Cultural Anthropology, or a related field at the time of appointment; a strong programme of research in some aspect of Eastern Hemisphere textiles and costume; the ability to conduct primary research in the relevant language(s); and be qualified

for cross-appointment to the University of Toronto.

Salary and rank are commensurate with experience as stipulated in the Collective Agreement between the ROM and ROM Curatorial Association, and the successful candidate is eligible for promotional progression through curatorial ranks to Senior Curator.

All qualified candidates are encouraged to apply; however, Canadians and permanent residents will be given priority. Applicants should provide a letter of interest detailing their research interests and projects, a curriculum vita, a published/scholarly writing sample, and should arrange to have three confidential letters of recommendation sent on their behalf. Forward all to:

The Royal Ontario Museum, Human Resources Department 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6 FAX 416/586-5827

TSA NEWSLETTER DEADLINES

March 30
July 30
November 30

Please send news, reviews, listings, and articles to:
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St. Paul, MN 55104
tel/fax 651/642-9897
ksearletsa@gmail.com

Please send calendar listings to
Rebecca Klassen,
rebecca_klassen@yahoo.com



MODERN THREADS: FASHION AND ART BY MARISKA KARASZ

GEORGIA MUSEUM OF ART
JANUARY 20 – APRIL 15, 2007

FOUR YEARS AFTER THE FIRST museum exhibition featuring the work of the prolific modernist Ilonka Karasz, the Georgia Museum of Art presented an evocative show of her younger sister's creations. In early 2007, "Modern Threads: Fashion and Art by Mariska Karasz" (1898-1960) explored the three distinct phases of the artist's career by delving into women's fashion design, children's fashion, and embroidery. Whether creating custom gowns for discerning clients, designing easy-to-wear clothing to nurture individual expression in children, or putting the heart back into handwork, Karasz's creations are imbued with her innate use of color and eye for texture that suggest her underlying dedication to creativity in everyday life and to the effort itself.

The focal point among the introductory text, photographs, and fashion illustrations in the first gallery was a dais topped by Karasz-designed dresses and jackets. The thoroughly modern garments, most of which dated to about 1930, were distinguished by the peasant-style appliqué and lush embroidery details of folk costumes from her native Hungary. In the years after her arrival in New York as a teenager in 1914, Karasz helped shape the emerging American fashion industry, first as a designer in

department stores and eventually in her own custom house.

After her marriage and the birth of daughters Solveig in 1931 and Rosamond in 1932, Karasz shifted her attention to creating sturdy, colorful, washable children's clothing that was fun and easy to wear. As in women's fashion, this phase of her career began with designs for family and friends. Soon after, with the stipulation that her name not be used, she sold designs for sun suits and play suits to manufacturers to such an extent that all the leading stores in New York used her designs. Her concern for children's well-being was even more apparent in her custom business, which inspired independence and imagination through colorful appliques and playful names such as "It Is Raining" and "Candy Stick." Professionals promoting new ideas of child development praised Karasz's clothing for its practical details, relaxed shapes, and excellent construction.

Karasz's fashion career was effectively ended by a studio fire in the early 1940s. Subsequently, she wrote books that inspired untold numbers of girls and women to design and sew clothing for themselves and their children. While her 1949 title, *Adventures in Stitches*, seemingly applies to her entire career, it actually promoted embroidery in much the same manner as the final section of the "Modern Threads" exhibition. A renewed fascination with embroidery launched a third phase of creativity during which Karasz stitched framed and unframed pictures and room dividers. With an array of both readily available and innovative materials, the artist composed dynamic, richly

textured, often abstract compositions. Her technique became improvisational and she worked quickly, taking breaks to evaluate and reform her designs. The mixed fiber creations were difficult to describe, in part because of their relationship to both studio craft and painting, but also due to their appropriateness to mid-century interior design. During the 1950s, her embroideries were featured in craft and interior design publications, in gallery and museum exhibitions, and were collected by individuals and museums.

The exhibition and corresponding book, *Modern Threads: Fashion and Art by Mariska Karasz*, reveal the artist's significant roles, successively, in the emergence of 20th-century American fashion, in developing modern children's clothing, and in establishing fiber as a valid medium for artists. Throughout her life, Karasz emphasized creativity, was dedicated to process, advocated individuality, and inspired others. By exploring the work of Mariska Karasz and presenting it in both exhibition and book form, Ashley Callahan has contributed to our understanding of the complex, interconnected matrix of 20th-century fashion and art in the United States.

– Susan Neill

CRAFT IN AMERICA:
EXPANDING TRADITIONS

APRIL 13-JUNE 24, 2007
ARKANSAS ART CENTER,
LITTLE ROCK, AR

THE MAJOR national touring exhibition "Craft in America: Expanding Traditions" was on view in Little Rock, AR before moving on to Portland, OR; San Diego, CA; Bloomfield Hills, MI; Oklahoma City, OK; Palm Springs, CA; and Brockton, MA. The PBS network has produced a three-part television series: *Craft in America: Memory, Landscape and Community*, showing nationally. There is also a comprehensive website, www.craftinamerica.org.

The exhibition explores the origin and continuation of craft traditions over the past two centuries. Featuring more than 180 objects, this exhibition includes a wide array of ceramics, glass, wood, furniture, metalwork, jewelry, fiber and baskets. The exhibition begins with pioneering artisans including Native Americans, enslaved Africans, the religious communities of Shakers and Amish, and European immigrants. The next section introduces work of the late 19th- and early 20th century and the arts and crafts movement. The exhibition moves on to consider craft as an art form in the years following World War I and the impact of the WPA and influence of European immigrant artists and designers. A survey of contemporary craft concludes the exhibit.



Arturo Sandoval, "Skyscape Number 1," 1979, 86" by 119" cotton, computer paper, interlace, polymer medium, acrylic paint, Velcro, eyelets. As featured in "Craft in America: Expanding Traditions" and *Craft in America: Celebrating Two Centuries of Artists and Objects*. Photo courtesy of the artist.

Textiles and fiber pieces are included throughout, and seeing them in historical context next to other objects produced in the same periods is illuminating. Seeing who and what the curators chose to include in the contemporary section provides a curatorial perspective.

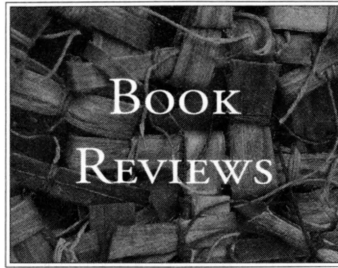
Kay Sekimachi is represented by her 1968 work "Amiyose V." This floor-to-ceiling piece of nylon monofilament was woven on an eight-harness loom in three strips. Amorphous at the bottom, the structure becomes a tube set on an inner curve; the forms define space and interior and exterior relationships that recall fish weirs, or nets.

Jane Sauer's "Knot Magic" from 1991 relates the power and significance of the craft of knotting in this linen basket. Phrases describing the relationship of women to this craft are knotted into the ground; for example "Roman women are forbidden to knot thread when passing a field of grain for fear of binding the crop."

Lia Cook uses a computerized jacquard loom in "Traces: Intent," a 2002 piece in woven cotton. She has control of each thread and is able to weave an image embedded in the very cloth, which is composed of thousands of threads in varying colors and textures. The large-format image of the artist as a young child references contemporary photographic and looming techniques.

This is an important exhibition that will influence thinking about textiles and fiber within the craft movement of the United States. It will be widely available through the touring schedule and PBS series, and is worth making an effort to see.

– Karen Maru



Weaving and Dyeing in Highland Ecuador

Ann Pollard Rowe, Laura M. Miller and Lynn A. Meisch

Edited by Ann Pollard Rowe
University of Texas Press, 2007
Hardcover, \$45.00

ISBN-10: 0-292-71468-8

This comprehensive study of the weaving and dyeing practices in Highland Ecuador and their historical significance is the second publication based on research conducted by Rowe, Meisch, and Miller during the late 1970s and 1980s. Basic spinning and back-strap-loom weaving techniques, and techniques such as looping, twill basket-making and some natural dye practices used today in this region, can be traced to their Inca origins. These techniques were supplemented by others introduced post-conquest, such as treadle loom weaving, fulling, felting, and tailoring.

The book's introduction provides an overview of the land and its people by Rowe and Meisch. The rest of the book is organized by weave structure, describing the textiles made for indigenous use—primarily belts, ponchos and shawls—and recording the processes used in making them, while also noting regional differences in weaving methodology and design. The book concludes with some information on natural dye practices in the Highlands.

The authors spent a great deal of time with weavers in several regions, and have provided photos and step-by-step descriptions of their warping and weaving processes. Part of the study involved working with Earthwatch volunteers to collect

comparative data from other regions, offering a comprehensive picture of the diverse methods encountered in the making of similar textiles. This diversity suggests that weavers in each area were working independently, rather than influencing each other.

This research emphasizes the technical innovation and variety to be found in the textiles of the highland region. Detailed maps, many black-and-white photos, a (regrettably) few color plates, notes, resources, and index, make this volume comprehensive and self-contained. This book is a valuable resource for weavers, researchers, curators and collectors working with Andean textiles. We look forward to part three of the authors' research.

– Karen Searle



The Carriage Trimmers' Manual: Guide Book and Illustrated Technical Dictionary
Astragal Press
\$32.95

Written in 1881 by a veteran of the carriage industry, this book was the most comprehensive addition to trade literature on the subject at the time of its original publication. It is now back in print to inspire a new generation of carriage enthusiasts. Tool collectors, curators and carriage collectors, conservators, restorers and dealers in antique furniture (especially upholstered 19th-century furniture), will find this an indispensable guide and instructive manual. A fact sheet on this book may be viewed at:
http://astragalpress.com/carriage_trimmers_manual.htm

Threads & Voices: Behind the Indian Textile Tradition
edited by Laila Tyabji
Marg Art Publications
ISBN-10: 81-85026-79-3 ISBN-13:
978-81-85026-79-4
Hardcover, US\$66.00

In the new millennium, India is poised between past and future, tradition and technology, and village *haats* are being supplanted by shopping malls. Nevertheless, craft still maintains its place, finding new avenues and opportunities. *Threads & Voices* brings glimpses of craftspeople and crafts in transition. Contributors include: Laila Tyabji, Judy Frater, Paola Manfredi, Sunny and Mehta, and Jasleen Dhamija.

The emphasis is on contemporary pieces and practice, contrasted with heirlooms and traditions. Sociological and economic causes of the demise of certain traditions, such as Phulkari embroideries of the Punjab, are analyzed. Five chapters are about women embroiderers working in centuries-old traditions that are new to the marketplace and urban lifestyles. One of the articles, on Pabi Bai, is a moving account of the rites of passage of Rabari women who, empowered through their embroidery, have become their own designers and entrepreneurs—in the process discovering their voice and world view. The articles describe textiles and skills such as natural dyeing, still used by people for themselves, rather than the courtly textiles of yesteryear.
www.marg-art.org

Virtual Publications

www.turkeyredjournal.com
Volume 13, issue 1 of the natural-dye-related publication *Turkey Red Journal* is now online. The previous issue is also available in the archive section of the web site.



United States

CALIFORNIA

Asian Art Museum, San Francisco. Oct. 12-Jan. 6, 2008: "Stylized Sculpture: Contemporary Japanese Fashion from the Kyoto Costume Institute," featuring Rei Kawakubo, Yohji Yamamoto, Issey Miyake, Junya Watanabe and Tao Kurihara; photos by Hiroshi Sugimoto.
www.asianart.org

De Young Museum, San Francisco. To Nov. 11: "Nan Kempner: American Chic." Oct. 27-Jan. 13, 2008: "The Diane and Sandy Besser Collection," includes Aftican beadwork. Dec. 15-TBA: "For Tent and Trade: Masterpieces of Turkmen Weaving." Jan. 16-Mar. 23: "Marian Clayden Retrospective."
www.thinker.org/deyoung

Lacis Museum of Lace & Textiles, Berkeley. To Nov. 3: "Knitted Lace: Two Needles, Thread, and Magic." Oct. 1-Feb. 2, 2008: "Needle Lace: Born of Thread and Air, Stretching the Limits of the Human Hand and Spirit."
www.lacismuseum.org

San Jose Museum of Quilts & Textiles. To Sep. 23: "Weavings of War: Fabrics of Memory," "Woven Witness: Afghan War Rugs," plus "Patriot Art," "Afghan Freedom Quilt," "9/11 Memorial Tapestry," and an installation by Dixie Brown. Oct. 16-Jan. 6, 2008: "Saturn Returns: Back to the Future of Fiber Art," 30 influential fiber artists. Curated by Deborah Corsini and Alice Zrebiec.
www.sjqmusem.org

LA County Museum of Art, Los Angeles. To Oct. 28: "The

Arts in Latin America, 1492-1820."
www.lacma.org

Pacific Asia Museum, Pasadena. Oct. 12-Jan. 21, 2008: "Rank and Style: Power Dressing in Imperial China," explores how the imperial hierarchy was maintained through the bestowing and wearing of woven and embroidered rank badges.
www.pacificasiamuseum.org

Mingei International Museum, San Diego. Oct. 20-Jan. 27, 2008: "Craft in America: Expanding Traditions."
www.mingei.org

San Diego International Airport, Commuter Terminal. To Oct. 1: "Silver and Silk: Textiles and Jewelry from Guizhou, China," from the collection of the Mingei International Museum.
www.mingei.org

COLORADO

Denver Art Museum. To Nov. 25: "Debut: Textile Art Acquisitions."
www.denverartmuseum.org

DISTRICT OF COLUMBIA

American Indian Museum. To Jan. 2, 2008: "Identity by Design: Tradition, Change and Celebration in Native Women's Dresses."
www.nmai.si.edu

The Textile Museum. To Jan. 6, 2008: "Textiles of Klimt's Vienna," Secession and Wiener Werkstatte fabrics for fashion and interiors. Sep. 28-Feb. 17, 2008: "Ahead of His Time: The Collecting Vision of George Hewitt Myers."
TEL 202/667-0441.
www.textilemuseum.org

FLORIDA

Florida Institute of Technology, Melbourne. To Jan. 25, 2008: "Beadwork and Fiber Arts from Cameroon and South Africa."

INDIANA

Indianapolis Museum of Art. To Dec. 31: "All Dressed Up: The Latest Additions," recent costume acquisitions. To Dec. 2: "Dior: The

King of Couture." TEL 317/923-1331
www.ima-art.org

MARYLAND

Baltimore Museum of Art. To Oct. 7: "Nuno: Japanese Tradition/Innovation in Cloth," textiles by the Japanese company headed by Reiko Sudo. Curated by Anita Jones.
www.artbma.org

MASSACHUSETTS

Fuller Craft Museum, Brockton. To Oct. 21: "Ali's Light: The Cloth Paintings of Alison Cann-Clift, 1976-2006." To Jan. 8, 2008: "Pulp Function," artists books, curated by Lloyd Herman.
www.fullercraftmuseum.org

Museum of Fine Arts, Boston. To Jan. 6, 2008: "She Boy, She Devil, and Isis: The Art of Conceptual Craft. Selections from the Wornick Collection." To Jan. 13, 2008: "Arts of Japan: The John C. Weber Collection." To Mar. 5, 2008: "Ed Rossbach Fiber Art from the Daphne Farago Collection," and "Jewelry by Artists: The Daphne Farago Collection." Oct. 21-Jan.27: "Symbols of Power: Napoleon and the Art of the Empire Style, 1800-1815," objects, including furniture, textiles, and wallpapers.
www.mfa.org

Armenian Library and Museum, Watertown. Through Spring, 2008: Highlights from the Collection.
almainc.org

Bristol Community College, New Bedford. Sep. 16-Oct. 18: "Lush," juried yardage exhibition.
www.bristol.mass.edu/gallery

MINNESOTA

Textile Center of Minnesota, Minneapolis. To Oct. 13: "Spirals in Time and Space: The Art of Leslie Bohnenkamp." Oct. 13: "Artwear in Motion" runway show.
www.textilecentermn.org

"Maze Girl" by Lia Cook, on view at San Jose Museum of Quilts & Textiles.

Minneapolis Institute of Arts. To Jan. 27, 2008: "The Jack Lenor Larson Studio Part III: Mark Pollack," focusing on the designer who worked for the firm from 1976-87. To Mar. 2, 2008: "NUNO: Textiles of the 21st Century." Oct. 27-Apr. 13, 2008: "Veiled Communications: Head Coverings from South Asia."
www.artsmia.org

MICHIGAN

Cranbrook Art Museum, Bloomfield Hills. To Oct. 14: "Hot House: Expanding the Field of Fiber at Cranbrook, 1970-2007" features the work of fiber program directors Gerhardt Knodel and Jane Lackey, and 68 of their graduates. To Dec. 10: "Material Memory: World Textiles from the Collections of the Cranbrook Art Museum and Gerhardt Knoedel."
www.cranbrookart.edu

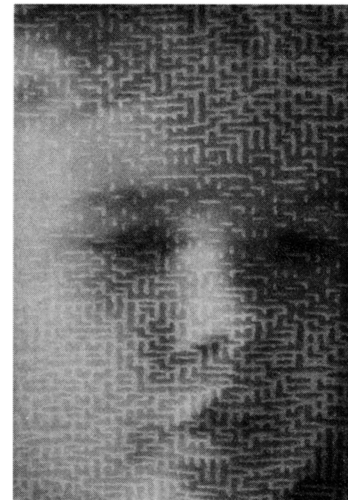
Verjiwutz Gallery, University of Michigan-Dearborn. To Oct. 5: Michigan Weavers Guild 60th Anniversary Exhibition.
TEL 313/593-3592

MISSOURI

St. Louis Art Museum. To Nov. 25: "Chinese Textiles." To Dec. 31: "Plains Indian Beadwork from the Donald Danforth, Jr. Collection."
www.slam.org

NEBRASKA

Mormon Trail Center, Omaha. To Oct. 25: "Quilts of the Pioneer Era."



Robert Hillestad Gallery,
University of Nebraska, Lincoln.
Nov. 1-24: "Unfurled: Expressive
Cloth."
www.textilegallery.unl.edu

Museum of Nebraska History,
Lincoln. To Oct. 27, 2008:
"Quilting A to Z," four rotations
of quilts with designs associated
with the English alphabet.
www.nebraskahistory.org

NEW HAMPSHIRE

**New Hampshire Institute of
Art**, Manchester. Oct. 4-Nov. 3:
"Woven and Felted: Works and
Collections of Micala Sidore and
Beth Beede."
www.nhia.edu

NEW MEXICO

**Museum of International Folk
Art**, Santa Fe. Nov. 16-Mar. 15,
2008: "Gee's Bend Quilts and
Beyond: Louisiana Bendolph, Mary
Lee Bendolph, Thornton Dial and
Lonnie Holley." To Apr. 13, 2008:
"Needles and Pins," tools and
techniques for weaving, lacework
and needlework. [www.international-
folkart.org](http://www.internationalfolkart.org)

NEW YORK

**Cooper-Hewitt National Design
Museum**, New York. Nov. 9-Apr.
6, 2008: "Multiple Choice: From
Sample to Product," sample books
as tools for marketing or recording
designs and techniques.
TEL 212/849-8400.
www.cooperhewitt.org

Metropolitan Museum of Art,
New York. Oct. 16-Jan. 6, 2008:
"Threads of Splendor: Tapestry
in the Baroque," 17th-century
European tapestry; 45 rare tapes-
tries from 15 countries. Catalog.
www.metmuseum.org

Museum at FIT, New York. To
Nov. 10: "Luxury," the changing
meaning of luxury in fashion his-
tory. Oct. 12-Jan. 5, 2008: "Chic
Chicago: Couture Treasures from
the Chicago History Museum." Nov.
27-May 7, 2008: "Exoticism,"
250 years of exoticism in fashion,
from the age of colonialism to
the rise of multiculturalism and

globalization.
www.fitnyc.edu/museum

Museum of Arts and Design,
New York. Nov. 8-Mar. 9, 2008:
"Pricked: Extreme Embroidery."
www.madmuseum.org

**National Museum of the
American Indian**, George
Gustav Heye Center, New York.
To July 27, 2008: "Listening to
Our Ancestors: The Art of Native
Life Along the North Pacific"
includes over 400 ceremonial and
everyday objects.

Memorial Art Gallery,
Rochester. Jan. 19-Mar. 16, 2008:
"Wild by Design" quilts.

OHIO

Kent State University Museum.
To Jan. 6, 2008: "Lace: the Art of
Needle and Bobbin." To Jan. 27,
2008: "Vionnet 2007" and "Inner
Secrets: Japanese Men's Haori."
To Feb. 17, 2008: "Charles
James." To Aug. 31, 2008: "Mood
Indigo." TEL 330/672-3450.
www.kent.edu/museum

OREGON

**Museum of Contemporary
Craft**, Portland. To Sep. 30:
"Wendy Huhn."
www.contemporarycrafts.org

PENNSYLVANIA

Allentown Art Museum.
To Nov. 18: "Rhythmic Coils:
Sweetgrass Baskets by Deborah
Muhl."
www.allentownartmuseum.org

Philadelphia Museum of Art.
To Sep. 30: "The Bizarre and the
Beautiful: Silks of the Eighteenth
Century." To Oct. 21: "Celebrating
American Craft: 30 Years of the
Philadelphia Museum of Art
Craft Show." To Mar. 9, 2008:
"A Passion for Perfection: James
Galanos, Gustave Tassell, Ralph
Rucci."
www.philamuseum.org

RHODE ISLAND

**Rhode Island School of Design
Museum**, Providence. To Jun 17:
"Nuance in Nature: Birds and

Flowers in Japanese Textiles."
TEL 401/454-6500.

SOUTH CAROLINA

Charleston Museum. To Apr.
18, 2008: "Clothes to Dye
For: Colorful Textiles from the
Charleston Museum Collection."
www.charlestonmuseum.org

TEXAS

**Houston Center for
Contemporary Craft**. To Sep.
23: "Intertwined: Contemporary
Baskets from the Sara and David
Lieberman Collection."
www.craftihouston.org

VERMONT

Shelburne Museum. To Oct.
28: "Something Pertaining to
God: The Patchwork Art of
Rosie Lee Tompkins" quilts from
Eli Leon's collection. Catalog.
"Contemporary Vermont Quilts."
www.shelburnemuseum.org

WASHINGTON

Tacoma Art Museum. To Dec. 9:
"Gee's Bend: The Architecture of
the Quilt."
www.tacomaartmuseum.org

WISCONSIN

Design Gallery, University of
Wisconsin-Madison. To Oct. 21:
"Deceptively Simple: The Art
of Camouflage." Oct. 31-Feb. 3:
"Crafting Kimono."
www.designgallery.wisc.edu

International

CANADA

Bata Shoe Museum, Toronto.
To Oct. 7: "Watched by Heaven,
Tied to Earth: Summoning Animal
Protection for Chinese Children."
To Jan. 2008: "Chronicles of
Riches: Treasures from the
Bata Shoe Museum." To Feb.
2008: "The Charm of Rococo:
Femininity and Footwear in the
18th Century."
www.batashoemuseum.ca

Textile Museum of Canada,
Toronto. To Sep. 28: "You Wenfeng:
Fish Skin Clothing." To Oct. 7:
"Cloth That Shook the World,"

textiles at the center of social and
cultural upheavals. Sep. 29-Jan.
7: "Hungry Purse: An Installation
by Allyson Mitchell." To Mar. 7,
2008: "The Blues." Nov. 21-Apr.
2008: "Between the Sea and the
Desert: The Many Cultures of
North Africa."
www.textilemuseum.ca

Centre de Textiles

Contemporains de Montreal.
To Oct. 5: "Crosswords," 20 artist-
designers from Buenos Aires and
Montreal.
www.textiles-mtl.com

Musée du Costume et du

Textil du Quebec. Sep. 21-
Dec. 9: "La Tete en Fete: Lucie
Gregoire, Modiste."
www.mctq.org

Nickle Museum, Calgary. Sep.
21-Nov. 15: "Patterned Pleasure:
Introducing the Jean and Marie
Erikson Carpet Collection," 66
significant pile-woven carpets
from Turkey, the Caucasus, Iran,
and Central Asia.
www.acsucalgary.ca/~nickle

ENGLAND

Victoria and Albert Museum,
London. To Jan. 6, 2008: "The
Golden Age of Couture: Paris and
London 1947-1957." Nov. 5-Mar.
30, 2008: "Central Asian Ikats:
From the Rau Collection." Nov.
13-Feb. 17, 2008: "Out of the
Ordinary: Spectacular Craft."

Imperial War Museum, London
To Nov. 18: "Camouflage."
Explores the impact of camou-
flage on war and its adoption into
popular culture.
TEL +44(0).207.416.5320

NORTHERN IRELAND

Millennium Court Arts Center,
Armagh. To Oct 13: "Making
Changes: Contemporary Craft in
Northern Ireland."
www.millenniumcourt.org

SWITZERLAND

Abegg-Stiftung, Riggisberg. To
Nov. 11: "Dragons of Silk, Flowers
of Gold: Textile Treasures of the
Chinese Liao Dynasty (907-1125)."
www.abegg-stiftung.ch

Virtual

www.fiberscene.com To Oct. 15: "Graduate Show: MFA 2007."

<http://collectionsonline.lacma.org/> "Luxury Textiles East and West", LACMA collections online.

Lectures

De Young Museum, San Francisco, CA. Textile Arts Council Lectures. Sep. 22: "Downloading the Textile Future," Victor De La Rosa. Oct. 20: "One Needle, One Thread: Miao (Hmong) Embroidery and Fabric Piecework from Guizhou, China," Tomoko Torimaru. Nov. 17: "From Concept to Curtain: Creating Costumes for the Stage," Connie Strayer. TEL 415/750-3627. tac@famsf.org

The Textile Museum, Washington, DC. Sep. 20: "Textiles of Klimt's Vienna," Angela Volker. Sep. 29: "Private Pleasures: Collecting Contemporary Textile Art" and "Ahead of His Time: The Collecting Vision of George Hewitt Myers," Rebecca A.T. Stevens and Sumru Belger Krody. Oct. 4: Artist Jon Eric Riis. www.textilemuseum.org

Minneapolis Institute of Arts Lectures. Nov. 4: "Veiled Communication: Head Coverings from South Asia," Lotus Stack. Nov. 29: "Tibetan Carpets: Artistry in Wool from the Land of Snows," Rita Lama. www.artsmia.org

Textile Center of Minnesota, Minneapolis. Sept. 15: "The Art of Leslie Bohnenkamp," Bill Shipley. www.textilecentermn.org

Textile Museum of Canada Lectures. Sep. 26: Ann Hamilton, co-sponsored by the Ontario College of Art & Design. Nov. 23: Chunghie Lee. Mar. 28: Sarat Maharaj. Oct 2: "300,000 Little Girls in Lancashire: Making Cotton in Industrializing England," Dr. Jeanette Neeson. Oct. 13: "Imported Brilliance: Colonial Andean Weaving Traditions," Dr. Elena Phipps. www.textilemuseum.ca

Workshops

Oct. 13: "The Collecting Mania: Past and Present," Educators Workshop at The Textile Museum, Washington, DC. www.textilemuseum.org

Oct. 29: Introduction to Costume Mounting at The Andover Historical Society, Andover, MA. Camille Myers Breeze, Director of Museum Textile Services, offers a session on building, modifying and dressing mannequins for historic costumes. Participants will bring an item of clothing and the form on which to mount it, and will leave the class with the costume professionally mounted and ready for exhibition. All skill levels are invited, and pairs of attendees are encouraged. Information: TEL 978/475-2236 www.andhist.org

Nov. 10 & 11: Art Conservation de Rigueur Workshops, San Francisco, CA. **Nov. 10: Program A:** Preventative Conservation of Textiles and Historic Objects; Collections Care, Handling and Storage Techniques. Focus is on the basic principles of collections maintenance, including environmental monitoring, integrated pest management, equipment, and the quality of archival materials and supplies used for custom housing. **Nov. 11: Program B:** Mount Preparation and Object Support; Custom-Designed Display Techniques for Exhibiting Costume, Textiles and Historic Object Ephemera. Custom support and mounts will be designed and fabricated for the rolling, housing, hanging and preparation of example textiles and objects. Limited space available. Information and registration: Elise Rousseau TEL 415/751-2540 EYRousseau@earthlink.net. www.ArtConservationDeRigueur.com

Nov. 24-25: Pojagi with Chunghie Lee at Textile Museum of Canada. A rare chance to reinterpret the colors and shapes of

traditional Korean pojagi (wrapping cloths) with an international artist. Lee will demonstrate and teach machine stitching techniques used to create contemporary patchwork designs with organza. www.textilemuseum.ca

Jan. 10, 2008: Pre-Columbian Textile Workshop. Held in Lima and Yarinaco-cha, Peru. Participants will document, conserve, and mount pre-Columbian textiles and participate in an exhibition at the Huaca Malena Museum. Course includes a 3-day excursion to the central Amazon, with visits to the Shipibo people. This hands-on course is for students, professionals, and others with museum sensibilities and good sewing skills who want to learn about textile conservation and pre-Columbian cultures in Peru. Information: Museum Textile Services Camille Myers Breeze museumtextiles@gmail.com.

May 16-Jun. 29, 2008: Fibers and Surface Design at The Prague Institute's International Studio, Prague, Czechoslovakia with Susan Brandeis and Vita Plume, held in collaboration with North Carolina State University. Experimental approaches with fiber structures and materials. Czech artists will also participate in the workshop. Information: vita_plume@ncsu.edu

May 31- Jun. 15, 2008: Weaving and Design in Norway at Vesaas Farm in Vinje, Telemark. This *vadmel* cloth workshop is taught on a working farm, where mountain streams power the fulling mill. Instructors: Carol Colburn, Ingebjørg Vaagen, Eli and Olav Vesaas. For information: TEL 319/273-2390 carol.colburn@uni.edu

Tours

Nov. 28-Dec. 14: Textile Odyssey Tour to Northern Vietnam and Southwest China with Mary Connors. Visit remote

areas only recently open to outsiders and see many fascinating ethnic groups in villages and markets while observing cultural and textile traditions. We will also visit museums working to preserve local cultural heritage. Serena Lee Harrigan TEL 415/666-3636 textile_odyssey5@yahoo.com

Textile Tours to Mexico. Nov. 16-24: The History and Use of Natural Dyes in the Americas. Hands-on workshop in Teotitlan del Valle, Oaxaca, collecting, preparing, and dyeing with local materials. **Feb. 22-Mar. 2, 2008:** The Language of Maya Textiles: The Highland Villages of San Cristobal de las Casas, Chiapas. Learn how the traditional dress of Maya men and women identifies individuals from particular communities, and how symbols and motifs are used to provide meaning to woven cloth. Information: Tia Stephanie Tours info@tiastephanietours.com www.tiastephanietours.com

PUCHKA Peru Textiles/Folk Art/Market Tours Apr. 18-May 9, 2008. Oct. 3-Oct. 24, 2008: Puchka is a textile tour and a textile school, with a threefold mission: to guide you straight into the heart of a nation's remarkable artistic heritage; to take you deep into the creative lives of the artists through hands-on workshops; and to promote awareness of the extraordinary textile and folk art communities of this enchanting nation. Information: textiletours@puchkaperu.com www.puchkaperu.com

Art Workshops in Guatemala Feb. 21-Mar. 1, 2008: Guatemala Highlands tour with Karen Searle. Visit weavers, artisan cooperatives, weaving and dyeing workshops in the Quetzaltenango and Lake Atitlan areas. Information: info@artguat.org www.artguat.org

CONFERENCES & SYMPOSIA

Sept. 15: TEXTILES PAST TO FUTURE celebrates the British Textile Society's 25th anniversary. The conference will be held at the Victoria & Albert Museum in London. For information: www.thetextilesociety.org.uk

Oct, 19-20: EVOLUTION OF THE ARTIST: DIRECTIONS AND DEVELOPMENT. Symposium and exhibit at Washington State History Museum, Tacoma, organized by the Contemporary Quiltart

Association. Speakers: Robert Shaw, Barbara Lee Smith, Cynthia Corbin, Michael Monroe. www.contemporaryquiltart.com

Oct. 20-21: TAPESTRY IN THE BAROQUE: THREADS OF SPLENDOR. Metropolitan Museum of Art, New York. Symposium in connection with the exhibition of the same title. www.americantapestryalliance.org

Nov. 6-9: FACING IMPERMANENCE: EXPLORING PREVENTIVE TEXTILE CONSERVATION at The Textile Museum, Washington, DC. Sixth NATCC Biennial Conference, co-sponsored by The Textile Museum, The National Gallery of Art, and The National Museum of the American Indian. Keynote speaker: Jean Tétreault, Senior

Researcher for the Canadian Conservation Institute. Presentation of papers and posters will take place at the National Gallery of Art. The conference is preceded by two days of workshops. The workshops will take place at the National Museum of the American Indian, The Textile Museum, and the National Museum of African Art. [www/textilemuseum.org/natcc/main.htm](http://www.textilemuseum.org/natcc/main.htm)

May 1-4, 2008: TAPESTRY 2008: THE FINE ART OF WEAVING brings together practitioners, educators, critics, theorists, and historians. Held in conjunction with the exhibition "Land" at Australia National University School of Art, Apr. 9-May 3, 2008, Canberra, Australia. Information: valeriekirk@anu.edu.au

Do Your Part to Promote TSA

Our beautiful Membership Brochures are available from Kim in the TSA office. Request some to give to your colleagues or to distribute at textile-related events. tsa@textilesociety.org

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NOMINATION FORM for TEXTILE SOCIETY OF AMERICA BOARD OF DIRECTORS

Please fill out the following as completely as possible to help the Nominations and Elections Committee put together an outstanding group of candidates. Include enough detail to really give a sense of the individual. Mail to TSA, PO Box 70, Earleville, MD 21919-0070.

PERSON RECOMMENDED:

Name _____

Address _____

Phone (home) _____ (work) _____ E Mail _____

Are you certain the nominee is willing to serve? _____

Please attach a sheet with a personal recommendation stating why you are recommending the individual. Please describe the person's background, and state specific skills and strengths you believe s/he will bring to the Board. Use additional sheets if necessary. Please include biographical information or the person's resume, and any other relevant support materials.

MEMBER MAKING THIS RECOMMENDATION:

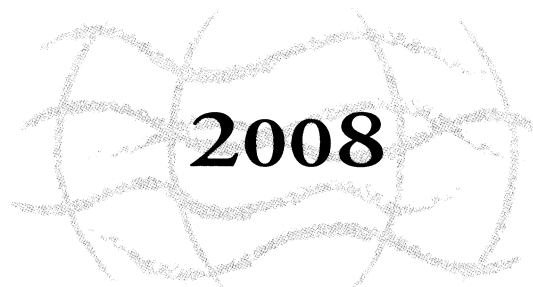
Submit Nominations by Jan, 15, 2008

Name _____

Address _____

Phone _____ Email _____

TEXTILE SOCIETY OF AMERICA
11TH BIENNIAL SYMPOSIUM



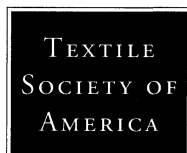
TEXTILES AS CULTURAL EXPRESSIONS
HONOLULU, HAWAII

Introducing the logo for the 2008 TSA Symposium, Sept. 24-26 in Honolulu, HI. Designed by Ann Perlman, the logo reflects Hawaii's international location between two great continents. It represents both the globe and the net, an important textile in the life of Hawaii's indigenous people.

TSA Newsletter
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