

Spring 2006

# Textile Society of America Newsletter 18:2 — Spring 2006

Textile Society of America

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# Newsletter

## TSA Symposium Highlights October 11-14, 2006

By Frances Dorsey

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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.

THE TENTH BIENNIAL TEXTILE SOCIETY OF AMERICA Symposium is rapidly taking shape and we anticipate an exciting and well-attended event in Toronto in October. The preliminary program, along with registration information, will be mailed out to all TSA members shortly.

The program will include presentations about textiles and trade, education, ritual practices, cultural transitions, cultural and gender issues, contemporary

art practices, as well as focused sessions addressing disparate geographical and historical topics. We hope that we have succeeded in preparing an enticing and savoury array of conversations and questions that will allow us to speak to one another across disciplines, and through our common interests.

There are a number of pre- and post-Symposium 06 tours planned, including walking tours of some of the ethnic neighbourhoods, a guided exploration

of Designer's Row (textile and design houses), visits to artist's studios, and other opportunities to be described in more detail later. A pre-Symposium workshop on technique and material will be offered at the Textile Museum of Canada, and the Bata Shoe Museum is hosting an opening reception Wednesday October 11 from 6:00-8:00 pm.

### Keynote Speaker

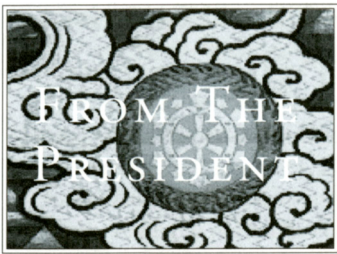
Keynote Speaker for the opening session Thursday morning will be noted ethnobotanist Wade Davis. Dr. Davis, educated at University of British Columbia and then Harvard, has traveled extensively while examining some of the ways humans and plants intersect. On the leaf of Davis' book *One River*, Dr. David Suzuki writes "Wade Davis is a rare treasure—a professional scientist who writes like a poet .... I couldn't help regretting that I became a zoologist rather than a botanist." In this book Davis makes some profound and thoughtful observations about ways that cloth, as structure, as material, as metaphor, acts in the world.



Shirt (detail), Yomud Turkmen people, Afghanistan, late 20th century. From the Fitzgerald Collection, © Textile Museum of Canada.







THE TSA BOARD OF DIRECTORS met in Athens, Georgia, in February and made several decisions that will affect the membership and expand our programs.

The most significant change is an increase in TSA dues. The organization's costs have gone up on almost all fronts over the last few years, and it has been increasingly difficult to keep the budget balanced. During our budget discussions, the Board spent a lot of time addressing ways in which we could trim expenses. Because we were trying to save considerable dollar amounts, this would have necessitated a loss of membership benefits, including a significant change in our publications. In the end, we all felt that the majority of the membership would prefer to see a modest increase in dues rather than a decrease in the benefits the Textile Society has to offer.

**New Dues Schedule** (as of May 1, 2006).

	<i>North America</i>	<i>Foreign</i>
Individual	\$65	\$75
Student	\$30	\$40
Supporting*	\$150-\$500	
Institutional**	\$100	\$110
Corporate***	\$1000	

\* Supporting membership includes tax deductible donation on amounts above individual membership dues.

\*\*Institutional members receive one copy of each membership publication and the right to send two employees to the Symposium at the membership rate.

\*\*\*Corporate membership includes up to 7 copies of each membership publication as requested by the firm—all sent to one address; space in one

newsletter per year for a corporate profile, which will also appear on the web site for as long as that newsletter issue is up on the site; and the company can send as many employees to the Symposium as they wish at the member registration rate.

See the Membership Report, page 4, for more information on TSA membership and benefits.

**Operating Expenses.** TSA's operating expenses are met primarily with dues income. The organization has always tried to maintain a break-even budget, and the new dues schedule should allow us to continue that tradition. Our other two sources of income are Programs (Symposia, Workshops and Study Tours) and our modest investments. Although we keep program costs as low as possible, your enthusiastic response to most of the programs TSA has offered over the last ten years has made them very successful financially. Some of the income from programs has been used to balance our annual budget, but most of it has been invested, with the intention of generating interest and growth to support our annual operations.

This past year, TSA's Finance Committee (**Ann Hedlund, Mary Dusenbury, Paul Marcus**, myself, plus **Pat Crews** who serves as chair) has worked hard to set up a financial policy for TSA and to reinvest TSA funds to preserve our financial future and create a revenue stream from those investments. The income from our investments will continue to support some operating expenses, but will also be used primarily to help fund new initiatives that will directly benefit membership. I am extremely grateful to everyone on the Finance Committee for all their hard work, but especially to **Paul Marcus** for lending us his expertise and advising us on our financial policy and reinvesting our funds.

**Professional Development Initiatives.** As our funds grow, we hope to establish awards, travel stipends, and scholarships that will allow members who might not be able, without financial support, to attend TSA Symposia, Workshops and Study Tours. Many of our members do not have the advantage of travel and professional development funds provided by their employers, and those who do have them have seen a steady decrease in the funds available. The establishment of professional development opportunities is a major goal in the organization's Long-Range Plan, and establishing a long-range financial plan, including appropriate investment of our funds for our stated goals, was the first step in achieving that goal.

**Awards Program.** The Awards Committee (**Vita Plume, Mary Ann Fitzgerald, Madelyn Shaw, Pat Crews** and **Mary Dusenbury**, Chair) has begun to consider how we can now proceed to create more professional development opportunities. At the last Board meeting, the committee proposed, and the Board approved, the establishment of scholarships that will provide support for five students and new professionals to attend the biennial Symposium.

It is my very great pleasure to announce the establishment of the **Textile Society of America Student/New Professional Awards**. Five scholarships will be awarded to TSA members who are currently students in a textile-related program, have graduated from a textile-related program within the past three years, or have been in their first job in the textile field for less than three years. The first set of five awards will be available for the Toronto Symposium in October 2006. See a detailed description on page 4. The application details are available on our website, [www.textilesociety.org](http://www.textilesociety.org).

The Student/New Professional Awards join the **R.L. Shep Book Award** on TSA's list of awards. Both serve the organization's goals of supporting scholarship and professional development.

**Workshops.** The Board has also explored a number of new professional development opportunities. Since TSA was founded, several Boards have discussed the possibility of offering a course in basic fiber and textile identification to professionals and scholars who encounter textiles in their work, but are not specialists. TSA members **Desirée Koslin** and **Denyse Montegut** are developing the course, which will be held in Toronto on Wednesday, October 11, the day before the 2006 Symposium. This one-day session will explore basic fiber identification and properties, weave structures, and patterning techniques, with a focus on historic textiles and techniques. **Nataley Nagy**, Director of the Textile Museum of Canada, has generously provided the use of their textile study room for this session, which will serve as a pilot for a much more ambitious educational program. In the future, we hope to develop a pool of instructors to offer this course at intervals throughout the year in conjunction with archaeology, anthropology, historic preservation, and other related conferences.

As archaeologists, anthropologists and economic, art, social and cultural historians develop an appreciation for textiles, it is important for TSA to take a leading role in providing educational resources for non-specialists so that they can interpret and present the material in a more knowledgeable and consistent format. I am very grateful to **Joanne Dolan Ingersoll** and **Margo Mensing**, Board members who serve on the TSA Program Committee,

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for overseeing the development of this project. I would like to especially to acknowledge the work of **Desirée Koslin** and **Denyse Montegut** for devoting their time and talents to developing this pilot course.

I hope to see you all at the Symposium in Toronto. **Nataley Nagy** and **Frances Dorsey** have been working very hard to put together an exciting and very full program. I would like to thank them and everyone who submitted proposals—we received close to 200 individual submissions. Although it's unfortunate that we couldn't include more papers, I think we have managed to put together a program that will not disappoint.

– Pam Parmal  
President, TSA



### **Pre-Symposium Workshop TSA Launches New Short Course in Toronto:**

**E**NROLL FOR A PRE-SYMPOSIUM course on identifying fibers and textile techniques and construction. *Identifying Textiles: Technique and Terminology* provides an opportunity for those seeking to learn more of the basics of fiber and cloth construction, dyeing, and printing. The course is designed for non-textile specialists who encounter textiles in their work, and will provide a foundation for basic analysis and tools for proper identification and use of terminology. The course will take place in the Education and Resource Department at The

Textile Museum of Canada in Toronto, where participants will review basic weave structures and explore the many variations for patterning, including printed, embroidered, and lace structures. Enrollment is limited, so sign up early. Participants are encouraged to bring their own samples of textiles for analysis. Students will be provided with resources for further study, such as bibliographies, images of structures, lists of key characteristics, and visual lexicon for terminology.

**Tuition:** US\$150.

**Instructors:** the printing, embroidery and lace component will be taught by Désirée Koslin; wovens will be taught by Sandra Sardjorno.

**Registration information:** see <http://textilesociety.org>

### **New TSA Award Student/New Professional Scholarships for TSA Symposium 06**

**T**HE TEXTILE SOCIETY OF AMERICA IS PLEASED TO announce its "Student/New Professional Scholarships" for the TSA Symposium in Toronto, Oct. 11-14. Five scholarships will be awarded to TSA members who are currently students in a textile-related program, have graduated from a textile-related program within the past three years, or have been in their first job in the textile field for less than three years.

The scholarships will cover the cost of the Symposium registration, including the banquet (a cash equivalent of approximately \$350.00). Recipients are responsible for covering their travel costs as well as other meals during the Symposium. Recipients will be asked to:

1. Attend the Symposium's opening event, where they will be introduced.
2. Select one panel or session from the Symposium or an exhibit in conjunction with the

Symposium, and write a review of it for the TSA Newsletter.

**Application Deadline: July 1, 2006.** Applicants should submit a statement (up to 750 words) outlining how attendance at the Symposium would relate to and benefit your professional goals, and a resume.

Awards will be determined by the TSA Awards Committee. Please submit your request via e-mail to Vita Plume at [vita\\_plume@ncsu.edu](mailto:vita_plume@ncsu.edu). Recipients will be announced by Aug. 1, 2006.

### **From the External Relations Director**

#### **Education List Updates Needed**

**A**S EXTERNAL COORDINATOR for the TSA Board of Directors I have been developing a list of higher education resources for textile arts. The list includes resources for students seeking degrees in curatorial studies, conservation, textile art history and textile art education. Please help us update it. You can view the list at: [http://www.siue.edu/ART/faculty/strand/higher\\_education.html](http://www.siue.edu/ART/faculty/strand/higher_education.html). It is organized by state, and schools are separated into the various degree programs.

The list will soon be put on the TSA website and linked to several other textile-focused sites. If you are interested in a link, please send in that information as well. To add information about your program, please provide:  
University/College/School  
Name of program  
Faculty and degree background  
Degrees offered  
Special courses offered  
Special equipment/resources  
Address  
Phone number  
Web address

Thanks for your help. Please let your students know about this TSA resource.

### **Affiliated Societies**

**T**HE TSA BOARD OF DIRECTORS is exploring the possibility of creating an Affiliated Society for TSA with the College Art Association. The advantage of this affiliation would be the increased visibility of textile studies in CAA through the ability to hold an Affiliated Society panel of talks at the CAA conference and to publish Affiliated Society news in the CAA newsletter. To do so we must document a crossover membership of 10%. If you are member of both TSA and CAA, please contact me.

– Laura Strand  
[lstrand@siue.edu](mailto:lstrand@siue.edu)

### **From the Internal Relations Director**

#### **Membership Report**

**A**T THE BEGINNING OF EACH year during our February meeting the TSA Board reviews the previous year's membership numbers and distribution. Your membership is critical to the daily running of our organization. This membership listing helps Board members to plan events, budget for the next two years, and explore new initiatives in relation to our Long-Range Plan. Below is a breakdown of membership figures for 2005.

**Total Membership – 634**

**New Members in 2005 – 108**

#### **Membership Types:**

Lifetime Complimentary	– 2
Complimentary	– 6
One-year Memberships:	
North America	– 415
Foreign	– 34
Two-year memberships:	
North America	– 84
Foreign (2 year)	– 20
Institutional memberships:	
North America	– 20
Supporting memberships:	
North America	– 5
Foreign	– 5

Student memberships:  
North America – 37  
Foreign – 6

#### Demographic Breakdown of Members:

North America – 567  
East – 229  
Midwest – 87  
West – 162  
South – 51  
Canada – 38  
International – 67  
Argentina – 1  
Ireland – 1  
Australia – 5  
Israel – 2  
Italy – 3  
Croatia – 1  
Japan – 10  
England – 18  
Netherlands – 1  
Finland – 2  
New Zealand – 1  
France – 5  
Singapore – 1  
Guatemala – 1  
Switzerland – 3  
Hong Kong – 1  
Turkey – 2  
India – 9

TSA membership generally runs in a 2-year cycle based on our Biennial Symposium. This fluctuation causes the Board to

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EMAIL [tsa@textilesociety.org](mailto:tsa@textilesociety.org)

For membership updates inquiries, or for TSA Tour information or to renew your membership by email:

[tsa@textilesociety.org](mailto:tsa@textilesociety.org)

Visit the TSA website,

<http://www.textilesociety.org>

for membership forms, tour information and latest news.

For new TSA Dues Schedule, see page 3.

plan a 2-year budget. In symposium years TSA often has a surplus of funds that are used during the following year to make up for the reduced membership income in non-Symposium years.

The TSA Board strives to provide excellent member services annually, based on our 2-year budget process. This method assures that TSA members regularly receive services that include annual publications (Directory, Bibliography), Newsletter three times/year, maintenance of our website, information and announcements via TSA's list-serve, and timely e-mails about Workshops and Study Tours.

#### Previous Year-End membership numbers:

2005 =	634
2004 =	731
2003 =	571
2002 =	620
2001 =	582
2000 =	603
1999 =	526
1998 =	600
1997 =	460

As your Internal Relations Director, please let me know if you have questions, concerns, or suggestions about TSA membership. Please also consider making an additional donation to help support TSA activities when you renew your membership each year. Thank you for your continuing support of an organization that strives to advance our field and keep us connected with one another in a field that is important to us all.

– Lisa Kriner  
[lisa\\_kriner@berea.edu](mailto:lisa_kriner@berea.edu)

## From the Nominating Committee TSA Board Nominees

BALLOTS FOR THE ELECTION of 2006-2008 Board Directors will soon be mailed to TSA members. Please return your votes promptly. The Nominating Committee presents the following slate of candidates.

#### Vice President/President-Elect

**Pat Hickman** is Professor of Art, Head of the Fiber Program at the University of Hawaii, and Chair of the Intersections Visiting Artist/Scholar Program for the Art & Art History Department. An artist working three-dimensionally in the fiber medium, she is known for her investigation of gut and skin-like materials, her research on Turkish needlelace edging (*oya*), and for her sculptural baskets and interest in the translation of fiber to metal. She exhibits nationally and internationally, and participates in artist residencies, most recently in Australia and Zambia. She has also curated exhibitions, notably "Innerskins/Outerskins: Gut and Fishskin" (1987), and "Baskets: Redefining Volume and Meaning" (1993). She received NEA Individual Artist's Grants in 1986-87 and 1994-95, and was elected a Fellow of the American Craft Council in 2005. Her artwork is in major collections, such as the Oakland Museum, the Honolulu Academy of Arts, the Hawaii State Art Museum, and the Smithsonian's Renwick Gallery.

#### Recording Secretary

**Roxanne Shaughnessy** is Collections Manager and Curator at the Textile Museum of Canada in Toronto, and has an MA in Anthropology, specializing in the prehistory of South America. She has studied and worked in Central and South America. As Curator of "Cloth & Clay: Communicating Culture, an Exploration of Mexican, Central & South American Culture," she co-directed

the Virtual Museum of Canada project to develop the accompanying website, ([http://www.textilemuseum.ca/cloth\\_clay/home.html](http://www.textilemuseum.ca/cloth_clay/home.html)). At the TMC she managed the creation of a digital image archive, and was a member of the project team for "Canadian Tapestry," a website exploring Canada's cultural diversity through cloth featuring an on-line searchable database of over 3,000 textiles from the TMC collection (<http://www.canadiantapestry.ca/>). She combines her personal research interests with an interest in using computer technology and the web to engage the public in the exploration of textiles through multiple perspectives and points of view.

#### External Relations Director

**Janice Lessman-Moss** is a weaver, professor, and head of the program in Textile Art at Kent State University, where she has taught for 25 years. She received her BFA from the Tyler School of Art and her MFA from the University of Michigan. She has exhibited her weavings throughout the US and internationally, including the "3rd, 5th and 6th International Textile Competitions" at the Kyoto Museum, Japan, the "4th and 5th International Fiber Biennials" at Snyderman-Works Galleries in Philadelphia, at the American Craft Museum, and in recent solo exhibitions at the Galleria Willa in Lodz, Poland, the Museum of Fine Art and Culture in Las Cruces, NM, and the Kent State University Museum. In 1995 she was a Visiting Artist in Prague, Czech Republic as a fellowship recipient in the Ohio Arts Council International Exchange program. She has received a number of Individual Artist Fellowships from the Ohio Arts Council and an Arts Midwest/National Endowment for the Arts Fellowship in Crafts. Articles featuring her woven work have appeared in *Surface Design Journal*, *Fiberarts*, and *American Craft*. Lessman-Moss' work is an expression of her engagement with the intrinsic language of weaving and digital design. (See [www.janice-lessman-moss.com](http://www.janice-lessman-moss.com))

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**Directors at Large** (3 vacancies) **Frances Dorsey** earned an MFA in Fiber from the University of Michigan, dividing her study between weaving and dye and print. She is now Associate Professor in Foundation Studies at Nova Scotia College of Art and Design, University in Halifax, where she teaches 3D, drawing and visual culture studies, occasionally teaches in the surface design area, and works with graduate students. Her practice continues to engage surface design and weaving, either separately or together, and for the last few years she has been experimenting with weaving and dye techniques from the Pre-Columbian Andes.

**Sumru Belger Krody** is Associate Curator for Eastern Hemisphere Collections at The Textile Museum in Washington DC, where she has worked since 1994. She is Managing Editor of *The Textile Museum Journal*. She has coordinated and co-curated several Textile Museum exhibitions, including "Floral Perspectives in Carpet Design" (2004). She curated the 2000 exhibition "Flowers of Silk and Gold: Four Centuries of Ottoman Embroidery," and wrote the accompanying catalogue. Born in Izmir, Turkey, she earned a B.A. from Istanbul University and an M.A. in Classical Archaeology from the University of Pennsylvania. Since 1998, her research has focused on embroidery traditions of cultures along the Mediterranean rim, with the further focus of the role of textiles as exchange medium. She has presented many lectures and written many articles on Ottoman and Greek Island embroidery traditions in public and scholarly forums. Her most recent catalogue, "Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region," will open at The Textile Museum in March 2006.

**Linda S. McIntosh** is a Southeast Asian textile expert. She curated the exhibitions "Status, Myth,

and the Supernatural: Ritual Tai Textiles," at the Jim Thompson Center for Textiles and the Arts, Bangkok, and "Nurturing Hands/Globalized Eyes: Contemporary Lao Textiles Competition and Contemporary and Historical Lao Clothing" exhibitions at the National Museum, Luang Phabang, Laos, in 2005. Her formal training in the study of the textiles of Southeast Asia began with her Master's degree at the University of Wisconsin-Madison. She is presently a PhD candidate at Simon Fraser University, Canada, studying Lao textiles, and holds a certificate in Museum Studies from the University of Washington. Linda has given presentations and published articles on various topics related to textiles of the Tai peoples in the US and in Thailand. Her publications include a manual on handicraft production in Laos and the catalog for the Bangkok exhibition. She is a consultant for museum collection management and textiles in Thailand and is presently on the Board of Directors of the Thai Textile Society.

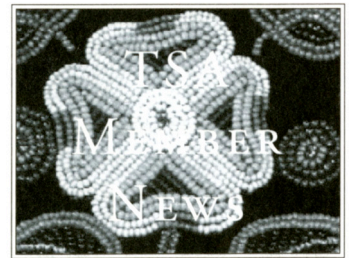
**Teena Jennings Rentenaar** is currently a faculty member at the University of Akron, in Akron, OH, where she teaches the textile courses required by interior design students, fashion merchandising students, and graduate students studying material culture. She received her MA in textile science and conservation from the University of Alberta in 1985, and in 2005 completed her PhD at The Ohio State University. In between she worked in research and development while establishing studio space and creative textile activities.

**Virginia Gardner Troy** is an art historian whose scholarship focuses on late 19th and early 20th century art and design, specifically textiles, and more specifically, how textiles have facilitated cross-cultural and cross-historical interaction during the modernist period. Her 2002 book, *Anni Albers and Ancient American Textiles:*

*From Bauhaus to Black Mountain*, documents Albers's admiration for and adaptation of textiles from ancient Peru. Her forthcoming book, *The Modernist Textile: Europe and America 1890-1920* (Ashgate/Lund Humphries, 2006), intended as a survey of the modernist period with textiles serving as the primary exemplars of change and innovation, will address broader cross-cultural borrowings within the context of design theory.

**Matilda McQuaid**, Exhibitions Curator and Head of the Textiles Department at the Smithsonian's Cooper-Hewitt, National Design Museum, oversees a textile collection that includes more than 30,000 textiles produced over 20 centuries. She curates exhibitions in all areas of design including textiles, product design and architecture. Her most recent show, "Extreme Textiles: Designing for High Performance" (with an accompanying catalogue), was the first major museum exhibition devoted to high performance fabrics and their applications in areas such as architecture, aerospace, medicine, and sports. She came to Cooper Hewitt in 2002 after 15 years at The Museum of Modern Art (MoMA) in New York, where she curated more than 30 exhibitions. Ms. McQuaid is an author and editor of art, architecture, and design books and articles, including *Shigeru Ban Architect* (Phaidon Press, 2003), *Envisioning Architecture: Drawings from The Museum of Modern Art* (The Museum of Modern Art, 2002), and *Structure and Surface: Contemporary Japanese Textiles* (with Cara McCarty, The Museum of Modern Art, 1998). Ms. McQuaid holds an MA in Architectural History from the University of Virginia and a BA in Art History from Bowdoin College.

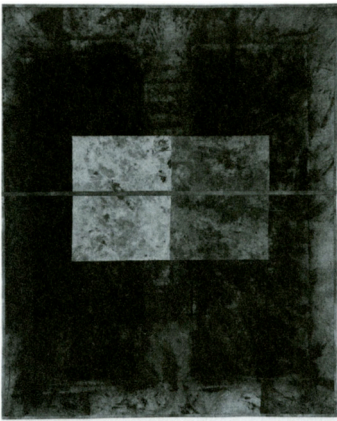
**"South Bay" by Linda Gass, 2006, 29" x 30". Silk crepe de chine painted with acid dyes and gutta serti, polyester batting, silk broadcloth backing, machine quilted with rayon embroidery thread. Silk douppioni binding. Photo: James Dewrance.**



**Julia Brennan** presented a lecture on Apr. 6 to the Washington Conservation Guild at the Textile Museum, Washington, DC. The lecture, entitled "Breaking Ground for Bhutan's Textile Heritage, Anoxic Storage and Monastic Training" detailed her experiences in training museum workers in Bhutan.  
[julia@caringfortextiles.com](mailto:julia@caringfortextiles.com)

**Linda Gass's** newest work will be featured as part of a four-person exhibit entitled "On Mapping: New Perspectives with a Common Thread" Jun. 8-Sep. 3 at Bellevue (WA) Arts Museum, along with artists Matthew Gerring, Barbara Lee Smith and Toot Reid. Linda will show a collection of her work at "Expo Magic Quilt" Jun. 21-24 at La Sucriere in Lyon, France. Two of her quilts are included in "California Art Quilts: Work by California Members of SAQA" Apr. 28-Aug. 20 at California Heritage Museum, Santa Monica, CA, and she has a piece in "Showcase: An Exhibition by SDA Representatives" Jun. 5-30 at the Gray Gallery, East Carolina University, Greenville, NC, [www.ecu.edu/graygallery/](http://www.ecu.edu/graygallery/).  
[linda@lindagass.com](mailto:linda@lindagass.com)





**Julia Pfaff, "Abstraction in Blue with a Red Line," 2004, 51" x 41.5", was included in Quilt Visions 2006.**

**Jane Hoffman** had three felt and mixed media vessels from her "Bon Terra" series in the show "Surface Intrigue" at Tohono Chul Park, Tucson, AZ, Jan. 12 -Mar. 26. Jane uses wool, alpaca, angora, mohair, cotton and silk fibers in her tapestries and sculptures. Her interests in history and in our relationship with our natural environment coalesced into the "Bon Terra" series of vessels which represent her concern for the future of the earth's natural ecosystems. [j.hoffman@frontiernet.net](mailto:j.hoffman@frontiernet.net)  
[www.blueriverretreat.com](http://www.blueriverretreat.com)

Large-scale installations by **Julie Kiechel** were featured in the exhibition, "Connecting Patterns" at Wolfe Gallery, Toledo OH, Jan. 9-Feb. 22. Julia's apparel-based forms of industrial felt and devoré velvet were accompanied by educational material which explained her design and production processes. [je63ln@buckeye-express.com](mailto:je63ln@buckeye-express.com)

**Brenda King** from the UK is continuing research on Thomas Wardle, the silk dyer, and Elizabeth Wardle, Leek embroiderer. She is keen to know of any items by the Wardles that might exist in museum or private collections. Please contact her at [bm.king@btinternet.com](mailto:bm.king@btinternet.com)

Works by **Julia E. Pfaff** have been selected for inclusion in two major quilt exhibitions: "ArtQuilts at the

Sedgwick," Philadelphia, PA, Apr. 8-May 21; and "Quilt Visions 2006," Oceanside Museum of Art, San Diego CA, Nov. 12, 2006-Jan. 21, 2007. Her work will also be featured in a solo exhibition, "Julia E. Pfaff/Pattern, Narrative, Abstraction," at Longwood Center for the Visual Arts, Farmville VA, Jun. 23-Aug. 26 and at the Virginia Quilt Museum, Harrisonburg VA, Oct. 7, 2006-Jan. 30, 2007. [Jepfaff@aol.com](mailto:Jepfaff@aol.com)

**Fran Reed** is participating in the following invitational exhibits: "The Kenai Experience," Kenai Visitors & Cultural Center, Kenai, AK, Apr. 28-Sep. 9; "Northwest Baskets," Museo Gallery, Langley, WA, May 6-31; "Basket (R)evolution," Fuller Craft Museum, Brockton, MA, May 13-Sep. 10. Her work is represented in "Tied Together: Textile Art in the 21st Century," at Vision Gallery, Chandler, AZ, juried by Rebecca Stevens, May 15-Jul. 2

Fran's "Katchamak Basket" is used as the cover image on the Murdock Charitable Trust book, *Alaska Messages*. Her sculpture, "Body Politic," exhibited in Lithuania's Kaunas Art Biennial appears on the cover of *Shuttle, Spindle & Dyepot*, winter, 2006 issue. [dfreed@alaska.net](mailto:dfreed@alaska.net)

Two weavings by **Michael F. Rohde** ("Spring/Ginza" and "Earth, Fire") were included in the 27th Annual Contemporary Crafts exhibition in Mesa, AZ, Jan. 27-Mar. 12 at the Mesa Arts Center. ([www.mesaartscenter.org](http://www.mesaartscenter.org))  
[RugWeaver@aol.com](mailto:RugWeaver@aol.com)

**Karen Searle** received a Juror's Award for selections from her installation, "Essence," in "Beyond Fibers: New Forms" at Eleanor Bliss Center for Arts, Steamboat Springs, CO, Dec. 2, 2005-Jan. 18, 2006. Parts of the installation are included in "Explorations in Fibers," Mar. 3-Apr. 25 at Berea College Galleries, Berea, KY; and in "New Fibers 2006," May 19-Oct. 24, opening at Urban

Institute of Contemporary Arts, Grand Rapids, MI and traveling to Marquette, MI and Dearborn, MI. She will present a workshop and three seminars Jun. 25-Jul. 2 at the Convergence 2006 international fiber arts conference in Grand Rapids, MI.

Karen is co-curator with Dorothy Mayer of "Stories in the Cloth," traditional and contemporary textile art by East African, Hmong, and Latin American Immigrant/Refugee women in Minnesota, May 5-Jun. 24 at the Textile Center of Minnesota's Minneapolis gallery ([www.textilecentermn.org](http://www.textilecentermn.org)). She is also helping to set up an artisan's cooperative for Somali weavers living in Minneapolis. [ksearletsa@gmail.com](mailto:ksearletsa@gmail.com)

**Laura Strand** was awarded an Illinois Council for the Arts Fellowship in Crafts for FY 2006. These fellowships are offered in crafts every other year, and Laura was one of seven Illinois recipients. [lstrand@siue.edu](mailto:lstrand@siue.edu)

**Wendy Weiss & Jay Kreimer** are exhibiting their installation "Traveler's Field" in "Installation/Innovation: Textile Art in the 21st Century" at San Francisco Museum of Craft + Design, Feb. 17-May 29. Through the exhibition's installa-

tions, curators Susan Taber Avila and Myra Block Kaiser and designer Ted Cohen encourage viewers to participate in the conceptual experience. <http://www.sfmcd.com/>

Wendy and Jay are creating new work for an exhibition called "Space of Change" at the District of Columbia Art Center Sep. 8-Oct. 8. This exhibition is part of the curatorial initiative funded by the Andy Warhol Foundation, with curators Claire Huschle, Margaret Boozer, and Anne Surak. [www.dcartcenter.org](http://www.dcartcenter.org)  
[wweiss@unlnotes.unl.edu](mailto:wweiss@unlnotes.unl.edu)

**Carol Ventura** demonstrated beading techniques for tapestry crochet on PBS TV's "Sheryl Borden's Creative Living" in early April. On future shows she will speak about the history of and designing with tapestry crochet. [www.kenw.org/cl/cl.htm](http://www.kenw.org/cl/cl.htm)  
[www.tapestrycrochet.com/](http://www.tapestrycrochet.com/)

**Carol Westfall's** digital print "Beneath the Sea" is at the 5th International Fiber Biennial at Snyderman-Works in Philadelphia. In the summer, she will join a group of complex weavers for the Breaking Boundaries exhibition at the Grand Rapids Museum in Michigan. [carol@carolwestfall.com](mailto:carol@carolwestfall.com)

## TSA NEWSLETTER DEADLINES

March 30  
July 30  
November 30

Please send news, reviews, listings, and articles to  
**Karen Searle, Editor**  
1742 Portland Ave.  
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Please send calendar listings to **Rebecca Klassen**  
[rebecca\\_klassen@yahoo.com](mailto:rebecca_klassen@yahoo.com)

## JOIN THE TSA LISTSERVE

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Put nothing in the subject line. In the body of the message write: subscribe tsalist your email address.

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**T**HE COLLECTIONS OF THE KENNEDY MUSEUM OF ART at Ohio University, Athens, OH, include more than 8,000 objects drawn from a broad range of cultures. Among its holdings are a unique and culturally significant collection of Southwest Native American arts and crafts. This extensive collection comprises more than 700 weavings, primarily Navajo, including the largest collection of sandpainting textiles anywhere, and more than 1200 items of jewelry and silverwork.

In the four years during which Jennifer McLerran has served as Curator, the museum has taken on the project of photographing, documenting and thoroughly researching the weaving collection. All of the weavings in the collection are now available for on-line research on the museum's website, <http://www.ohiou.edu/museum/>. Several on-line textile exhibitions may be accessed through the website's education section.

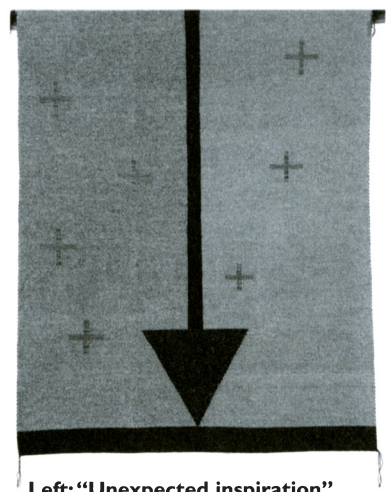
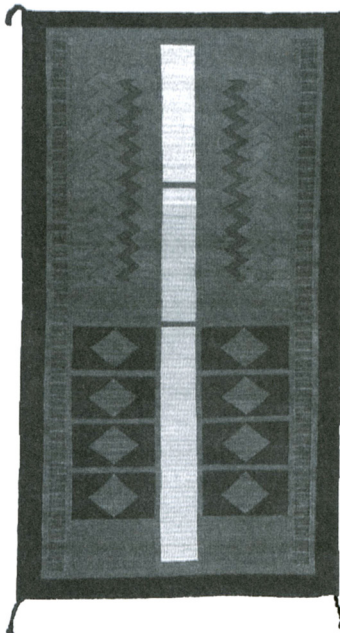
The website also features reproductions of weavings featured in "Weaving Is Life," the museum's most recent weaving exhibition, which runs through March 2007. The website also includes a "virtual tour" of the exhibition, as well as segments of interviews with Navajo weavers who participated in the show.

"Weaving Is Life" was curated by Jennifer McLerran and noted Navajo weaver D.Y. Begay. Combining works drawn from the Kennedy's collection of Southwest Native American textiles with newly-commissioned weavings, the exhibition includes the work of as many as four generations of weavers from four different families. Artists repre-

sented are Grace Henderson Nez, Mary Henderson Begay, and Gloria Begay from Ganado, AZ; Glenabah Hardy, Irene Clark, and Teresa Clark from Crystal, NM; Lillian Taylor, Lillie T. Taylor, Rosie Taylor, Diane Taylor and Amber and Twyla Gene from Indian Wells, AZ; and D.Y. Begay from Tselani, AZ.

"Weaving is Life" incorporates digital interactivity, including interviews in which artists explain how Navajo weaving has functioned as an important carrier of cultural values. Fascinating first-person accounts regarding the familial context of weaving's production offer the viewer an understanding of the vital cultural function of the work and an appreciation of the artists' commitment to its survival. Expertise in weaving practice makes these women valued repositories of traditional knowledge. Their comments reveal how they must be depended upon to convey their expertise to subsequent generations, and how their artistic practice serves to further mother-daughter and grandmother-granddaughter bonds.

Intercultural and intertribal influences on arts production constitute another critical focus



**Left: "Unexpected inspiration" by D.Y. Begay, 2004. Natural (undyed) and vegetal dyed handspun wool, 27" x 48.5". Collection of the artist, on view in "Weaving is Life." Above: KMA 2005.06.01 "Dawn Meets Dusk" by Gloria Begay, 2005. Natural (undyed) and aniline dyed commercial wool, 48" x 59".**

of "Weaving is Life." The historical development of transcultural forms, the influence of varied markets and audiences—including indigenous, tourist, and fine arts—on traditional forms and practices are explored. The Western cultural practice of collecting, the museum's role in its perpetuation, and its impact on traditional arts and crafts are addressed.

An exhibition catalogue for "Weaving is Life" will be published by the University of Washington Press in October 2006 (Jennifer McLerran,

editor, *Weaving is Life: Navajo Weavings from the Edwin L. and Ruth E. Kennedy Southwest Native American Collection*). The catalog includes essays by D.Y. Begay, Janet Catherine Berlo, Diane Taylor, Sally Delgado, and Jennifer McLerran. The exhibition will travel to the Museum of Northern Arizona, Flagstaff, in the fall of 2007.

For more information about the Kennedy's textile collection, please contact:

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Ohio University  
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*Note: This article contains information from an article on the "Weaving is Life" exhibition by D.Y. Begay.*



**Left: KMA 2005.01.01 "Crystal Wall Hanging" by Irene Clark, 2005. Vegetal dyed commercial wool, 48" x 72". Right: KMA 2004.08.01 "In the Path of the Four Seasons" 2004, woven by Lillie Taylor. Natural (undyed) and vegetal dyed handspun and aniline dyed handspun wool, 31" x 48".**





**THE KATHA COLLECTION:  
FABRICATED TALES FROM  
KALA RAKSHA**

ARTIST'S CENTER, MUMBAI, INDIA  
MARCH 6-12, 2006

**I**N SPRING, 2006 KALA RAKSHA held its first exhibition of narrative works by traditional textile artisans of Kutch at the Artists Center, Mumbai, India.

These wonderful embroidered and appliquéd works told stories from village Kutch: weddings, an annotated map of the village, the changing seasons, and a gala event on Harvest Moon weekend. Other pieces illustrated *Panch Tantra* (Aesop's fables) and religious myths, and even the animal planet.

The show represented an extraordinary journey of personal expression, begun five years ago when artisans were asked to relate their experience of the earthquake of 2001 for the exhibition titled "Resurgence." This journey's destination, the goal of the non-profit organization Kala Raksha, is to view traditional art forms as fine art. We hope to arrive at learning to value the aesthetic, conceptual and expressive aspects of traditional art, in addition to its materials and labor.

Along the way, by listening to the artisan pilgrims, we have had the remarkable opportunity to examine issues critical to art, including style and aesthetics, means of critique, definition of design, artistry, and methods of valuation—from the native artisans' viewpoints.

**Style and Aesthetics**

Traditionally, the embroidery and patchwork artisans of Kutch work in highly decorative styles. Personal expression had been unknown. Thus, these women have now ventured into another world.

The works that they evolved had no precedent in their culture. Nor did Kala Raksha impose stylistic concepts nor offer any guidance—except for the rule that no one copies. The women developed their own design vocabularies, syntax and grammar, creating evocative new styles, each surely based in traditional roots, yet taking fresh twists. Feeling the need to use realism-based figures to express narrative themes, some women at first attempted to draw, or had educated children draw for them. But Rabari, suf and Jat traditions are not worked on drawn or printed patterns. Artisans stitch directly from their imaginations to cloth.

Once they had begun to develop their styles, these artisans preferred to do the narrative work directly as well. Most important, this process allows the stories to evolve. Women begin with a basic concept but develop

it through working, continually identifying and solving design problems. As Babraben, a Kala Raksha member, describes the process, "We know a subject, but we have to think how to show it. We have to plan first. Thought takes time." The desire to express is a way to learn to structure thought.

As the artisans gained confidence in narrative expression, they realized they had a lot to say in their work.

**Value**

These artisans have begun to tackle the critical issue of quantifying the value of inspiration. As Raniben, an accomplished artist exclaimed, "The difference between narrative work and my quilts is night and day. I'm not just sticking cloth on cloth—I'm thinking!"

At the review of the show, women overflowed from the packed room. The usual chatter of a meeting was conspicuously absent as we read the list of whose pieces sold, and for how much. This was definitely not the usual disbursement of wages.

The women listened intently. They had invested themselves in these works. The development of a narrative style has been a direct entry into a world in which traditional art is valued as Art.

After the meeting, Meghiben, one of the masters, danced up to me. "I have a really great idea for my next piece," she grinned. "And I'm not going to tell you what it is. You'll have to see it. And when you do, you'll say, 'Wow! Meghiben has come up with a great concept.'"

Stay tuned.

— Judy Frater  
judyf@kala-raksha.org



**Kala Raksha members  
Jurying works for the  
show.**

**Some of the narrative works in the exhibition.  
Top, "Meeting with Carol" by Meghiben.  
Center, Rani with her large piece.  
Bottom, "Cricket" by Tari.**



## IKAT: FABRIC OF LIFE

METROPOLITAN MUSEUM OF ART,  
NEW YORK  
TO SEPT. 24

The dazzling exhibition "Ikat: Fabric of Life" at the Metropolitan Museum, curated by Eric Kjellgren and Christine Giuntini, includes twenty-five textile examples, a loom, and three gold *mamuli* (ear ornaments). All these objects hail from Indonesia, specifically Sumatra, Borneo, Sulawesi, Bali and several of the Lesser Sunda Islands, including Sumba and Flores.

Although the examples are spread across a vast geographical area and are culturally diverse, the textiles share a common patterning technique: ikat. The textiles range from grand heirloom cloths, displayed during funerary rites, e.g. the *Toraja Porilonjong*, to smaller garments worn on ritual occasions, e.g. the *Ngada* skirt, used in times of need. The textiles obtain the magical properties inherent in the ikat technique itself, and are venerated as such.

Most captivating is an early *Bidek*, a ceremonial or funerary cloth from the Komering region in south Sumatra, with a silk warp and cotton weft-ikat. The piece is attributed to the 15th century, based on Carbon-14 dating of a similar example (see *Hali* #131, pp. 82-87). The pattern of deer and other animal and plant forms suggests an indigenous origin for some later motifs in Indonesian textiles. The extremely fine quality seen in this early piece has vanished from later production. However, a possible echo of design elements from this textile may be seen in the *Porilonjong* mentioned above, with its amazing ikat of prancing deer and imposing lizards.

Two spectacular *Pewo*, worn as headwrappers or loin cloths, woven of cotton with discontinuous retracing wefts forming openwork patterns, and tie-dyed

in intricate geometric patterns after weaving, represent a *tour-de-force* of advance planning. Strictly speaking they are not ikats, but they are truly masterpieces of textile art.

The small exhibition brings, in the words of Michael Kimmelman of the *New York Times*, 3/12/06, "a wallop all out of sync with its size. It's a knockout." It is a particularly welcome idea to organize a modestly-sized exhibition with an emphasis on technique, using the best examples of each type available in the Met's collection, along with carefully chosen examples from two private collections and one from the Cooper Hewitt collection. Unlike a large exhibition, which exhausts the viewer, the small size of the exhibition contributes to its impact, allowing the viewer to absorb the intricate technique, pattern, and the beauty of the color.

– Rina M. Indictor



### *Textiles from India: The Global Trade*

Papers presented at a conference on the Indian trade, Kolkata, 12-14 October 2003, edited by Rosemary Crill  
Calcutta: Seagull Books, 2005  
388pp

The twenty-three papers of this fascinating conference spanned a wide variety of topics and approaches towards comprehending the parameters of India's textile trade. Seven members of TSA spoke: (1) Monisha Ahmed, "Brocade for the Buddhists: the textile trade

between Benares and Tibet," (2) Ruth Barnes, "Indian textiles for island taste: the trade to eastern Indonesia," (3) Susan Bean, "Bengal goods for America in the nineteenth century," (4) Joanne Eicher, "Kalabari identity and Indian textiles in the Niger Delta," (5) Donald Clay Johnson, "Seventeenth-century perceptions of textile trade as evidenced in the writings of the Emperor Jahangir and Sir Thomas Roe," (6) Mary Hunt Kahlenberg, "Who influenced whom? The Indian textile trade to Sumatra and Java," and (7) Hazel Lutz, "Changing twentieth-century textile design and industry structure in the India-West Africa embroidery trade."

The volume contains five sections: The textile trade with Asia, The textile trade with Africa, America, and Europe, Geographical patterns of the Indian textile trade, Specific types of Indian trade textiles, The trade in dyes. In addition to the TSA contributions noted above, several of the presentations contain fascinating new areas of scholarship. While hardly a complete list, the following shows the wide diversity of the papers: Ralph Kauz, "Bengali textiles as tribute items to Ming China." Steven Cohen, "The unusual textile trade between India and Sri Lanka: block-prints and chintz, 1550-1900." Brigitte Khan Majlis, "In quest of patterns: notes on a group of Indian trade textiles from the treasury of the Raja of Los Palos in East Timor." Jeffrey Hess, "An Indian Ocean odyssey: Malagasy raffia ikat textiles in Gujarat." Nasreen Askari, "High roads and low roads: a historical overview of the textile trade of Sindh." Rex Cowan, "Shipwrecks, dyestuffs and the India trade."

The diversity of these topics amply indicates that virtually everyone with interests in textiles, especially the trade of textiles, will find this volume rewarding reading. Those who

could not attend the conference now have the papers in a sumptuously produced volume.

– Donald Clay Johnson

### *Textilien des Mittelmeerraumes aus spätantiker bis frühislamischer Zeit*

by Sabine Schrenk

Textile Analysis: Regina Knaller  
Hardbound, 520 pages  
Photos: Color 206; B/W 104  
Diagrams 11; Line Drawings 17  
Appendix: 5 Tables  
Concordance, Bibliography,  
Register of textiles in other  
collections, Index  
280 Sw.Fr/CHF + postage  
Abegg-Stiftung, 2004  
ISBN 3-905014-24-6

For the first time the entire collection of Late Antique and Early Islamic textiles from the notable Abegg Foundation (Abegg-Stiftung) in Riggisberg, Switzerland has been published in a monumental, profusely illustrated catalog. Some of the world's most spectacular tapestries, weft-looped textiles, taquetés, samitums, and resist-dyed fabrics are found in this collection, as well as a few nearly intact tunics and over 200 other fragments.

The textiles, which have been thoroughly studied and meticulously conserved, were acquired and donated by Werner Abegg to the institution he founded in 1961. He established the foundation to research, conserve, restore, and showcase his collection. A four-year conservation/restoration degree is offered there. The institute stages exhibits, organizes conferences, issues publications, and makes their scientific laboratory available to the public by appointment.

Although the text is in German, the introduction, subsequent chapter introductions, and the outline for the catalog entries are all translated into English.



Because the translated material contains such substantive and current information about the textiles from this period of time, and because the collection has so many important and well-illustrated pieces, this is a book that tapestry weavers will appreciate, even if they are not skilled in German. I confess I am not. To write this, I sought the help of Monica Dinsmore, a German weaver from my local guild, my *CIETA (Centre International D'Etude des Textiles Anciens)* terminology, and the encouragement of the Abegg-Stiftung staff.

The problems of provenance and dating characteristic of these textiles, which were largely excavated during the "great textile hunts of the late 19th and early 20th century," are described in the introduction. The author classifies the fabrics, whether whole or fragmentary, according to their original function. Linking the fabrics to literature and depictions of cloth and costume in mosaics, frescoes, manuscripts, and sculpture of the period, provides clues to their period of use. The precision fiber, dye, and structural analysis done in the Abegg workshop sets a high standard for textile scholars. Selected textiles have been Carbon-14 dated and the data correlated with comparable pieces from other collections. All this helps in the development of a chronology for the fabrics, which lack contextual archaeological information.

## The Catalog

The textiles are grouped in well-defined categories, each with an interesting and informative discussion in English and German. Hangings are delineated as those that were "once important and impressive" decorative wall hangings, and those that served a more utilitarian use as curtains or awnings. *Tabulae* (square or rectangular medallions), *Orbiculi* (roundels), *Clavi* (tunic or cloth bands or stripes), neck, and cuff

bands are organized in each chapter according to their dominant fiber: linen (*Leinenkette*), wool (*Wollkette*), and silk (*Seidenkette*). The catalog number, title and inventory number is given for each. A probable country of origin and a broad date or radiocarbon date is cited. Abegg's acquisition date and source are listed. The dimensions and warp direction are indicated. Thorough descriptions of the technique, materials, colors, composition, style, iconography, and related textiles in other institutions or publications are included. The introductions and catalog entries are rich with references.

The first entry in the catalog is the spectacular Dionysus wall hanging. Eight mythological figures in an ornately decorated arcade reveal the artistry of the ancient weaver. The hanging is 210 cm high and 700 cm long (approximately 2 1/3 yards high and 7 yards long). The tabby-tapestry structure is turned 90 for hanging. The full range of styles from the sublime to the whimsically naïve appear page after page. Stylized figures in weft-looped weaves, complex figure/field patterned wool taquetés and silk samitums; painterly scenes in resist-dyed fabrics, and tablet woven bands—all are in the Abegg collection.

This is an important, informative, inspiring, and beautiful book.

— Nancy Arthur Hoskins



## National Coverlet Museum Is Established

THE NEWLY-ESTABLISHED National Museum of the American Coverlet will be housed in the former Bedford Common School in the Historic District of Bedford, PA. Melinda Zongor will serve as director/curator. Several major collections of coverlets have been pledged to the new museum. The building will include a welcome center, a museum shop, display spaces for exhibits of coverlets and antique weaving equipment, and conservation and storage areas. An auditorium/meeting space will accommodate visiting exhibits and other activities. A planned reference library will be open to museum members. A grand opening is planned for Spring, 2007. TEL 814/356-3777 [coverlets@pennswoods.net](mailto:coverlets@pennswoods.net) [www.coverletmuseum.org](http://www.coverletmuseum.org)

## Minneapolis Institute of Arts opens four new Textile Galleries

WITH THE OPENING OF THE newly expanded Minneapolis Institute of Arts in June 2006, for the first time in the museum's history there are several designated textile galleries. Curator of Textiles Lotus Stack announces the planned exhibition schedule.

In the new Michael Graves wing, two spaces with rotating exhibitions twice a year will highlight 20th century textile design. The Jack Lenor Larsen Company Archive Gallery will display textiles produced by America's most prominent textile design studio. The first series of exhibitions will examine the roles of four designers who headed the company's design

studio during its 45-year history.

An adjacent gallery will explore the aesthetic diversity of textile design in Europe, Scandinavia and America since the beginning of the 20th century. Exhibitions will examine the aesthetic, social, cultural and technical influences affecting the conceptional attitudes of specific designers as well as variety of design studios.

In the museum's renovated galleries, two new spaces will highlight the diversity of the permanent collection. An initial series of exhibitions will focus on the creative expression of textile artists in Africa, Guatemala and Central Asia. Examination of aesthetic preferences will reflect social, utilitarian, technological and geographical considerations that impact on creative endeavors.

[www.artsmia.org](http://www.artsmia.org)

## News from ATHM

THANKS TO A \$60,000 GRANT from The 1772 Foundation, Inc., the American Textile History Museum is undergoing renovations and upgrades to its building. Renovation is expected to be completed by Sep. 30, 2006. The ATHM has been located since 1977 in the historic Kitson factory in Lowell, MA, built in 1860 to manufacture textile machinery.

## Increased storage

Last fall ATHM was awarded a National Endowment for the Humanities Preservation and Access grant to purchase compacting storage units for rolled textiles. A portion of the award was in matching funds, which meant the museum needed to raise an additional \$42,299 to receive all the pledged NEH funds. ATHM is pleased to announce that in December 2005 it successfully completed that goal through two gifts; one from a private foundation for \$40,000 and another from an anonymous individual for \$2,500. The increase in storage will provide appropriate housing for the Museum's recently-acquired coverlet collections. [www.athm.org](http://www.athm.org)




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## ARIZONA

**Chandler Center for Arts.** May 15-Jul. 2: "Tied Together: Textile Art in the 21st Century." [www.chandlercenter.org](http://www.chandlercenter.org)

**Coconino Center for Arts,** Flagstaff. May 19-Jun. 24: "Needle Culture: Contemporary Mixed Media Textiles." TEL 928/779-2300

**Phoenix Art Museum.** To Apr. 9: "Lingerie: Secrets of Elegance." Examples of historical lingerie from the permanent collection and from contemporary designers. [www.phxart.org](http://www.phxart.org)

**Textures Gallery,** Scottsdale. May 4-Jun. 5: "Cross Roads," works by Chunghie Lee. [www.texturesgalleryandstudio.com](http://www.texturesgalleryandstudio.com)

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## CALIFORNIA

**Braunstein/Quay Gallery,** San Francisco. Aug. 9-Sep. 9: "Marking Boundaries." Curated by Myra Block Kaiser. Artists who use memory and identity to map social, cultural and political boundaries include: Consuelo Jimenez Underwood, Emily Stewart, Kay Khan, Barbara Smith, and Jane Lackey. [www.bquayartgallery.com](http://www.bquayartgallery.com)

**de Young Museum,** San Francisco. To Jun. 5: "Beauty, Prestige and Power: Textiles from the Permanent Collection." To Jun. 18: "International Arts and Crafts: William Morris to Frank Lloyd Wright." Jul. 15-Nov. 26: "The Quilts of Gee's Bend." [www.thinker.org/deyoung](http://www.thinker.org/deyoung)

**Herbst International Exhibition Hall,** San Francisco. Jun. 6-Jul. 6: "Intersections III," work by Fiber/Dimensions.

**Huntington Library,** San Marino. May 6-Jun. 25: "The Belle of San

Marino: Introducing Arabella Huntington" reunites portraits, photos, late 19th and early 20th-century lace, fashion plates, and surviving garments belonging to Arabella Huntington, collector of art, lace, and jewels. [www.huntington.org](http://www.huntington.org)

**LA County Museum of Art,** Los Angeles. Sep. 14-Jan. 14, 2007: "Breaking the Mode: LACMA's Contemporary Fashion Collection." Nov. 9-Jan. 7, 2007: "Kickin' It with Joyce J. Scott." [www.lacma.org](http://www.lacma.org)

**Museum of Crafts and Design,** San Francisco. To May 29: "Installation/Innovation: Textile Art in the 21st Century." Curated by Susan Taber Avila and Myra Goodall Block, showing experiential, interactive textile art. [www.sfmcd.com](http://www.sfmcd.com)

**Museum of Craft and Folk Art,** San Francisco. May 4-Jul. 23: "Will the Circle Be Unbroken: Four Generations of African-American Quiltmakers." [www.mocfa.org](http://www.mocfa.org)

**San Jose Museum of Quilts.** Apr. 18-Jul. 9: "Ao Dai: A Modern Design Coming of Age." [www.sjqquiltmuseum.org](http://www.sjqquiltmuseum.org)

**California Heritage Museum,** Santa Monica. Apr. 28-Aug. 20: "Art Quilts."

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## COLORADO

**Denver Art Museum.** To May 14: "Blanket Statements," contemporary Navajo textiles of the 1980s and early 1990s. TEL 720/865-5000. [www.denverartmuseum.org](http://www.denverartmuseum.org)

**Lakewood Heritage Center.** To Aug. 11: "Fiber Translations," three-dimensional art quilts. TEL 303/278-0413

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## CONNECTICUT

**Flinn Gallery,** Greenwich Library. To May 11: "Beyond Weaving: International Art Textiles."

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## DELAWARE

**Winterthur Museum.** To Jul. 23: "Needles and Haystacks: Pastoral Imagery in American Needlework." Sep. 30-Jan. 7, 2007: "Fashion in

Film: Period Costumes for the Screen." [www.winterthur.org](http://www.winterthur.org)

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## DISTRICT OF COLUMBIA

**The Textile Museum.** To Jul. 30: "Seldom Seen: Director's Choice from the Museum's Collections." Mar. 17-Sep. 3: "Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region." Sep. 1-Jan. 2007: "Classical Persian Carpet Fragments," reunites five known fragments of a late-16th-century Persian carpet of the Khorosan type. Oct. 13-Feb. 2007: "Mantles of Merit: Textiles of the Chin Peoples of Southeast Asia." TEL 202/667-0441. [www.textilemuseum.org](http://www.textilemuseum.org)

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## GEORGIA

**Georgia Museum of Art,** Athens. May 20-Jul. 30: "Woven Jewels from the Black Tents: Baluchi, Aimaq, and Related Tribal Weavings of Iran, Afghanistan, and Pakistan." [www.uga.edu/gamuseum](http://www.uga.edu/gamuseum)

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## ILLINOIS

**Yates Gallery,** Chicago Cultural Center. Apr. 22-Jul. 9: "Nick Cave: Soundsuits."

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## INDIANA

**Indianapolis Museum of Art.** To Oct. 8: "The Architecture of Gee's Bend Quilts." TEL 317/923-1331. [www.ima-art.org](http://www.ima-art.org)

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## IOWA

**Vesterheim Norwegian-American Museum,** Decorah. To May 17: "A Voice of Our Own: Dressed to Celebrate Heritage." TEL 563/382-9681. [www.vesterheim.org](http://www.vesterheim.org)

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## KANSAS

**Spencer Museum of Art,** University of Kansas, Lawrence. To May 28: "Flowers, Dragons and Pine Trees: Asian Textiles in the Spencer Museum of Art." Catalog. [www.spencerart.ku.edu](http://www.spencerart.ku.edu)

**Detail, General Guo Ziyi depicted in 10' x 7' embroidery on view at Baltimore Museum of Art.**

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## KENTUCKY

**Berea College Gallery.** To Apr. 24: "Explorations in Fiber," 18 contemporary artists, curated by Lisa Kriner. [www.berea.edu](http://www.berea.edu)

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## MARYLAND

**Baltimore Museum of Art.** To Jun. 11: "Woven Rainbows: American Indian Trade Blankets." Jun. 18-Feb. 4, 2007: "In Praise of the Prince Fenyang: Decoding a Chinese Embroidery" deciphers the hidden language of the elaborately embroidered 10 x 7-foot, 19th-century silk panel with a panoramic view of the Prince of Fenyang's 80th birthday celebration. [www.artbma.org](http://www.artbma.org)

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## MASSACHUSETTS

**American Textile History Museum,** Lowell. Jun. 3-Sep. 3: "Quilt National '05," a selection of 30 quilts from the biennial international juried exhibition. [www.athm.org](http://www.athm.org)

**Armenian Library and Museum,** Watertown. Current: "Under Cover: Armenian Textiles of Bed and Bath." TEL 617/926-2562 x 25.

**Fuller Craft Museum,** Brockton. To Apr. 30: "Edges of Grace: Provocative, Uncommon Craft" explores controversial and uncomfortable subjects like war, religion and sexuality through familiar craft forms. [www.fullercraftmuseum.org](http://www.fullercraftmuseum.org)

**Historic Deerfield.** To Dec. 31: "Embroidered History-Stitched Lives." Embroidered samplers and





needlework from 1670 to 1830.  
[www.historic-deerfield.org](http://www.historic-deerfield.org)

**Museum of Fine Arts**, Boston. To Jul. 9: "Contemporary Cloth: Stoles by Minagawa Makiko." Jul. 26-Jan. 21, 2007: "Soviet Textiles from the Lloyd Cotsen Collection." Aug. 1-Nov. 12: "Recent Acquisitions: African Printed Textiles." Aug. 19-Jul. 6, 2007: "Japanese Baskets" and "Japanese Tsutsugaki Textiles from the Collection of David Paly." [www.mfa.org](http://www.mfa.org)

#### MICHIGAN

**Grand Rapids Art Museum.** "Banishing Boundaries: Weaving Digitally." Works by American Jacquard Weavers. [www.gramonline.org/exhibitions/future/index.html](http://www.gramonline.org/exhibitions/future/index.html)

**Urban Institute of Contemporary Arts**, Grand Rapids. Jun. 9-Jul. 25: "New Fibers 2006." Juried exhibition by Fiber Arts Network. [fiberartsnetwork.org](http://fiberartsnetwork.org)

**La Fontsee Gallery**, Grand Rapids. Jun. 9-Jul. 30: "Chunghie Lee and Ji Young Chung."

**Berkowitz Gallery**, University of Michigan-Dearborn. Sep. 15-Oct. 20: "New Fibers 2006."

**DeVos Art Museum**, Northern Michigan University, Marquette. Aug. 4-Sep. 3: "New Fibers 2006."

#### MINNESOTA

**Textile Center of Minnesota.** To Apr. 22: "Traditions Transformed: Contemporary Quilts." May 5-Jun. 24: "Stories in the Cloth," textile art by immigrant/refugee women in Minnesota. Curated by Karen Searle and Doroth Mayer. [www.textilecentermn.org](http://www.textilecentermn.org)

**Minneapolis Institute of Arts.** Jun. 11-Jan. 28, 2007. "The Jack Lenor Larsen Design Studio Part I: The Win Anderson Years, 1953-1978." Jun. 11-Jan. 28, 2007: "Improbable Impressions: Jack Lenor Larsen's Psychedelic Prints." Jun 11-Oct. 15: "Utility to Ostentation: Textiles in our life." Objects from the museum's collection show the aesthetic diversity of textiles. Jun 11-Oct. 15: "Woven

Splendor: Ceremonial Cloths from Ghana." Recent acquisitions. [www.artsmia.org](http://www.artsmia.org)

#### MISSOURI

**St. Louis Art Museum.** To Jul. 16: "African Strip Weaving." [www.slam.org](http://www.slam.org)

#### NEBRASKA

**Great Plains Art Museum**, University of Nebraska, Lincoln. Oct. 6-Mar. 28, 2007: "Reading, Writing and a Rhythmic Stitch: Doll Quilts from the Mary Ghormley Collection."

**Robert Hillestad Gallery**, University of Nebraska, Lincoln. To May 17: "Manipulations: Play It Forward." May 30-Sep. 1: "Perfecting the Past: The Colonial Revival Movement and American Quilts." [www.textilegallery.unl.edu](http://www.textilegallery.unl.edu)

#### NEW JERSEY

**African Art Museum of the SMA Fathers**, Tenafly. To Sep. 4: "African Mud Cloth: The Bogolanfini Art Tradition of Gnèli Traore of Mali." [wbarnton@sympatico.ca](mailto:wbarnton@sympatico.ca)

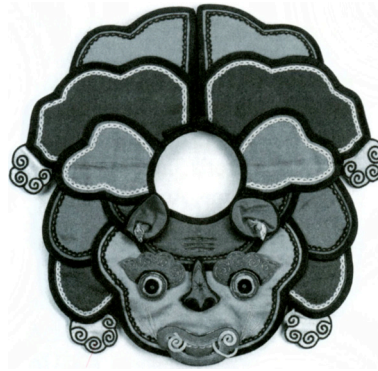
#### NEW MEXICO

**Museum of International Folk Art**, Santa Fe. To Sep. 3: "Dream On: Beds from Asia to Europe." Sep. 30-Apr. 8, 2007: "On Collecting: Art from Private to Public." Dec. 16-Feb. 18, 2007: "Power Dressing: Men's Fashion and Prestige in Africa." [www.internationalfolkart.org](http://www.internationalfolkart.org)

#### NEW YORK

**Cooper-Hewitt National Design Museum**, New York. To Sep. 24: "Yinka Shibonare Selects: Works from the Permanent Collection." Dec. 8- Aug. 26, 2007: "National Design Triennial 2006. TEL 212/849-8400. [www.cooperhewitt.org](http://www.cooperhewitt.org)

**Metropolitan Museum of Art**, New York. To Jul. 30: "The 'Hundred Antiques' in Chinese Textiles," textiles dating from the 17th century to the late Qing dynasty (1644-1911), decorated with the "hundred antiques" pattern. To Sep. 24: "The Fabric of



**Infant's tiger bibs with roosters in the ears, embroidered and appliqued silk satin, late 19th century Collection of Glenn Roberts on view at Bata Shoe Museum.**

Life: Ikat Textiles of Indonesia." May 3-Sep. 4: "AngloMania: Tradition and Transgression in British Fashion." [www.metmuseum.org](http://www.metmuseum.org)

**Museum at FIT**, New York. May 23-Nov. 4: "The Tailor's Art." Sep. 9-Dec. 16: "Love and War: The Power and Charm of Fashion" looks at the dichotomy of underwear and armor and their influences on fashion. Sep. 5-Dec. 9: "She's Like a Rainbow: Colors in Fashion." [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)

**New York State Capitol**, Albany. "A Precious Treasure, A Priceless Legacy," flags from the New York State Battle Flag Collection.

**The Ukrainian Museum**, New York. To Sep. 30: "The Tree of Life, The Sun, The Goddess: Symbolic Motifs in Ukrainian Folk Art." [www.ukrainianmuseum.org](http://www.ukrainianmuseum.org)

#### OHIO

**Kent State University Museum.** To Jun. 30: "Raiment for Receptions: A Japanese Bride's Last Furisode." To Oct. 1: "Spirals and Ellipses: Clothing the Body Three-Dimensionally." To Jan. 7, 2007: "The Age of Nudity." TEL 330/672-3450. [www.kent.edu/museum](http://www.kent.edu/museum)

#### OREGON

**Contemporary Crafts Museum & Gallery**, Portland. Sep. 23 -Nov. 12: "New Embroidery: Not Your

Grandma's Doily." Co-curated by Annin Barrett, Manya Shapiro & Namita Wiggers. [www.contemporarycrafts.org](http://www.contemporarycrafts.org)

#### PENNSYLVANIA

**Philadelphia Art Alliance.** To May 21: "ArtQuilts at the Sedgwick: On the Square." [www.aqats.com](http://www.aqats.com)

#### RHODE ISLAND

**University of Rhode Island Textile Gallery**, Kingston. To Oct. 4: "Purple: Celebrating 150 Years of Synthetic Dyes."

#### SOUTH CAROLINA

**The Charleston Museum.** To Sep. 30: "A Proper and Polite Education: Girlhood Embroidery of the American South." [www.charlestonmuseum.org](http://www.charlestonmuseum.org)

## International

#### CANADA

**Bata Shoe Museum**, Toronto. To Mar. 11, 2007: "Watched by Heaven, Tied to Earth: Summoning Animal Protection for Chinese Children." [www.batashoemuseum.ca](http://www.batashoemuseum.ca)

**Textile Museum of Canada**, Toronto. To May 14: "A Terrible Beauty," installation by Jennifer Angus. To Jun. 25: "Dance of Pattern." To Jun. 18: "The Lion King of Mali" tells the story of the great West African Kingdoms from the 3rd to the 16th centuries through cloths, ritual garments and beadwork. To Jun. 25: "Dance of Pattern." [www.museumfortextiles.on.ca](http://www.museumfortextiles.on.ca)

**Montreal Centre for Contemporary Textiles.** Apr. 20-May 12: "Finding Home," woven postcards by Canadian and Australian artists. Oct. 1-Nov. 2: "About Jacquard" features 25 artists who have used MCCT to produce Jacquard pieces, including Lia Cook, Cynthia Schira, and Bhakti Ziek.

**Nickle Arts Museum**, Calgary. To May 31: "Made in Afghanistan: Rugs and Resistance, 1979-2005," Afghani war rugs since the Soviet

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Invasion, depicting motifs such as tanks, grenades, and helicopters. Sep. 27-Jan. 14: "Discover Ancient Peru Unearthed: Golden Treasures of a Lost Civilization."  
[www.ucalgary.ca/~nickleEngland](http://www.ucalgary.ca/~nickleEngland)

#### ENGLAND

**Linda Wrigglesworth Gallery**, London. Jun. 11-18: "A Mark of Excellence," Chinese Qing Period purses and badges of rank.  
[www.lindawrigglesworth.com](http://www.lindawrigglesworth.com)

**Victoria and Albert Museum**, London. To Apr. 23: "Anna Piaggi: Fashion-ology." Oct. 5-Jan. 7, 2007: "At Home in Renaissance Italy."  
[www.vam.ac.uk](http://www.vam.ac.uk)

#### IAUSTRALIA

**RMIT Gallery**, Melbourne. To Apr. 30: "Threading the Commonwealth: Textile Tradition, Culture, Trade and Politics. Guest curator Jasleen Dhamija."  
<http://www.rmit.edu.au/rmitgallery/>

#### INDIA

**Anokhi Museum of Hand Printing**, Amber, Jaipur. "Print Progress: Innovation and Revival 1970-2005."  
[www.anokhimuseum.com](http://www.anokhimuseum.com)

#### Virtual

[www.fiberscene.com](http://www.fiberscene.com) Jun. 1-Aug. 15: "Independent Flags," artists interpretations of the American flag. Aug. 15-Sep. 15: "Graduate Show-MFA 2006" from San Francisco Bay Area universities.

[www.tapestrycenter.org](http://www.tapestrycenter.org) Gloria F. Ross Tapestries and Carpets, made from 1963 to 1997.

[www.textilemuseum.org/textilemuseum](http://www.textilemuseum.org/textilemuseum) Textile Muse is a searchable online catalog of the Textile Museum's Arthur D. Jenkins Library.

<http://collectionsonline.lacma.org> Costumes and textiles from the Los Angeles County Museum of Art, with over 13,500 high resolution images online.

## Lectures

**Museum of Fine Arts**, Santa Fe, NM. May 19. "Artists' Tapestries from Australia, 1976-2001." Sue Walker of Victoria Tapestry Workshop, Melbourne, Australia. Eighth Annual Gloria F. Ross Center for Tapestry Studies Lecture.  
TEL 520/626-8364.  
[tapestry@email.arizona.edu](mailto:tapestry@email.arizona.edu)  
[www.tapestrycenter.org](http://www.tapestrycenter.org)

**Museum of Craft and Design**, San Francisco, CA. Jun. 10: "Models in the Mind," Eli Leon, curator of "Will the Circle Be Unbroken," examines the relationship between African-American improvisational quilts and African textiles.  
[www.sfmcd.com](http://www.sfmcd.com)

**DeYoung Museum**, San Francisco. May 20: "The Haiku Landscape: The Work of Judith Content" with Judith Content. June 17: "Southern Quiltmaking Traditions and the Gee's Bend Quilters," Merikay Waldvogel.  
TEL 415/750-3627.

**San Jose Museum of Quilts and Textiles**, San Jose, CA. Lecture series on the resurgence of the *Ao Dai*, the traditional dress of Vietnam. Apr. 26: "Making Modernity Appropriate and Tradition Fashionable: Debates About Dress, Gender, and Identity in Ho Chi Minh City in the 1990s," Dr. Ann Marie Leshkovich. May 11: "Ao Dai: A Modern Design Coming of Age," Dr. Kieu Linh Caroline Valverde. Jun. 3: "Ao Dai: Fashioning Culture in Time, Place, and Identity," Dr. Susan B. Kaiser. Jun. 4: "The Business of the Ao Dai," fashion designer Monica Tran.  
[www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)

**Spencer Museum of Art**, Lawrence, KS. Apr. 20: "From Classical to Conventional: Evolution of the Persian Carpet," Carol Bier.  
[fam@ku.edu](mailto:fam@ku.edu)

**The Textile Museum**, Washington, DC. Apr. 29: "Bride's Wealth: Embroidered Textiles from the Greek Islands and Epirus Region." Sumru Belger Krody, curator of the exhibition "Harpies,

Mermaids, and Tulips: Embroidery of the Greek Island and Epirus Region," will discuss the role the embroideries played in Greek Island life during the 17th-19th centuries, as well as their complexities and nuances. Advance registration required:  
TEL 202/667-0441, ext. 64.

**Textile Museum of Canada**, Toronto, ON. Jun. 14: "Textiles in the History of the Islamic West," Dr. Paul Lovejoy.  
[www.museumfortextiles.on.ca](http://www.museumfortextiles.on.ca)

**National Gallery of Victoria Theaterette**, Melbourne, Australia. Aug. 28: "The Tapestries of Coptic Egypt," Nancy Arthur Hoskins. Information:  
[kfauckner@victapestry.com](mailto:kfauckner@victapestry.com)

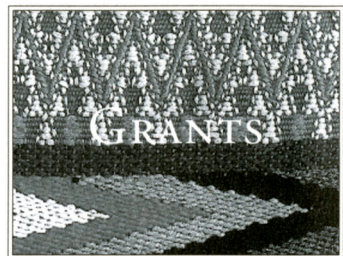
## Workshops

**Jacquard Workshops with Robin Muller**. Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada. Jul. 24-28: *Computerized Jacquard Loom, Part I*. Beginning workshop where students create JacqCAD Master software-generated images that are used to weave samples. Jul. 31-Aug. 4: *Computerized Jacquard Loom, Part II*. Students explore more complex design possibilities and woven structures including double weave and multi-color designs. Information:  
[www.nscad.ca/cstudies](http://www.nscad.ca/cstudies)

**Split Rocks Arts Workshops**, University of Minnesota, St. Paul. June 18-Aug. 4. Week-long arts workshops include textile subjects with Rebekah Younger, Susan Brandeis, Marilou Schultz, Christine Zoller, Barbara Lee Smith, Yoshiko Iwamoto Wada, Virginia Blakelock and Carol Perrenoud, Miriam Nathan-Roberts, Anna Carlson, and Jane Dunnewold.  
[www.cce.umn.edu/splitrockarts](http://www.cce.umn.edu/splitrockarts)

**Terrific Taquete and Sumptuous Samitum**. Harrisville, NH. Oct. 4-6: Three-day weaving workshop taught by Nancy Arthur Hoskins. Information:  
[raeyurek@harrisville.com](mailto:raeyurek@harrisville.com)

**Archaeological Textile Studies**. Acari, Peru, Aug. 11-25: Study the various types of ancient weaves, make a sampler of them, learn their standard nomenclature, documentation, and conservation for storage. **Highland Textile Tour**, Aug. 26-29. **Arequipa Exhibit Practicum**, Sept. 1-15: Cleaning, repairing and mounting five or six large Inca Period garments, preparing text and installing exhibit at the Museo Santuario in Arequipa. Contact: Grace Katterman at [gilkatt@hotmail.com](mailto:gilkatt@hotmail.com)



**The Coby Foundation, Ltd.**, located in New York City, is the only foundation in the US to focus solely on funding projects in textiles and needle arts. It has just completed its second year of grantmaking, supporting ten organizations for projects in the Mid-Atlantic and New England areas.

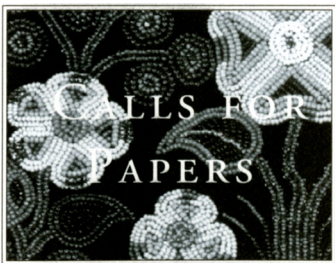
The Foundation is interested in projects that combine excellent scholarship and effective interpretation. Projects may be in arts or humanities, contemporary or historical, but all must have a public benefit. The Executive Director of The Coby Foundation is Ward L.E. Mintz. The Foundation accepts unsolicited proposals and inquiries should be directed to Mr. Mintz at the following address:  
The Coby Foundation, Ltd.  
511 Ave. of the Americas #387  
New York, NY 10011.

**Victoria Tapestry Workshop, subject of the Gloria F. Ross Center for Tapestry Studies Annual Lecture, held at the Museum of Fine Arts, Santa Fe, NM.**





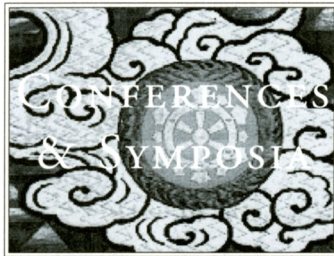
**Assistant/Associate Curator, Costume and Textiles, Los Angeles County Museum of Art.** Candidate must have specialization in East Asian, Central Asian, and/or South and Southeast Asian costume and textiles. Duties include overseeing permanent collection installations, organizing exhibitions, conducting research, and collection development. Requirements include MA in Art History, experience organizing large-scale loan exhibitions, knowledge of collection management procedures, experience in preparation of scholarly publications, and persuasive writing/interpersonal skills. For details see job listing on [www.lacma.org](http://www.lacma.org) or contact: Zebidah Kamau Human Resources LACMA, 5905 Wilshire Blvd. Los Angeles, CA 90036 [jobs@lacma.org](mailto:jobs@lacma.org)



**Nov. 1:** *Fashion Theory* (Berg Publishers) will publish a special issue on Eco-fashion, to be edited by Regina A. Root. All topics related to the subject of dress and the environment are invited; the issue will integrate both local and global perspectives. Topics might include the recycling of textiles or trash in dress; fashion that advocates social change (towards sustainable economies that are beneficial to the environment—from The Body Shop concept to Carlos Miele's creations incorporating the handi-

work of Brazilian women's cooperatives that establish living wages); eco-tourist style and adventure gear; cultural histories of "natural" looks, fabrics and designs; dress and ecological utopia. Please submit a two-page abstract, bibliography, and a curriculum vitae before November 1, 2006, to Dr. Regina A. Root Modern Languages and Literatures College of William and Mary P.O. Box 8795 Williamsburg, VA 23187-8795 or email your submission to [raroot@wm.edu](mailto:raroot@wm.edu)

**Sep. 1:** INTERNATIONAL CONFERENCE ON ORIENTAL CARPETS, April 19-22, 2007 in Istanbul. Papers, Panels, and Posters are sought. Presented papers will be published. To access the Call for Papers, please visit our website at [www.icoc-istanbul.org](http://www.icoc-istanbul.org).



**May 5-7:** TEXTILE TRADITIONS TODAY: THE RELEVANCE OF NATURAL FIBRE TECHNIQUES AND TRADITIONS IN THE MODERN WORLD, World Eco-Fiber and Textile Forum, Old Court House Complex, Kuching, Sarawak, Malaysia. [www.wefforum.org](http://www.wefforum.org)

**May 15-19:** CANADIAN ASSOCIATION FOR CONSERVATION OF CULTURAL PROPERTY 32nd Annual Conference and Workshop, St. Michael's College, Toronto, ON. [www.cac-acccr.ca](http://www.cac-acccr.ca)

**May 20-21:** WEAVING HISTORY CONFERENCE. The Handweaving Museum & Arts Center, Clayton, NY. Presentations, marketplace, pre-conference tour of Parks Canada Textile Conservation Lab. TEL 315/686-4123

**May 31-Jun. 4:** UNLOCKING THE TRUNK: COLLECTIONS, COLLECTORS, AND COLLECTING, 2006 CSA National Symposium, Hartford, CT. Includes pre-and post-symposium tours, behind-the-scenes visits to collections, and exhibitions. [www.costumesocietyamerica.com](http://www.costumesocietyamerica.com)

**Jun. 11-14:** WORKING TOGETHER: ACADEMIA, INDUSTRY, GOVERNMENT. AUTEX Conference, North Carolina State University, on new textile applications. <http://www.AUTEX2006.com>

**Jun.22-25:** TEXTILE ARTS SYMPOSIUM, Peabody Essex Museum. Lectures, study tours, special events. Keynote Speaker: Designer Sigrid Olsen. Information: [www.pem.org/textile](http://www.pem.org/textile)

**Jun. 25-Jul. 1:** CONVERGENCE 2006, Grand Rapids MI, international biennial fiber arts conference. Speakers, seminars, workshops, and exhibits, sponsored by Handweavers Guild of America. [www.weavespindye.org](http://www.weavespindye.org)

**July 11-13:** TEXTILES AND TEXT: RE-ESTABLISHING THE LINKS BETWEEN ARCHIVAL AND OBJECT-BASED RESEARCH.. 3rd Annual Conference of the Arts & Humanities Research Council, Winchester School of Art, University of Southampton, UK. Conference focuses on the interrelationship between archival and bibliographic research and the study of extant objects. [www.wsa.soton.ac.uk/](http://www.wsa.soton.ac.uk/)

**Aug. 13-14:** SELLING YARNS: AUSTRALIAN INDIGENOUS TEXTILES & GOOD BUSINESS IN THE 21ST CENTURY, Darwin, Australia. [nihca@anu.edu.au](mailto:nihca@anu.edu.au)

**Aug. 15:** TRADITIONS AND TRAJECTORIES: EDUCATION AND THE QUILT MAKER. International Quilt Study Center Symposium Mar. 1-3, 2007. Scholars and artists explore the contexts in which the quiltmaker's art is learned, studied, applied and handed on. Kathy Moore 2007 Symposium Coordinator

International Quilt Study Center University of Nebraska-Lincoln P.O. Box 830808 Lincoln, NE 68583-0838 TEL 402/472-7232 FAX 402/472-0640 [iqsc-symposium2@unl.edu](mailto:iqsc-symposium2@unl.edu)

**Oct. 6-8:** THE FIFTH BIENNIAL TEXTILE HISTORY FORUM at Winterthur Museum. DE. Includes juried papers, works in progress, behind-the-scenes tours, small group workshops, banquet, and auction of antique textiles and textile-related items. [www.textilehistoryforum.com](http://www.textilehistoryforum.com) or [www.thislehillweavers.com](http://www.thislehillweavers.com).

**Nov. 10-11:** DRESS AND THE DECORATIVE ARTS. The Huntington Library, San Marino, CA. Interdisciplinary conference sponsored by The Huntington and the Costume Society of America. Examines the aesthetic and technical interplay of dress and the decorative arts, focusing on shared styles, techniques, and materials. <http://www.huntington.org>

**Nov. 17-18:** RENAISSANCE HOME: ART AND LIFE IN THE ITALIAN HOUSE 1400-1600. Victoria and Albert Museum, London. Held in conjunction with the exhibition "At Home in Renaissance Italy," the conference marks the culmination of research on the Italian Renaissance domestic interior, its character, contents and the processes of everyday life, concentrating on the urban house as a key context for the development of art and culture. Themes include: Designing the Home: production and consumption; Domestic Practices: exploring the everyday; The Urban House in Context: the human and material environment. [www.vam.ac.uk/activ\\_events/courses/conferences/index.html](http://www.vam.ac.uk/activ_events/courses/conferences/index.html)

Conversations

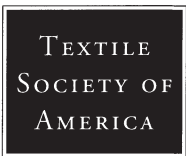


Don't miss the TSA Symposium 2006: Textile Narratives and Conversations, October 11-14, 2006, Toronto, Ontario Canada.

TSA Newsletter  
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