

Fall 2009

Textile Society of America Newsletter 21:3 — Fall 2009

Textile Society of America

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Newsletter

Conservation of Three Hawaiian Feather Cloaks

by Elizabeth Nunan and Aimée Ducey

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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.

SACRED GARMENTS ONCE worn by the male members of the Hawaiian *ali'i*, or chiefs, feather cloaks and capes serve today as iconic symbols of Hawaiian culture. During the summer of 2007 the Bishop Museum, Honolulu, HI, under the supervision of its conservator, Valerie Free, commenced a project to stabilize the cloaks so that they could be safely exhibited in the museum. This project was funded by a grant from the Institute of Museum and Library Services.

Over the course of the summer three of the twelve cloaks in the museum's collection were treated: the "Chapman" cloak, the "Joy" cloak, and the smaller "Joy" cape. The museum completed a conservation survey documenting the condition of the cloaks before treatment. Because exhibition requires frequent handling and manipulation of these large and fragile textiles, the main purpose of treatment was to stabilize the existing damages in the cloaks, primarily in the form of tears and loss of feathers. In addition to stabilizing preexisting damage, the museum designed a new mounting system

to fully support the cloaks and provide a culturally appropriate display. The museum plans to stabilize the entire collection in order to alternate the exhibition of the cloaks, therefore shortening the display period of any individual cloak.

The cloaks are made of netted *olona* cordage, a bast fiber shrub endemic to the Hawaiian Islands that forms a flexible support to which feather bundles are attached. The netting is often made of multiple sections stitched together to form the whole. The fragility of this netting

and the feathers determined the scope of the treatment.

The Chapman cloak is thought to be the oldest in the collection, dating to the mid-18th century, and it is also the most deteriorated. Believed to have been taken to Calcutta, India, in 1826, it was purchased for the Bishop Museum collection in 1937. The cape's voyages undoubtedly played a part in the poor condition of its feather surface, which is bare in places and very soiled. However the fiber netting, which is the most finely gauged of any of the cloaks at the museum, is in very good

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The Chapman cloak before conservation, courtesy of the Bishop Museum, Honolulu, HI.

Activities and Exhibitions

Textiles and Settlement: From Plains Space to Cyber Space!

TSA 12th Biennial Symposium—Lincoln, Nebraska

October 6-9, 2010

THE TSA SYMPOSIUM PLANNING Committee is hard at work organizing a variety of exhibitions, tours and workshops for TSA members to experience when they visit the Great Plains next October, one of the most beautiful times of the year. A very special opening reception will be held in the stunning new home for the International Quilt Study Center & Museum. The Center's new facility was designed by the internationally renowned Robert M. Stern Architects of New York. The 37,000 square foot building houses the world's largest public collection of more than 3,000 quilts dating from the early 1700s to the present from more than 24 countries. The Reception Hall, with its curtain wall of glass, will be the setting for the opening night reception.

The galleries will be open that evening exclusively for TSA members to explore. On view will be quilts from South Asia. "South Asian Seams: Quilts from India, Pakistan, and Bangladesh" curated by Patricia Stoddard, author of *Ralli Quilts: Traditional Textiles of Pakistan and India* (Schiller Publishing, 2003). The exhibition will consist of more than 30 examples of *ralli* and *kantha*. It will also feature a rich assortment of large-scale photographs depicting the lives of the women who make these quilts.

A long history of quilting exists in the Sindh region of southeastern Pakistan and across the border into northwestern India. Patchwork, embroidery, and appliqué all figure prominently in *ralli*—a traditional quilted textile of the region. The *ralli* are used for a variety of purposes, such as bedcoverings, temporary walls, prayer rugs, cushions, and storage bags. In the eastern Indian states of Bihar and West Bengal and across the border into Bangladesh, women create *kantha* and *sujuni* bed coverings using running stitches as the primary decorative elements. Serving as both quilting and embroidery, the stitches holding the layers together can be applied in simple geometric patterns or in complex figural designs depicting local stories or East Indian flora and fauna. Constructed from layers of old cotton *sari* and *dhoti* (women's and men's wrapped garments), *kantha* provide a way for women to give new life to old cloth.

TSA members will also be able to enjoy a variety of interactive digital experiences on Quilt Explorer in the Museum's Virtual Gallery that evening. Quilt

Explorer received the Bronze Award in the Online Presence category of the 2009 American Association of Museum MUSE Awards. Try it out in advance by visiting the IQSC website at <http://www.quiltstudy.org>.

The International Quilt Study Center & Museum is dedicated to collecting, preserving, studying, exhibiting, and promoting discovery of quilts and quilting traditions from many cultures, countries, and times. Its academic home is within the Department of Textiles, Clothing and Design at the University of Nebraska-Lincoln. The new facility for the International Quilt Study Center & Museum was funded entirely by private gifts, including a leadership gift from the Robert and Ardis James Foundation of Chappaqua, New York. The environmentally responsible building received Silver-level certification in the U. S. Green Building Council's Leadership in Energy and Environmental Design [LEED] program, the nation's benchmark for high performance green buildings.

— Patricia Cox Crews



The International Quilt Study Center & Museum at the University of Nebraska-Lincoln—the setting for the opening night reception for the 2010 Symposium.

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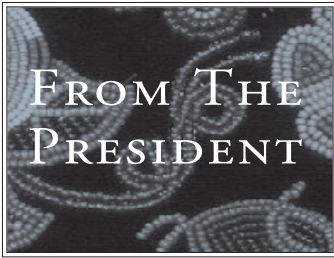
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Fall Board Meeting October 2009

AS I WRITE THIS LETTER IN JULY, I'm in close touch with the co-organizers of our next Symposium, **Diane Vigna** and **Wendy Weiss**, carefully planning the Fall TSA Board meeting in Lincoln, NE. At that time, Board members will stay in the hotel selected to host the 2010 Symposium. We will tour meeting rooms where events are being scheduled, visit museums and galleries in Omaha and Lincoln designated as venues for exhibitions during the time of our Biennial meeting, and view a private collection being considered as part of a pre- or post-Symposium tour. Board members will learn what these dedicated co-organizers and their committees have already put in place for a most exciting Symposium, Oct. 6-9, 2010. This Board meeting will provide the chance to refine the planning in anticipation of warmly welcoming you to Nebraska next fall.

Just prior to the October Board meeting, the Archive Committee, chaired by **Carol Bier**, will review the TSA Archives, which are housed at the Love Library on the

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your source for membership forms, study tour information, and the latest news.

University of Nebraska campus. Librarian Mary Ellen Ducey will generously assist us in organizing these materials, which document the history of TSA.

Symposium 2010

In addition to reading **Pat Crews's** article in this Newsletter about the welcoming reception and exhibition being planned at the International Quilt Study Center & Museum, check the TSA Website for all details regarding the Call for Papers, Symposium registration, hotel reservations, workshop opportunities, and much more which will be happening in Lincoln. Please plan on joining us there.

Study Tours

Since my last letter to the membership, I am delighted to report that the TSA-sponsored tour to Uzbekistan was fully enrolled and with a waiting list, two weeks after it was posted on the TSA website. Participants on the tour anticipate an extraordinary experience in Central Asia on the Silk Road while on this textile study tour, under the capable leadership of TSA Board member **Mary Anne Jordan**. The Board looks forward to a full post-tour report and evaluation at our October meeting.

Matilda McQuaid, Program Chair, and the Program Committee are working with Board member **Mary Masilamani**, who is planning the international study tour to Southern India in 2010. In addition, a domestic TSA-sponsored tour to learn about the history of the silk textile industry in Paterson, NJ, is in the planning stages for April, 2010. Please see the short article on page 4 about this day trip to New Jersey's Silk City. Details and exact dates for these tours, and for the TSA tour to Korea in Fall, 2011, led by Newsletter Editor **Karen Searle**, will be announced in the next newsletter and on the TSA website when registration opens.

Publications and Website

Since our March Board meeting, the Publications Committee under **Sumru Krody's** leadership has accomplished the following goals: We now have a members-only section of the website, a web-based *Newsletter*, a web-based *Membership Directory*, and a web-based *Bibliography*! Watch for an email with the access password. I am very grateful to **Susan Gunter**, **Karen Searle**, and **Dorry Clay** for their time and effort making this happen. In addition, I would like to welcome **Amy Scarborough**, appointed as a new Task Representative, who will serve in the capacity of Website Information Coordinator, assisting **Susan Gunter** as Website Coordinator. One of TSA's priorities is to further develop our website, increasing our organization's visibility and making it more public through a strong web presence. It's exciting to see this happening.

Listserv

Thank you to Task Representative **Laura Strand** for her commitment to TSA and her ongoing management of the TSA Listserv. The Listserv Coordinator Position remains open. Please see the Position listing in our Spring/Summer 2009 Newsletter and on the website. Letters of application and resumes should be sent to National Office Manager, Charlotte Cosby, tsa@textilesociety.org.

Finances

TSA is extremely fortunate to have our finances under the watchful eye of Treasurer **Mary Masilamani**. In spite of the financial upheavals of 2008, the Textile Society of America completed the year in good financial shape. Although our net assets did decrease from the beginning of the year to year's end for the first time since the beginning of 2002, the decrease was just below the standard acceptable

maximum of 20%, a respectable achievement, considering the 37% drop in the S&P 500 Index. According to the Maryland Association for Nonprofit Organizations (MANO), our cash reserves exceed their recommendations. Last year 80% of TSA's expenses were program-related and 20% were for management and related expenses. Our spending on programs exceeds MANO's recommended 75% level. TSA does not spend on fundraising activities. All of these figures are developed from our most recent IRS 990 filing for the 2008 fiscal year, which will soon be available online along with earlier TSA filings at <http://foundationcenter.org/> then select 990 finder.

TSA continues to work to decrease expenses without impacting the programs that members value. Many of you have received this newsletter electronically as part of our efforts to improve member services and reduce costs. Watch for more improvements in the future.

Proceedings

In July, TSA members received a CD-ROM copy of the published papers presented at the 11th Biennial 2008 Symposium, *Textiles as Cultural Expressions*. TSA extends a sincere thank-you to Task Representative **Ann Svenson Perlman** for generously giving her time as Designer and Senior Editor on this publication.

Awards and Funding

Vice President and Awards Committee Chair **Ruth Scheuing** has worked with her committee to further define and clarify all TSA awards to be presented at the 2010 Symposium. **Elena Phipps**, in charge of Funding and Development, continues to approach foundations for possible support of TSA awards, financial aid, publications, study tours, and workshops. To make good on TSA's

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and our commitment to offer scholarships for our programming, we rely on donations from foundations, corporations, and individuals who share our desire to advance the fields of textile studies and practice. I am very pleased to announce that the Reed Foundation has awarded TSA a grant in support of a special workshop and panel on color and dyes for the 2010 Symposium, to be organized by **Elena Phipps**.

Membership

Since the Board met in March in New York last Spring, TSA has successfully solicited your ideas through the membership survey, in which you articulated your goals and hopes, as well as suggestions for programs and the needs of our organization. I am grateful to the 300 members who participated in this survey, as it helps the TSA Board understand what you support and how we can advance the goals and plans of TSA. A summary of the results will be reported in the next Newsletter, after the Membership Committee, chaired by **Janice Lessman-Moss**, has carefully analyzed the responses we received.

Each TSA member is asked to bring in one new member this year. Board members are each asked to bring in five new members. We would like to expand our membership base, as we plan for the future of TSA.

Thank you to each member of this committed volunteer Board of colleagues who work so well together during and in between Board meetings. Together we look ahead with great excitement and anticipation to seeing you at Symposium 2010 in Lincoln, Nebraska.

– *Pat Hickman*
TSA President



2008 Shep Book Award Announced

English Embroideries Twixt Art and Nature 1500-1700 by Andrew Morrall and Melinda Watt has earned the R.L. Shep Book Award for the best ethnographic textile book of 2008. The book records and expands upon an exhibition of English domestic embroidered objects drawn from the Metropolitan Museum of Art's collection. The exhibition and the catalogue are a collaboration between the Museum and the Bard Graduate Center, for studies in the Decorative Arts, Design and Culture.

The book draws on the work of experts from a variety of disciplines whose contributions reveal the new concepts now being brought to the study of embroidery of this period. Embroidery has been seen as a tool of a patriarchal society to instill obedience and docility, and thus form a cornerstone of the ideal of femininity in the social matrix. Such concepts presented in the 1980s were subsequently expanded by scholars who proposed that women used embroidery to comment on public affairs. By manipulating themes and subjects, their embroidery commented on topical issues of the day. "Seventeenth century embroideries thus became a vehicle for sporadic self-expression in the long march toward female emancipation."

Contemporary macro imaging expands our knowledge of the fine details which inform a number of these works, both in techniques and materials.

While the book carries a time bracket, the concepts of

interpretation within the field of embroidery and art history exceed the temporal frame. The book will serve as a model and an intellectual resource for many years to come. It is a handsome presentation, both visually and intellectually.

–*Mattiebelle Gittinger*
Chair, 2008 Shep Book Award Committee

TSA Workshop: Trip to Paterson, New Jersey Spring, 2010

JUST A SHORT DRIVE FROM New York City, Paterson was once known as "Silk City" and was the leading producer of silk fabric in the US. Join TSA on a bus trip from Manhattan to visit the spectacular Great Falls of the Passaic River, the power source that made Paterson a leading east-coast industrial center shortly after the Revolutionary War.

During our visit we will also see examples of the narrow ribbons, broad yard goods and looms that made the city famous. The day will conclude with visits to two historic homes connected to the silk industry. Lambert Castle, home of wealthy silk manufacturer Catholina Lambert, perched on the crest of Garrett Mountain overlooking the city, tells the story of the luxurious life of the leading industrialists. In contrast, the modest Botto House shows the life of an immigrant Italian silk worker family who played an active role in the great Paterson Silk Strike of 1913, led by the Industrial Workers of the World at their height of membership.

In recognition of its pivotal role in the industrial history of the country, Paterson's historic area was recently designated a National Historic Park. Details of this April trip will be available in the next issue of this newsletter and online at:

<http://www.textilesociety.org>

Textiles and Settlement: From Plains Space to Cyber Space!

12th TSA Biennial Symposium 2010

October 6–9, Lincoln, NE

http://www.textilesociety.org/symposia_about.htm

Awards, Scholarships and Financial Aid

Financial support is available for the TSA 2010 Symposium through Awards, Scholarships and Financial Aid. Details will be available and updated on the website shortly. Some Financial Aid is available to presenters by application and covers Symposium registration. Submit a letter, together with abstract by October 1, 2009.

Five Student/New Professional Scholarships are available to all students and new professionals in textiles to attend the TSA 2010 Symposium; application form available online, deadline March 30, 2010.

Five presentations will be nominated for the **TSA Founding Presidents Award**; one person will receive the Award in 2010. There is no application process and selections are made from all submitted abstracts.

CALL FOR PAPERS DEADLINE: OCTOBER 1

Click the following link for all details:

http://www.textilesociety.org/symposia_2010.htm#callforpapers2010sym.

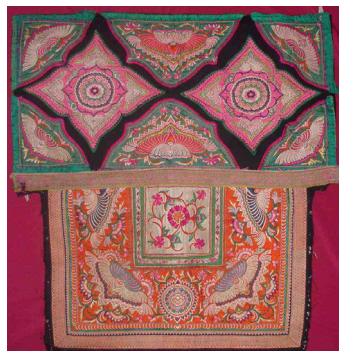


News and Announcements

Karen Augusta is a textile expert and costume appraiser for the PBS series *Antiques Roadshow*. She reports that the first Augusta Auction Company sale was held in Sturbridge, MA, Sept. 10. Many of the objects on sale came from museums, including the Montclair Art Museum (NJ), Boston's Museum of Fine Arts (MA) and Colonial Williamsburg (VA) as well as objects from the Brooklyn Museum's former Costume Collection—now at the Metropolitan Museum of Art (NY). On Nov. 3-4, Augusta Auction Company's fall fashion, textile and historic costume auction will be held at St. Paul's Auditorium in Manhattan. Proceeds from these sales will help provide financial support earmarked for the preservation and maintenance of the museums' permanent collections.

<http://www.augusta-auction.com>

Mark Clayton announces: An extensive collection of vintage embroidered Chinese baby carriers is available for study and display, at no cost, to interested students and professionals. Primarily from the mid-20th century, these utilitarian and highly decorative textiles were hand-embroidered by the girls and women of the minority cultures of Southern China (e.g. Miao/Hmong, Dong), in a tradition that is rapidly disappearing. The collection is organized and housed in Long Beach, CA, in a facility that is also a workspace. m.clayton@worldnet.att.net
<http://www.miaobaby carriers.com>



Embroidered baby carrier from Mark Clayton's collection of Chinese Hill Tribe textiles.

Julie Holyoke writes: On May 17, 2009, the statue of Our Lady of the Shrine of the Rose was carried in procession through the streets of Santa Margherita Ligure, dressed in new vestments designed and woven by the **Lisio Foundation** in Florence, Italy. The garments of both Virgin and Child were made of figured white silk velvet with uncut filé gold pile used to create a meandering rose pattern. The Virgin's mantle was woven in blue silk weft-faced satin and the two motifs brocaded with three different gold spoline: a scattering of rosebuds across the ground were woven in lamella and filé gold, and bordered by a meander of roses and leaves brocaded with lamella, filé and frisé gold yarns.

<http://www.fondazioneLisio.org>

Members Honored

Mattiebelle Gittinger, esteemed researcher and scholar in the field of Southeast Asian textiles, has been chosen as the 2009 recipient of The Textile Museum's George Hewitt Myers Award, one of the highest accolades in the field of textile arts. The Myers Award, named for The Textile Museum's founder and given by the Museum's Board of Trustees, recognizes an individual's lifetime achievements and exceptional contributions to the field. Previous recipients include scholar Jon Thompson (2008); collector and philanthropist Lloyd Cotsen (2007); the late Josephine Powell, an ethnographer and photographer (2006);

and textile designer and collector Jack Lenor Larsen (2005). Gittinger will be presented with the Myers Award in Oct. 2009.

"Mattiebelle Gittinger is a world-renowned expert on Southeast Asian textiles," said **Bruce P. Baganz**, president of The Textile Museum's Board of Trustees. "The Textile Museum has been enriched by Ms. Gittinger's scholarship, exhibitions and curatorial guidance for over 30 years. She has built the Museum's collection of Southeast Asian material into one of the finest holdings in the world. Her publications and other scholarly contributions will have a lasting impact on the study and understanding of Southeast Asian textile traditions."

<http://www.textilemuseum.org>

Sumru Belger Krody has been promoted to Curator, Eastern Hemisphere Collections at The Textile Museum, Washington, DC. Krody will continue to head the department and to

pursue curatorial work, including researching and cataloguing the Museum's collection of Islamic and Late Antique textiles, developing exhibitions, producing scholarly materials, and interpreting the Museum's collection through educational programs and chairing the Museum's staff Research, Publication, Library and Education task force.

Krody began her 15-year career at the TM as Curatorial Assistant, Eastern Hemisphere Collections, and has served as department head since 2001. Her previous exhibitions include "Flowers of Silk & Gold: Four Centuries of Ottoman Embroidery" (2004-5); "Floral Perspectives in Carpet Design" (2006); "Harpies, Mermaids and Tulips: Embroidery of the Greek Islands and Epirus Region" (2006); and "Ahead of His Time: The Collecting Vision of George Hewitt Myers" (2007-8). "Flowers of Silk & Gold" and "Harpies, Mermaids and Tulips" were both accompanied by fully illustrated

TSA Listserv Coordinator Wanted

TSA IS SEEKING A LISTSERV Coordinator to set up and maintain the TSA email listserv using a majordomo program and to work closely with the TSA Board on issues of list accessibility, degree of moderation, and initiatives to improve effectiveness.

The email Listserv is one of the TSA member services which is also open to non-TSA members (free of charge). The intention is to provide an easy venue for ongoing conversation among the members of TSA. The list is a place to engage in conversation about research areas and to share information about particular textiles, techniques, people, and regions throughout the world. It is a place to announce publications and exhibitions and to share research in progress.

Institutional support for information technology is crucial for carrying out the tasks. The Listserv Coordinator is a voluntary, non-voting Task Representative position on the TSA Board, appointed by the President for a two-year term. The term expires with that of the President. S/he may be reappointed by the succeeding President. The Listserv Coordinator is also a member of the Publications Committee of the TSA Board.

Please send a letter of application and resumé to:

Charlotte Cosby
Textile Society of America
P.O. Box 193
Middletown, DE 19709
tsa@textilesociety.org

catalogues resulting from Krody's field research in Turkey, Greece and England. Krody has also curated or coordinated numerous other shows. Most recently she adapted the TM exhibition "Timbuktu to Tibet: Rugs and Textiles of the Hajji Babas" (Oct. 18, 2008-Mar. 8, 2009), from the exhibition "Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collectors," shown at the New York Historical Society.

Beyond her exhibition experience, Krody has served as managing editor of *The Textile Museum Journal* since 1997 and contributed scholarly articles to *Hali*, *Piecework*, *Shuttle, Spindle & Dyepot*, and other publications. She has given many presentations at The Textile Museum and at symposia and conferences across the US and in Europe. Her professional affiliations include the TSA Board and the council of the Association of Art Museum Curators. Krody's BA is from Istanbul University; she received her MA from the University of Pennsylvania.

<http://www.textilemuseum.org>

Contemporary Quilt Art: An Introduction and Guide, written by **Kate Lenkowsky** and published by Indiana University Press, has won the Gold Award in the Art category of *ForeWord Magazine's* 2008 Book of the Year Awards. The award was established "to increase attention to the outstanding literary achievements of independent publishers and their authors." Lenkowsky's book was selected for this top award in art from among finalists from the Metropolitan Museum of Art, the Museum of Modern Art and Rizzoli, NY.

<http://www.forewordmagazine.net/botya/search2k8.aspx?srctype=category&srchval=4>

Mary Littrell, Department Chair of Design and Merchandising at Colorado State University, received the 2009 Malone Award for International Leader-

ship from the Association of State and Land-Grant Institutions. The Malone Award provides national recognition for a career of outstanding contributions that furthers international education of state and land-grant institutions. Her colleague, Eulanda Sanders, Associate Professor in Design and Merchandising at Colorado State University, received the second place award in the Queen Sirikit Institute of Sericulture Peacock Standard of Thai Silk Competition for her design "Square Root." Eulanda received the award from Her Royal Highness, the Princess of Thailand at the ASEAN Collaboration on Sericulture Research and Development Conference in Bangkok in August.

News from the Met: **Melinda Watt** is now Associate Curator in the department of European Sculpture and Decorative Arts, and Supervising Curator of the Antonio Ratti Textile Center at The Metropolitan Museum of Art. Elizabeth Cleland has joined the European Sculpture and Decorative Arts department as an Assistant Curator, specializing in tapestry.

melinda.watt@metmuseum.org

Member Research and Travel

Marsha Heiman writes about her work at Museo Textil de Oaxaca: "After spending a wonderful month in Oaxaca, Mexico, at the textile museum there, I heartily recommend that TSA members make a visit. One and a half years old, and the first museum in textile-rich Mexico devoted to textiles, the museo is beautifully ensconced in a restored 18th-century townhouse. Its exhibit, storage, and education spaces as well as its library are modern and staffed

Jacquard-woven work from the series of woven portraits, "Love One Another," by Louise Lemieux Bérubé on exhibit this fall at the Montreal Centre for Contemporary Textiles.

by highly-trained and generous professionals. The current exhibit focuses on natural dyes and naturally-dyed textiles from around the world. An exhibit of Guatemalan textiles will open toward the end of October, a great time to visit the area and explore customs surrounding the Day of the Dead."

<http://museotextildeoaxaca.org.mx>

Terry McClain is in Guatemala during late September and early October gathering information about the *campeche* (logwood) tree and interviewing ACOFOP, the Asociación de Comunidades Forestales de Petén, which represents 23 grassroots organizations that together manage about 500,000 hectares in the Maya Biosphere Reservation (MBR) of Guatemala.

Member Exhibitions, Lectures, and Workshops

"On the Curve," an exhibition of work by **Regina Benson** was held at Byron C. Cohen Gallery of Contemporary Art, Kansas City, MO, May 1- Jul. 11. Benson also exhibited with Jill Powers in "Material Difference" at Arkansas Valley Art Center, Aug. 15-Sept. 21.

<http://www.byroncohengallery.com>
<http://www.reginabenson.com>

Louise Lemieux Bérubé is exhibiting her jacquard-woven portrait series, "Love One Another" at the Montreal Centre for Contemporary Textiles through Oct. 23. Based on her photographs, she composes

groupings of people who appear to have nothing in common, thus reflecting on human relationships. <http://www.lemieux-berube.com>

Rebeca Cross is an Artist in Residence this fall (Sept-Oct) in Budapest, Hungary, sponsored by the Hungarian Multicultural Center. Her recent exhibitions include: "Heavenly Day," a group exhibition curated by Marcella Hackbardt, at Nazarene University, Mt. Vernon, OH, during August; and "Transformations," a solo exhibition at Malone University, Canton, OH, Aug-Oct. Her work, "Echoes," was shown in "Quilt National '09," Athens, OH, May-Sept.

Last spring Cross was co-Curator with Jean Druessedow of "Inspired by Japan: Resist Dye Techniques Traditional and Modern," a student exhibit at Kent State University held in conjunction with the retrospective of Japanese National Treasure, Itchiku Kubota, "Kimono: The 20th Century Masterworks of Itchiku Kubota," at Canton (OH) Museum of Art. In fall, 2008 Cross participated in "Design Shibori," at the International Shibori Symposium, Paris, France; The Knitting & Stitching Show, Harrogate, UK; and the 400th Anniversary of Arimatsu village, Nagoya, Japan. Her recent collaborations include: "XpanD," a multimedia performance by Double-Edge Dance, Cleveland (OH) Public Theater, May, 2009.

Daryl Hafter participated in the joint Business History-European Business History Association Conference that took place in Milan June 11-13. She writes: "The Conference was entitled "Fashions: Business Practices in Historical Perspective," and the papers were quite wide-ranging. In my talk, "Silk and Sales: Philippe de Lasalle in the French 18th century Silk Industry," I demonstrated the many uses of sample books in that period. They were used primarily to show clients various fabrics, and





"Echoes," 2009 by Rebecca Cross, featured in Quilt National 09.

to show merchant go-betweens the many possibilities their customers could request. But sample books also had sketches of motifs to aid the weavers in Lyon; they had indications of what color the fabric should be; and they even indicated whether the fabric had already been woven, or whether the "semple" (the patterning device) for the particular design was already created. They also gave hints about how the weavers should go about their work. I believe little research has been done on sample books in the hand-weaving era, and the subject merits further study. Any suggestions about bibliography would be gratefully accepted." dhafter@umich.edu

Pat Hickman is exhibiting art work in "Designing Women" at the Ann Street Gallery, Newburgh, NY, Sept. 12-Oct. 24. She is part of an invitational exhibition, "Knitted, Knotted, Netted" at the Hunterdon Art Museum, Clinton, NJ, Oct. 11, 2009-Jan. 24, 2010. Artists in that group exhibition, funded by the Coby Foundation, Ltd., include Karen Ciamella, Abigail Doan, Kazue Honma, Ed Bing Lee, Norma Minkowitz, Ruth Marshall, Leslie Pontz, Ann Coddington Rast, Hisako Sekijima, Noriko Takamiya, and **Carol Westfall**. Hickman will teach a workshop, "Openings: Knotted and Knotless Netting" at the Hunterdon on Nov. 15. She is participating in "Garnerworld", Oct. 16-Nov. 15, an exhibition celebrating the history of the Garnerville Arts and Industrial Center, a former calico

factory built in 1838, where her studio is located. "Through the Eyes," Hickman's solo exhibition, will be at Phoenix Gallery, NY, Nov. 4-28.

Bina Rao, textile designer and scholar, presented lectures and trunk shows in Los Angeles and San Francisco in June. She lectured on endangered tribal textiles at Textile Museum Associates of Southern California and the Folk Art Gallery, San Rafael, June 3, 13 and 20. She discussed "Creating an Ethnic Statement" at Palo Alto Art Center, June 21. In her textile designs, Rao merges contemporary trends with traditional weaving and printing techniques. She is an advisor to India's Ministry of Textiles and the World Craft Council. She trains rural weavers for the Hyderabad design studio, Creative Bee, which she founded with her husband, artist and master dyer, Kesav Rao.

<http://creativebee.in>

Barbara Shapiro spoke on her work to the Contemporary Quilt Art Group of Seattle on Jun. 13. <http://www.contemporaryquiltart.com>

She lectured to the Utah Surface Design Group in Salt Lake City and taught a dye workshop in July. She will lecture on Nov. 21 after her Nov. 14 workshop on "A Greener Indigo" for the Textile Arts Council, De Young Museum, San Francisco. She will present this workshop at the Conference of Northern California Handweavers in Santa Clara, CA, Apr. 8-11, 2010, sharing the results of her experiments with a non thi-ox formula for indigo dyeing that does not give off fumes and is suitable for studio use. <http://www.famsf.org/deyoung> <http://www.cnch.org>

Adrienne Sloane will teach at the ATASDA and Geelong Forums in Australia in September and at the Aotearoa Creative Textile Forum in Wellington, NZ in October. She received First

Prize for a body of work in "Fiber Directions 2009," last spring at Wichita Center for the Arts.

Sloane and **Karen Searle** are jurors for "Metaphoric Fibers, Untamed Knit & Crochet," to be held at the Textile Center of MN in Spring, 2010. Both artists are also participating in "Loose Ends: Contemporary Fiber Arts" at The Fort Collins (CO) Lincoln Center Galleries, Sept. 12-Oct. 23.

Heather Allen Swarttouw will have a solo exhibition at Blue Spiral 1 Gallery, Asheville, NC. Oct. 1-Dec. 27. The work will include textiles and mixed media. <http://www.bluespiral1.com>

Member Publications

Françoise Cousin reports the following new publications: "Du tissu au corps : formes et décors des vêtements drapés," in *Pleats and Folds, Multiple meanings*. Conference Proceedings, Athens, Jun. 2004, Peloponnesian Folklore Foundation, Nafplion, 2009. "Imprimer sur papier, imprimer sur tissu. Un même terme pour deux processus différents," in Odile Blanc ed., *Textes et Textiles du Moyen-Age à nos jours*, ENS Editions-Institut Français du Livre, 2008; Françoise Cousin et Nicole Pellegrin eds., "Tabliers au masculin, tabliers au féminin" in *Journées d'études de l'AFET* (Association Française pour l'Etude du Textile), Niort (Deux-Sèvres, F) Nov. 2007, Musées de Chauvigny, 2009.

Rebecca Cross announces her forthcoming publication in *1000 Artisan Textiles* (2010: Rockport Publishers/Quarry Books, Beverly, MA.)

Kyra Hicks announces her new book, *This I Accomplish: Harriet Powers' Bible Quilt and Other Pieces*, ISBN 9780982479650. The book uncovers several new insights into Mrs. Powers and her quilts—including a copy of an 1896 letter from Harriet Powers writing about her quilting. There is also evidence of at

least five quilts stitched by Mrs. Powers.

<http://www.BlackThreads.blogspot.com>

Select Kyra's African American History blog

<http://www.amazon.com/This-Accomplish-Harriet-Powers-Pieces/dp/0982479654>

Nancy Arthur Hoskins' review of *Clothing Culture: Dress in Egypt in the First Millennium AD.: Clothing from Egypt in the Collection of the Whitworth Art Gallery*, *The University of Manchester* by Frances Pritchard was published in *Hali* Issue 159, p. 131. The catalog was written by the curator Pritchard to accompany an exhibit of the collection featuring garments and fragments found in Roman, Byzantine, and Islamic Egyptian burials. Hoskins had the opportunity to examine many of these textiles in the archives at the Whitworth Art Gallery in 2006.

The Flax and Linen Industry of Oregon by Nancy Arthur Hoskins is published online in the *Oregon Encyclopedia*. From pioneer days until the 1950s, fields of blue-flowering flax flourished in Oregon's fertile Willamette Valley to support the only US flax industry. Since the 1960s Hoskins has been gathering information, linen yarns, and fabrics to document the history of Oregon flax. In October Hoskins will be the invited guest textile host on "The Textiles of Egypt Tour" (see Calendar).

<http://www.oregonencyclopedia.org> <http://www.activetravel.com.au>

Karen Searle is author of the cover article, "To Knit-to Sculpt," on contemporary art knitting in the Summer, 2009 issue of *Surface Design Journal*. **Adrienne Sloane's** article on political knitting appears in the same issue. Sloane is also a featured artist in that issue.

<http://www surfacedesign.org/publications.asp> <http://karensearle.com> <http://adriennesloane.com>



The Henry Art Gallery at the University of Washington welcomes TSA members to explore the Henry's costume and textile collection via the new Collections Search feature.

<http://www.henryart.org>

Researchers and the general public currently have online access to catalogue entries for 18,000 objects in the costume and textile collection; users may view over 9,000 images from the collection database.

The Henry's innovative Digital Interactive Galleries (DIG) feature focusing on costume and textiles; "Exploring Costumes and Textiles at the Henry Art Gallery," is also available.

<http://dig.henryart.org/textiles/textiles/>

The Gallery employs Google Earth technology, allowing the user to locate an object's place of origin on a map, and to explore how climate, urbanization, and terrain shape costume and textile traditions.

collections@henryart.org

The Museum of Fine Arts, Boston has recently acquired two major collections of 20th century fashion: 100 fashions and the complete archives of legendary American fashion designer Arnold Scaasi; and the complete archive of original drawings by one of the most influential fashion illustrators of the 20th century, Kenneth Paul Block. These acquisitions elevate the Museum's 20th-century textile and fashion holdings, making the MFA a major resource for the study of modern fashion and the American fashion industry.

<http://www.mfa.org>

The American Textile History Museum announced its new affiliation with the Smithsonian during the Museum's grand reopening celebration in June. Established in 1996, the Smithsonian Affiliations Program has built partnerships with more than 160 museums, educational and cultural organizations in 41 states, the District of Columbia, Panama and Puerto Rico. The program allows Affiliates to obtain long-term loans from the Smithsonian's collections, and fosters resource sharing, educational initiatives, scholarly exchange, and research efforts.

<http://www.athm.org>

Pacific Northwest College of Art and the Museum of Contemporary Craft, Portland, OR, announce a formal integration agreement. The new relationship honors both the interest of the Museum to align its future with another educational/cultural organization, and PNCA's desire to deepen and broaden its course offerings. The Museum's focus on craft will be maintained and expanded to include a greater focus on design. Educational offerings will be developed according to joint best practices.

<http://www.pnca.edu>

<http://www.MuseumofContemporaryCraft.org>

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ETN Conference July 21-24 Mühl, Austria

TEXTILE ARTISTS AND EDUCATORS met in the small village of Haslach an der Mühl, Austria for the 15th conference of the European Textile Network. A rich program of events and workshops surrounded the event, "Cultural Revival of Old Textile Centres-New Educational Challenges," organized in collaboration with the Association Textil Kultur Haslach and the Department of Textile Art & Design of the Linz Art University.

<http://www.etn-net.org>

<http://www.ufg.ac.at>

<http://www.textile.kultur.haslach.at>

The conference both celebrated and was hosted by the Textile Centre in Haslach, which occupies a mill site that until recently employed 2,000 workers. The new Centre will house: Textil Kultur Haslach, an association that organizes annual textile gatherings with courses, exhibitions, symposia and a weavers' market; a textile museum; and a wool processing facility. Educational programs will offer training on modern Jacquard and dobby looms.

For the occasion, Vibeke Vestby, a pioneer in the creation of handlooms for figured weaving, organized the first major exhibition of Jacquard textile art held in Europe, "Thinking different: thinking JacquArt." Forty-eight artists and institutions participated. Twenty-one works were selected by a jury composed of Beatrijs Sterk, ETN; and Christina Leitner, Textil Kultur

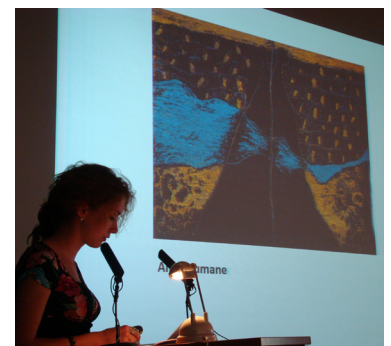
Jekaterina Alksne, Latvia, speaking on her Jacquard-woven work at the ETN conference in Austria.

Department at the University of Linz. Invited artists included Lia Cook, Wen-Ying Huang, Pauline Verbeek-Cowart, Carol Westfall, and Austrian textile artist Susanne Heindl.

European textile art is well rooted in the Jacquard medium, as demonstrated by the range and quality of the works presented. Grete Sørensen's submission (Denmark) integrates the knowledge of both computer manipulated imagery and textile techniques, while works produced by young artists were based on weaving digital photographic imagery in shaded damask. Works by Dutch artists Alexandra Graca and Marian De Graaf combined weaves and contrasting materials to produce three-dimensional surfaces, while Philippa Brock (UK) investigated the quality of materials. Petter Hellsing (Sweden) combined embroidery, *objects trouvées* and Jacquard weaving in one of the few three-dimensional works on exhibition. An illustrated catalogue accompanied the exhibit.

<http://www.textile-kultur-haslach.at>

A recurrent conference theme was textile education. Bethanne Knudsen and Louise Lemieux-Bérubé spoke respectively of the Jacquard Center and Oriole Mill in North Carolina and the Centre for Contemporary Textiles in Montreal. European didactics are more process- and material-based than their North American counterparts, while incorporating innovative materials and technologies, as confirmed by the presentation of the Lisio Foundation's (Florence, Italy) figured textile programs. West



Dean College, UK, is also moving towards digital technologies.

July 24 was dedicated to presentations of Jacquard works by artists from a range of backgrounds: Lia Cook, US; Ismini Samanidou, Greece-UK; Joe Lewis, Canada; Kathy Schicker, UK; Wen-Ying Huang, Taiwan; and Jekaterina Alksne, Latvia. Ms. Huang's presentation on Jacquard fabrics in Taiwanese public art was of particular interest: over the years she has seen an increase in public commissions for Jacquard-woven art. Other conference participants confirmed the widening interest in the capacity of figuring looms to generate works with pictorial qualities and the single repeat associated with more traditional mediums.

Ibola Hegyi (Hungary) and Nora Chalmet (Belgium) presented tapestry artists from their respective countries. Assadour Markarov introduced the programs of the National Academy of Art, Sofia, Bulgaria, an institution that has developed interesting collaborative programs between industry and universities in Europe and the US. Marina Blumin, Senior Researcher at the State Hermitage Museum in St. Petersburg, spoke of various textile collections and initiatives in Russia.

A pre-conference event, "Twist-Profile and Perspectives in European Textile Studies," was held on July 20 at the Textile Department of Linz University, and included contributions by Lia Cook, California College of the Arts, and Christine Keller, Otago Polytechnic School of Art.

Many of the presentations highlighted the multidisciplinary nature of textile art programs that encourage students to integrate fiber with other mediums. Technical proficiency and craftsmanship are less emphasized in arts education today, so those seeking to deepen their knowledge of materials and process must often look beyond their

university's programs to programs such as that offered by the Lisio Foundation.

During the days following the Conference, participants visited cultural heritage sites in Austria and the Czech Republic, including the Dyeing Museum in Gutau and the famous Haslach's Weavers Market, which attracts 10,000 visitors every year.

Between July 27-31, thirteen workshops were held, including a colloquium with Lia Cook discussing the work of the participating artists/designers. Vibeke Vestby led a course on the use of Adobe Photoshop for Jacquard design and weaving on the TC-1 loom, while Eva Basile taught Jacquard techniques and structures based on methods implemented at the Lisio Foundation. A workshop by English artist/designer Ann Richards featured "Textiles that Shape Themselves," and methods for the creation of three-dimensional effects.

— *Eva Basile*, Lisio Foundation

Keeping It Simple- CNCH Retreat

April 24-27 Sonoma, CA

WHEN THE SPRING Conference of Northern California Handweavers (CNCH 2009) had finished, my head was buzzing from three days spent in an intensive basketry class with Nancy Moore Bess. Unlike a mega-conference complete with fashion show, market, keynote speakers etc, this alternate-year retreat was ideal, given the quieter economy and mood that prevails. It was a very good "retreat conference" with straightforward emphasis on excellent-quality workshops. The only additional event was an elegant reception serving champagne and hors d'oeuvres and featuring a wine-bottle-bag silent auction. Nancy Moore Bess's class was superb, and as always, I learned a lot and enjoyed precious time spent

with this extraordinary woman. An evening walk-through to view all the classes indicated that other instructors who came from around the country were equally informative and generous. The whole event was smoothly run, as near perfect as a long weekend in the wine country can be.

CNCH 2010 in Santa Clara next April will be a much bigger event, complete with all the bells and whistles: competitions and galleries, fashion shows and vendors (who we really need to support.) I look forward to being a teacher there and participating in all aspects, and yet there certainly is something to be said for the simple gathering of like-minded people in a lovely setting such as Sonoma—good wine, good food and good fiber vibes.

—*Barbara Shapiro*

Weaving History Conference

May 9-10, 2009

THE 15TH ANNUAL WEAVING History Conference convened at the Clayton Opera House in the village of Clayton, NY on the St. Lawrence River in the Thousand Islands. Clayton is the home of the Thousand Islands Arts Center and the archival repository of the Handweaving Museum. Originally held to study early American handweaving manuscripts, the conference theme has broadened over the years to include other historical American weaving topics as well as a few non-American topics.

Studying and interpreting early manuscripts were Gay McGeary (Carlisle, PA) and Marjie Thompson (Cumberland, ME). Ms. McGeary, president of the American Coverlet Society, worked with 16- and 18-shaft patterns from three different manuscripts to show how different drafting systems led to increasingly intricate 19th-century coverlet patterns. She focused

on the manuscript and work of Abraham Oberholtzer (PA, 1800s), discovered in the liquidation of an Ohio estate. She presented a picture of a weaver's life in the early 1800s.

Rebeca Arkenberg (Stratford, CT) spoke in 2008 on Silas Burton (CT, 1750-1827), and the early years of his weaving business. This year she focused on the War of 1812 and the impact of blockades on US ports and on Burton's business. The shortage of yarns and fabrics caused him to expand his teaching of weaving so that his neighbors could meet the local textile needs.

Virginia Gunn (Akron, OH), historian and interior design instructor, spoke of the Colonial revival in home decor, 1893-1943. She showed how books and periodicals (among them *House Beautiful* and *Harper's Bazaar*) promoted the use of coverlets and quilts in home decor and the spinning wheel as a decorative icon. Coverlet collecting also began during this era, and soon the craze for coverlets led to power-loom copies, and even by-the-yard coverlet production.

Bonnie Klatt (East Aurora, NY) spoke on Anna Nett Shook and the Roycroft Rag Rug Weavers, a group inspired by the Arts and Crafts Movement. She explained how Shook's principles were also those of this movement, which was actually a philosophy of life—valuing simplicity and truthfulness, countering the dehumanizing effects of the Industrial Revolution, supporting women's suffrage, and developing women's economic independence. Shook was a store owner, a teacher, a loom and fabric designer, and author of books and a column in *Modern Priscilla* magazine.

Pat Hiltz (Marshall, WI) introduced a 1913 ribbon weaver's manuscript from Coventry, UK. It outlines the history of ribbon weaving in Coventry and presents technical data, pricing structures, and competing

foreign ribbon-weaving cities, as well as serving as a sample book. She added information on ribbon designs and textures, threading drafts and weave structures—even types of yarns used, among them a wood-pulp yarn, or early rayon. She also outlined the three-year training program followed by apprentice ribbon weavers in order to enter this very specialized trade.

Suzanne Hokanson (East Greenbush, NY) based her lecture on her Master's Degree research on the Bauhaus. She had visited Weimar, Dessau, and the Bauhaus archives in Berlin. She invented a fictional Bauhaus student, Anna Werke, who studied with the school's famous instructors and shared her impressions of the workshop experiences.

In the early 1940s the Searle Grain Company of Manitoba, Canada was noted for its efforts to augment its workers' family incomes by teaching their wives to weave products to sell. Mary Underwood (Ann Arbor, MI) presented research unearthed at Western Development Museum, Saskatoon, and traced the beginnings of this project to Oscar Beriau of Quebec and his success with cottage-industry weaving there. Nils LeClerc won a contest for small loom design and provided looms for the project—the loom still known to weavers today as the “Dorothy” was named for a Saskatoon weaver.

Rya rugs and their place in art school weaving curricula as well as in weaving exhibitions was the focus of a lecture by **Nell Znamierowski** (New York, NY). Rya rugs are seldom made today in the US, but their popularity in the 1950s and later was largely due to Scandinavian design influence in US home

fashion. Rya rug designs echoed Abstract Expressionism, the prevailing art movement of the 50s, and appealed to students of contemporary art.

Richard Jeryan (Dearborn, MI) told of his involvement in restoring a Jacquard handloom at the Henry Ford/Greenfield Museum that had been idle for over 30 years. He traveled to Britain to learn how to clean, restore, and conserve this loom. He outlined the history of the Jacquard loom from its invention in France to its arrival in the US, and described the previous operations of the Ford Museum loom. The next step will be to cut new Jacquard cards following a design and to set up the loom to weave. The co-author of this research study is Tim Brewer.

Two presenters spoke on Asian textile topics based on their fieldwork. Margot Miller (Rockport, ON) discussed Hill Tribe textiles from Tibet, Nepal, Thailand, Laos, and Burma. She compared images from the 1970s with those from her 2007 return trip, and traced design influences from the immigrant hill tribes to the host villages, and from the villages to the tribes. Sandra Swarbrick (Camano Island, WA) discussed her India textile tour, which focused on visiting artisan cooperatives and weaving centers. She showed many examples of contemporary design working well using traditional techniques.

In addition to the presentations, there were pre-conference workshops and a social event, during which two recently-deceased founding members, Alice Griswold and Gene Valk, were remembered. Each woman made a unique contribution to historic and contemporary weaving.

– *Nell Znamierowski*



Inlaid patchwork in Europe from 1500 to the present/ Tuchintarsien in Europa von 1500 bis heute

Neuland-Kitzerow, Dagmar Salwa Joram and Erika Karasek
Berlin: Museum Europeischer Kulturen, Staatliche Museen zu Berlin, 2009

BASED ON AN EXHIBITION AT the Museum Europeischer Kulturen, Staatliche Museen zu Berlin with subsequent installations scheduled in 2009 and 2010 in the Oesterreichisches Museum für Volkskunde, Vienna, the Muzeum Narodowe Wroclaw, and the Leeds Museums and Art Galleries, the text discusses 70 items which portray a world of patchwork (often called cloth mosaic) very different than that found in American quilts. The patchwork in the volume comes from a dozen countries, with the largest numbers coming from Germany (29) and Great Britain (13).

European inlaid patchwork utilizes prefabricated parts as is also done in wood or stone inlay work. This allows for finely detailed work, often using 4-5000 pieces. Using felted woolen cloth eliminates the problem of fraying of the cloth while constructing the sections. The huge number of pieces allows elaborate pictorial representation rather than the geometric designs found in American quilts. Therefore, few of the works in the exhibition are coverlets; most are hangings used for a variety of purposes. Themes of the pictures include (1) Biblical scenes and stories often used to make Lenten altar hangings; (2) historical views of notable events

in Europe, particularly treaties and defining activities in politics; (3) “mosaics” formed from the epaulettes of military regiments, highlighting their colors and identification numbers; (4) stage or theatre life; (5) life and customs, particularly portraying military life; and (6) coats of arms. The military content of many of the works derives from the fact that military tailors during times of peace in Europe often turned their attention to making inlay patchwork, either on commission or to keep themselves occupied. Given this derivation from military tailors, it is hardly surprising that the works derive from using old military uniforms or wool remnants from the stitching of military attire. Many works also found use in the military. Patchwork with religious portrayal, for instance, was used to help form field chapels for troops on campaigns. The mosaics formed from epaulettes were used by military recruiters to point out the fame or distinction of a particular branch of the military. For those unable to see the exhibition, this volume will introduce them to a fascinating component of world patchwork technique.

– *Donald Clay Johnson*

Forties Fashion: From Siren Suits to the New Look

Jonathan Walford
London: Thames and Hudson, 2008

JONATHAN WALFORD'S RECENT publication on 1940s fashion offers a comprehensive look at the changes in fashion from the outbreak of war in 1939 to the debut of Christian Dior's “New Look” in 1947. Walford uses a cross-cultural framework to discuss the changes in silhouette from California to Australia and everywhere in between, explaining that “make do and mend” was a phrase echoed around the world during this war-torn decade.

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The book explores the many issues that arose in the fashion and textile industries during WWII, highlighting fashion designers' use of alternative materials and the introduction of new synthetic fibers by manufacturers such as Dupont. He also details the restrictions and regulations regarding the use of textiles in countries such as Australia, England, Germany, Japan, and the US.

Much of the information is illustrated using a wide variety of photographs, drawings, advertisements, garments and accessories, which demonstrate changes in everything from buttons and brooches to American ready-to-wear and Japanese kimonos. Although the book lacks footnotes, the author has gathered his information from a range of primary source periodicals, including the American magazines *Life* and *Vogue*, *Album du Figaro* and *L'Officiel de la Couture et de la Mode de Paris* in France, and *Die Mode*, a German fashion magazine.

While recent scholarship on this period has focused on France, Walford's scope places what was happening in Paris in context by emphasizing that the survival of the haute couture was just one part of a larger movement that was working to keep the fashion and textile industries afloat during World War II.

—Emily Banis

Textiles Today: a Global Survey of Trends and Traditions

Chloë Colchester

London: Thames and Hudson, 2007
208 pages, 381 color illustrations

TEXTILES TODAY WAS ORIGINALLY published in hardback in 2007 and released in paperback in 2009. The book is resplendent with beautiful color images of textiles in every application possible—clothing, furniture, interior screening, inflatables, and

architecture—and promises to introduce the reader to innovative and interesting textile applications from across the world. However, it is more of a coffee-table book than a serious study. The text adds little to the information or content provided by the color-plate captions. If the discussions throughout the book were at the level of the visual selections, this book would be outstanding.

The book is divided into five sections. The Introduction, "Textiles for the 21st Century, a World Wide Survey," is followed by "Materials," "Objects," "Pattern," and "Textiles, Art and Culture," and each section is subdivided into several very brief chapters.

The selected textiles and their range of applications are inspiring and awesome. Medical breakthroughs such as intelligent sutures tie themselves "into a knot within 20 seconds when... exposed to 41 degrees centigrade." There are beautiful photographs of clothing made with Manel Torres' FabriCan "spray-on non-woven fabric," of structural components for airplanes created as "three-dimensional woven beams," and of polychromic fibers that take advantage of light interference to produce brilliant colors that mimic those of a butterfly wing. Also featured are "green" fabrics, geothermal fabrics, textiles incorporating nanotechnology and biomimicry (spider silk), and textiles and objects made with recycled products. Sci-fi lives in the military applications of light-sensing textiles that "cloak soldiers with invisibility;" a "wearable...off-the-grid solar-powered lighting system," and textiles "capable of switching from an ultrahydrophobic to a hydrophilic state." Colchester documents armchairs inflated from a section of parka-coat, cellular interior partitions "that expand up to 200 times [their] compressed size to form a freestanding wall that absorbs and transmits

light;" emergency shelters such as bags that become concrete buildings; the Beijing Water Cube; and Testa and Weiser's Carbon Tower.

Textiles in fine art are represented by Anish Kapoor's "Melancholia, 2004," a "tensile membrane structure based on the behavior of the soap bubble forms." The section "Textiles, Art and Culture" provides an interesting juxtaposition and humanist perspective to the high-tech textiles covered in the rest of the book.

Typically the information in one section often overlaps information in other sections, causing unnecessary confusion. The organization lacks structural clarity. The section "Objects," clothing is described under a chapter on "Fabric Architecture," and architecture is described in a chapter on "Architecture as Clothing." For clarity, Colchester might have treated "Fabric Architecture," "Architecture As Clothing," and "New Geometries" as one larger, more comprehensive section, thus better supporting her definition and description, and providing an opportunity to elaborate upon the interrelationship of clothing and its use as architecture as well as in conceptual and performance art. Furthermore, she seems to treat the subject of "textile structures" as if it had never existed prior to the 21st century.

The short, rambling text is filled with broad, unsubstantiated, often politically charged, art historically inaccurate statements, vague generalities, and factual errors. For instance, linen, not wool, is one of the oldest fabrics "known to mankind." In fact, sheep from the Paleolithic Period had not yet developed wool capable of being made into felt.

Definitions of terms could have provided clarification of the author's statements, and provided meaning to many of her arguments. The term "modernism," for example, is

repeatedly used, but rarely with its accepted art historical meaning. Quotes are not footnoted, terms are applied without consideration to their accepted meanings, and the author appears to have historical prejudices.

All said, the book is filled with interesting tidbits about new textiles and textile technology, and although this reviewer felt short-changed and empty-handed, for the uninitiated, the brevity—especially the captions—provides a good, if brief, glance at the very large and significant field of textiles in the 21st century.

—Mona Berman

Pashmina: the Kashmir shawl and beyond

Janet Rizvi with Monisha Ahmed
Mumbai: Marg Publications, 2009

HISTORIAN JANET RIZVI, AFTER a survey of the role and significance of the Kashmir shawl in India and Europe, begins her fascinating study with an analysis of the fibers of numerous Himalayan animals and documents the 13/1000-19/1000 millimeter thickness of the hair of the Himalayan goat as the source of pashmina, or Kashmir shawl wool. (For comparison, human hair averages 70/1000 of a millimeter.) She then identifies the areas of Central Asia and the Himalayan regions which produce such fine wool and discusses the evolution over centuries of the trade networks and routes which brought the wool to Kashmir.

Arrival in Kashmir was merely the first step in the transformation of the superfine wool into a product eagerly desired by half the world. Spinners, dyers, and weavers each undertook complex activities to transform the raw wool into exquisite shawls. Given the huge amount of time needed to produce these masterpieces of the weaver's art and their corresponding high cost,

it was royal courts, such as that of the Moghuls in India or the Safavids in Persia, that eagerly acquired them. Contact with Europeans widened the scope of the market, which reached a virtual frenzy after Napoleon acquired some Kashmir shawls in Egypt and gave several to his empress, Josephine. Shawls immediately became the rage in France, and their use quickly spread to England and throughout Europe, including Russia.

Taste and fashion of course changed over the centuries, which prompted Rizvi to analyze the trends and issues which influenced the evolution of the colors, shapes, and designs of the Kashmir shawl. Since Kashmir shawls became the epitome of taste and fashion, it did not take long for enterprising 19th-century Europeans to produce imitations. Thanks to excessive taxation of the handwoven Kashmir original and subsequent outright bans of its import, centers such as Paisley in Scotland and Lyon in France could manufacture shawls on Jacquard looms; these, the public were led to believe, compared favorably with the Indian original. Production in Kashmir plummeted in such a distorted trade system. To compete with the European-manufactured imitations, workers in Kashmir switched to embroidered shawls which could be produced more quickly than the complex woven ones. Ultimately, changing fashion and such things as better heating in homes in the late 19th century resulted in the failure of a market for the Kashmir product.

While this should have resulted in the demise of Kashmir shawls, the embroidered product continued in modest production throughout the 20th century, and enjoyed a revival in the last third of the century, particularly in blends such as silk with pashmina. Rizvi, in her research, also discovered and documents the survival of the woven shawls

which today enjoys a modest, but notable patronage from selected elite groups in India.

The volume is profusely illustrated with contemporary and historical illustrations that provide meaningful context and understanding of aspects of the Kashmir shawls discussed in the text.

—Carol Bier

Covering the Moon: An Introduction to Middle Eastern Face Veils

Gillian Vogelsang-Eastwood and Willem Vogelsang

Peeters: Leuven, Belgium; Paris, France; Dudley, MA, 2008
ISBN 978-90-429-1990-7

THE MOON OFTEN FIGURES AS a metaphor in Persian poetry, signifying the beauty of a woman's face. Although *Covering the Moon* presents itself as "An Introduction to Middle Eastern Face Veils," it is much more than an introduction, and its coverage extends far beyond the Middle East. With interest sparked by the excavation of a woman's face veil dating to the 13th century at the site of Quseir along the Red Sea coast in Egypt, research for the present volume is based upon extensive study of ethnographic and historical face veils from three major collections: the Textile Research Centre in Leiden, The Netherlands; the National Museum of Ethnology in Leiden; and the Moesgaard Museum in Denmark. The authors have also drawn upon their first-hand knowledge of contemporary traditions among many ethnic groups in Iran and Afghanistan. Beautifully produced, this monograph presents color images of different types of face veils with diagrams illustrating details of construction and use, alongside historical photographs from the Tropenmuseum in Amsterdam.

The book is organized geographically and characterized by its breadth and diversity.

Fourteen chapters address historical origins, cultural values, and local practices in the Maghreb (Islamic West–Spain and North Africa), the Levant (eastern Mediterranean lands), Egypt, Arabia, Iran, Afghanistan, Pakistan, Northern India and South Central Asia. Each chapter focuses on a particular cultural region (with clearly drawn map); special attention is paid to cultural divides between the eastern and western Arabian peninsula, and in the Indian subcontinent, reflecting external influences due to conquest and political hegemony, as well as access to trade and exchange via sea routes.

A particularly noteworthy strength of this book is its distinct reliance upon the study of objects and their representation, rather than on the concept of veiling. In Western literature the latter approach often recedes quickly into superficial treatment, resulting in highly imbalanced studies of cultural norms, which neglect factors of local identity. Today face-veiling in the media is portrayed in terms of its being "banned, encouraged, enforced by law...praised, and vilified" (p. 1). The veil, in the West, has assumed significance as a symbol of oppression (or hints of eroticism) with an emotional charge that obliterates local meanings and forms of cultural expression.

The final chapter of the book addresses pan-Islamic face veils, historically contextualizing the role of *hajj* (pilgrimage to Mecca). During *hajj* every year hundreds of thousands if not millions of Muslims gather from around the world to participate in this prescribed annual ritual. Yet, the rich diversity of cultural traditions and local norms with respect to face-veiling has not been superseded by more normalized uniform practice.

Minor criticisms of this book include the lack of entries for such terms as *hijab*, *kafyya*, *palak*, *pulkari*, and *parda* in the glossary, and a correction of the

initial Y (for Yedida Stillman) in bibliographic entries. Stillman's article on Libas ("Dress") in Encyclopedia of Islam should also be referenced.

This well-organized and carefully researched book deserves broad readership. The glossary of technical terms, an extensive bibliography, and an index, provide ease of access to those not already familiar with this important subject, ever more important in today's polarized discourse.

—Carol Bier

DVD: *Manuela & Esperanza: The Art of Maya Weaving*

Kathleen Mossman Vitale
Endangered Threads
Documentaries, 2009

IN THIS THIRD INSTALLMENT OF her series of video documentaries of Mayan weaving, Kathleen Mossman Vitale records the process of weaving a *huipil*, or traditional blouse, from the purchase of thread to completion of the garment. Manuela and Esperanza are backstrap weavers from different regions in Guatemala who create their brocaded blouses on backstrap looms in very different weaving styles. By working very hard, each woman was able to complete an elaborate two-panel garment in a three-month period. Glimpses into each woman's daily life and struggles to support their families are interwoven with the stories of their weaving progress.

This 30-minute video provides valuable details of each step in the backstrap weaving process, and is an excellent companion to Vitale's broader overviews of Mayan weaving produced with Margot Schevill, *Splendor in the Highlands: Maya Weavers of Guatemala* (2005), and *A Century of Color: Maya Weaving and Textiles* (2007).

<http://www.endangeredthreads.com>

—Karen Searle

Felt

Willow G. Mullins

Oxford and New York: Berg, 2009

FELTMAKING HAS BEEN KNOWN for at least 8,000 years, and uses for this compressed-fiber textile range from architecture to clothing to fine art. Mullins presents the early history, social history, and folklore of feltmaking around the globe, focusing on Central Asia (her particular area of expertise), the Middle East, Turkey, Hungary, and Europe.

There is a general discussion of archaeological felt, establishing a global timeline for felt production and use. Mullins discusses feltmaking traditions that are passed on through generations reflecting the beliefs, lifestyles, and aesthetics of several cultures. She emphasizes that traditions evolve and adapt with changing times, and recognizes the creativity of the felt workers as playing an important role in this evolution.

Her discussion of felt in fine art, and particularly in Western art and fashion, includes artists who have pushed the boundaries of feltmaking by incorporating new technologies and finding new ways to use the material. She ends with a brief discussion of industrial and scientific uses of felt.

Although the information presented is useful to me as an educator, as a visual artist, I longed for more illustrations throughout. Process descriptions and descriptions of archaeological finds would benefit from line drawings or black-and-white photos. The section on design was not illustrated, and some textiles discussed in the cultural chapters were not pictured. The color plate signature depicts a range of felted textiles from the prehistoric to the contemporary, but these images are not referenced in the text. Despite the scarcity of images, the culturally based approach and complete overview of felt use today make this book not only a fascinating read, but a valuable resource.

– Karen Searle



NAVAJO WEAVING: DIAMONDS,
DREAMS, LANDSCAPES

MAY 29-OCTOBER 1

DREAMS, SCHEMES, AND STORIES

OCTOBER 2-FEBRUARY 4, 2010

LANDSCAPES

FEBRUARY 5-MAY 30, 2010

UNIVERSITY OF COLORADO NATURAL
HISTORY MUSEUM, BOULDER, CO

THIS IS A NOVEL CONFIGURATION, the analogue of a 'traveling' exhibition, which remains in place but moves through time. The Navajo weavings featured in this exhibition are from the superb Joe Ben Wheat Southwestern Textile Collection, and most of these pieces are on view for the first time. The selected pieces are grouped according to stylistic and thematic concerns—diamond motifs, pictorial narratives, and the meaning of place—all of which relate to the overarching curatorial approach of weaving as a dynamic living experience.

Guest curator **Judy Newland**, anthropologist and textile specialist, is dedicated to the idea "that Navajo people and their culture are still vibrant, growing and changing."

The first rotation, "Diamonds and Beyond," highlights the diamond motif and its many artistic and geometric mutations over time. Included in this set is a

Kain panjang (long cloth) Central Java, Yogyakarta. Traditional batik is known for its multiple design layers. Here the ovals containing a bird (*sawat*) anchor a frame created by *parang* patterns. The octagons outlined by the frame encompass detailed *nitik* patterns. *Nitik* refers to dot and dash lines in the patterning which imitate woven patterns. *Nitik* patterned cloths were some of the most expensive batiks because of the detailed work they required. As a weaver, Ann Dunham would have enjoyed the "borrowing" of pattern across media. Courtesy of The Textile Museum.

piece woven in the 1930s, which features rows of arrow-like feathers on a field of diamonds pursuing their own trajectories across the woven surface. In addition to a two-faced "Ganado" style rug and chief's blankets, there are award-winning contemporary weavings by Morris Muskett, a Navajo weaver and jewelry maker.

The second exhibition, "Dreams, Schemes, and Stories," will feature imagistic rugs and blankets. These woven narratives stem from local stories of interaction and change created from a representational repertory of animals, trains, and icons of the West such as cowboys and cattle herds.

The goal of the last exhibition "Landscapes" is to visually suggest the different ways a sense of place and the profound meaning of locale have bearing on Navajo artistic and cultural traditions. The entire cycle of exhibits underscores the manner in which life and art are intertwined.

<http://cumuseum.colorado.edu>

– Suzanne MacAulay

A LADY FOUND A CULTURE IN ITS
CLOTH: BARACK OBAMA'S MOTHER
AND INDONESIAN BATIKS

AUGUST 9-23

THE TEXTILE MUSEUM
WASHINGTON, DC

ANN DUNHAM'S BATIK TEXTILES, collected while living in Indonesia, have been exhibited around the US at the Indonesian Embassy and consulates. They

were also on display this summer at the Textile Museum in the exhibition "A Lady Found a Culture." **Mattiebelle Gittinger**, research associate for Southeast Asian Textiles at The Textile Museum, presented a lecture on the batiks on Aug. 13.

In a booklet on the collection available at the Indonesian Consulate in Los Angeles, CA, Maya Soetoro Ng, Dunham's daughter, mentions that her mother had been a weaver in her youth and had a loom. It is believed that Dunham collected most of her batiks while living in Jogjakarta, Central Java. The batiks in the collection represent a wide stylistic range and include both classic and contemporary motifs.

Ng says that it is not the monetary value of batiks, but the Indonesian world view her mother obtained while living in Indonesia that make the collection special. Batik and other traditional Indonesian textiles have served as an entry point for better cultural understanding for many who visit or live in Indonesia. This collection hopefully introduces more people to one of Indonesia's most highly developed and prized art forms. The United Nations Educational, Scientific and Cultural Organization (UNESCO) has recently designated Indonesia's handmade batik as a world cultural heritage.

<http://www.textilemuseum.org>

– Kaye Crippen



from p. 1
condition.

The Joy cloaks, on the other hand, have much better preserved feather surfaces, but their wider-gauge netting is comparatively weak and brittle. The larger Joy cloak in particular has an extensive history of exhibition. The resulting exposure to light, heat, and humidity changes has contributed to the degradation of the fibers. This cloak had been given as a gift to Captain Joy, who belonged to a Boston family of merchants. It is said to have been used often as a knee rug for sleigh rides. It was then given to the Boston Museum of Fine Arts, and eventually it made its way back to Hawaii, where it has been exhibited intermittently for the past 20 years.

Materials and Technology

The neckline and leading edges of these garments were often bound with a braid of olona, while the lower hem was left free with the ragged edge concealed by the lowest row of feathers. The feathers were carefully sorted and bundled together and tied to the mesh using a separate olona cord. When bundling the yellow feathers, sometimes a shorter red feather was placed over the yellow quills, forming a 'skirt' that concealed the grey quill color while adding warmth to the yellow. The bundles were tied to the netting beginning at the bottom of the cloak and working upward. A cloak similar to the Joy cloak is estimated to use as many as 80,000 individual feathers, plucked from three types of Hawaiian birds, two of which are now extinct.

Olona is the name of both the cordage and the shrub from which the fibers are obtained. Part of the nettle family, olona is one of the strongest natural fibers in the world, second only to ramie. The plant is endemic to Hawaii, and several species exist on the islands. The fiber is obtained by stripping the bark



The Joy Cloak, courtesy of the Bishop Museum, Honolulu, HI.

from the plant by hand, and scraping the bark away with a scraper made from a turtle bone or oyster shell. The dry fibers were formed into cords by laying them upon the spinner's thigh and twisting the strands with the palm using an outward motion.

The most commonly used feathers in the *ahu'ula* are from the *o'o*, the *mamo*, and the *i'iwi* birds. The brilliant yellow tufts of the Hawaiian *o'o* were plucked from beneath the wings and rump of the bird. The color is described as lemony-yellow, and the barbs of the feather are long and wispy. The *o'o* was over a foot in length including its long tail, and though some accounts tell of the feathers being plucked and then the bird being set free, others mention that it was eaten as a delicacy.¹ The *o'o* was virtually extinct in Hawaii by the 1920's. The Hawaiian *mamo* was already extremely rare by 1888, with the last sighting in 1898.² The *i'iwi* is a honeycreeper that is still found in Hawaiian forests, with the females being of a deeper red color than the males. The downy feathers of the head and chest were used in the cloaks.

Conservation Treatment

The deterioration of the netting and color of the feathers cannot be reversed. These processes of degradation may only be slowed though preventive conservation methods employed in the stor-

age and display environment. Therefore, the purpose of this treatment was to document and stabilize the existing tears and losses and help protect the cloaks from future damage. All three cloaks had rips and tears throughout the olona cordage, the majority of which had been previously repaired by sewing them together with thread. Various colors and types of thread were used on the cloaks, indicating more than one campaign of past treatment.

Where these repairs resulted in the distortion of the adjacent rows of feather bundles, they were removed. The tear was then realigned and re-stitched. However, the stitch removal and re-stitching risked breaking more cordage, and therefore some old repairs were not removed. This was especially important for the Joy cloak and cape where the

netting is quite fragile.

Different stitching methods were employed depending on the strength of the area surrounding the damage. Couching, darning and tacking stitches were most frequently used. Due to the extensive network of tears in the netting, patches of light brown nylon mesh were attached to provide extra support to the most damaged sections.

The Chapman cloak has three large losses. No documentation of the cause of these losses exists, raising questions about how to conserve them for exhibition. Feather loss could originate from the use of the cloak as a battle garment, or could have occurred at any point during its later life. The losses were not filled because this would not accurately represent the cloak's history. The losses had distortions around the edges that needed to be flattened before the tears could be repaired. The distortions were flattened with local humidification and pressure, and then repaired and stabilized in the same fashion as the other tears.³ In addition, a double layer of the nylon mesh was sewn in place to prevent further stress at the edges of the loss. The brown mesh was chosen because it mutes the appearance of the black background of the mount, but does not hide the loss.

The Joy cape required a special support in order to work on the netting side without crushing the large, protruding feathers



The Joy cape, courtesy of the Bishop Museum, Honolulu, HI.

on the opposite side. When the cloak was placed feather-side-down on the frame, narrow wooden bars slid between the large feathers and provided a support to the netting overall without crushing the feathers.

The Joy cloak also had a large loss at the lower hemline. A previous repair was removed, revealing a second, smaller loss. Numerous tears surrounding these losses were repaired, but this area was still extremely weak so a nylon mesh overlay was added for strength. In addition, the entire bottom edge of the cloak was riddled with many single, broken cords. Therefore, a 6-inch wide band of mesh was sewn onto the entire length of the bottom edge.

After the individual mechanical damages were stabilized, the overall netting strength was evaluated for each cloak. Despite the relative strength of the Chapman cloak's fibers, the large number of tears was seen as an overall weakness. It was decided to further protect the netting by attaching a liner of nylon mesh from the neckline and extending it two-thirds down the netting side of the cloak.

The large Joy cloak also had area of overall weakness and similarly patches of nylon mesh. A large area just left of the center of the cloak had extensive tears concealed by unsightly white tulle patches. These patches were removed and the tears mended, but the area was still very fragile, so a large overlay was attached to provide strength to the entire area.

Exhibition Mounts

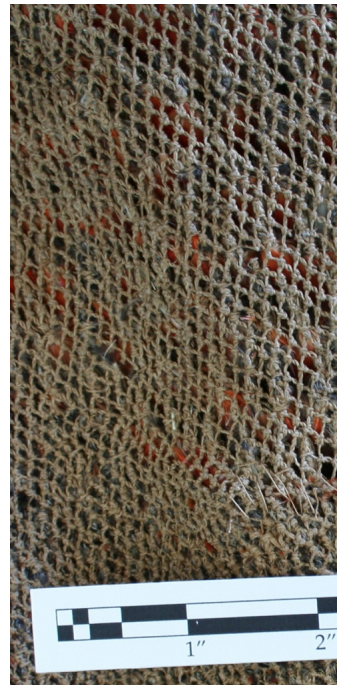
The final stage of the project addressed exhibition of the cloaks. The best way to display these cloaks has been a challenge for many years. In the past they were hung vertically on the wall, which caused stress where the textile was attached to the wall. Also, the flat format, while easy

to take in visually, does not accurately represent the effect of the cloak design. The patterns are meant to be seen in three dimensions as they would be when worn by a member of the ali'i.

In the spring of 2007, Bob Barclay, a visiting conservator from the Canadian Conservation Institute, developed a new mount design for displaying the cloaks in the round—an improvement on earlier mounts that had been designed to imitate the human form,⁴ but that put stress on the cloaks' shoulder areas. A thick, black, polyester felt liner is used to attach the cloak to the new mount. The liner in turn is attached to the cloak with Velcro tabs that have been sewn to the netting side of the cloak in vertical rows on nylon ribbon.

This mount displays the cloak in the round, with gently undulating folds in the fabric, and at the same time distributes the weight of the cloak over many points of contact with the structure, relieving stress on the object itself. The liner distributes the weight of the cloak while reducing stress on the netting during mounting, because the Velcro on the mount attaches to the liner, and not the cloak. The felt liner also helps when moving the heavy and awkward textile and can be kept with the cloak in storage.

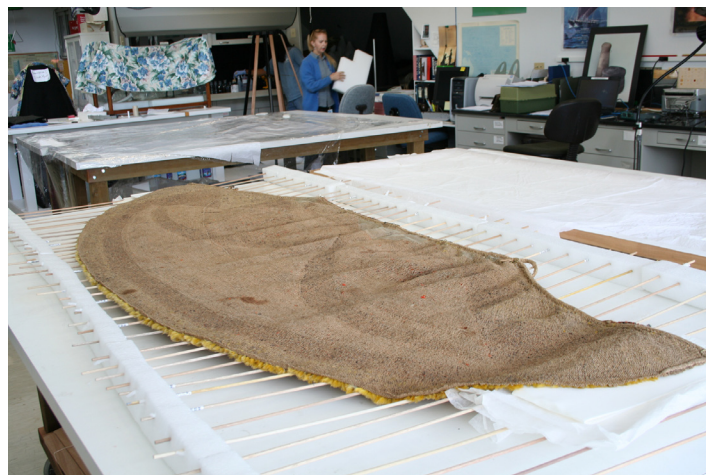
Thus, these mounts are a compromise between repre-



Back side of the Joy cape, showing the *olona* netting, courtesy of the Bishop Museum, Honolulu, HI.

sentation and conservation. The actual construction requires many adjustments for each cloak, as each one varies greatly in its length, width, curvature of the neckline, and bottom edge. This mount is a workable solution for the longer capes, but the smaller Joy cloak will be displayed flat with a padded support.

The conservation of these cloaks has provided the Bishop Museum with a proven methodology for treatment of the remaining cloaks in its collection.



Specially built frame for supporting the Joy cloak during conservation treatment. Courtesy of the Bishop Museum, Honolulu, HI.

The new mounts ensure that these cloaks can be safely exhibited, allowing the public to enjoy these treasures of Hawaii's royal history.

<http://www.bishopmuseum.org>

Notes:

1. Wilson, Scott and Sheila Buff, *Frohawk's Birds of Hawai'i*, The Wellfleet Press, New Jersey, 1989, p. 69.
2. Wilson, Scott and Sheila Buff, p. 124.
3. The distortions were flattened by placing a piece of Remy (100% non-woven polyester) over each loss followed by a 100% cotton rag blotter dampened with water. This was then weighted with a small piece of glass held in place by a small weight. After 10 minutes, the damp blotter was replaced with a dry blotter and the pressure was replaced, soaking up excess moisture and allowing the area to dry flat.
4. For detailed images and notes on the construction of the mounts, contact Bob Barclay through the Canadian Conservation Institute.

This article has been edited and abridged for the TSA Newsletter. The complete paper was published in the IMLS newsletter as the April 2009 Project Profile, and will soon be available to view on Elizabeth Nunan's website,

<http://www.textileconservation.com/>



United States

CALIFORNIA

De Young Museum, San Francisco. Nov. 14-Jun. 6, 2010: "Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown."
<http://www.famsf.org/deyoung>

Craft and Folk Art Museum, San Francisco. Oct. 1-Jan. 24, 2010: "Open Source Embroidery."
<http://www.mocfa.org>

Lacis Museum of Lace & Textiles, Berkeley. Sep. 26-Feb. 1, 2010: "Bobbin Lace: The Taming of Multitudes of Threads."
<http://www.lacismuseum.org>

Fashion Institute of Design and Merchandising Museum and Galleries, Los Angeles. Oct. 21-Dec. 13: "High Style: Betsy Bloomingdale and the Haute Couture."
<http://www.fidm.edu>

LA County Museum of Art. To Sep. 6: "Five Centuries of Indonesian Textiles: Selections from the Mary Hunt Kahlenberg Collection." Nov. 14-Jan. 18, 2010: "A Tale of Two Persian Carpets: The Ardabil and Coronation Carpets." To May 2010: "Early Andean Textiles from the Permanent Collection."
<http://www.lacma.org>

Pacific Asia Museum, Pasadena. Oct. 4-Feb. 8, 2010: "Fashioning Domesticity, Weaving Desire: Visions of the Filipina," using textiles and photography to explore early to mid-20th-century images of the

Filipina as civilized and wild.
<http://www.pacificasiamuseum.org>

Mingei International Museum, San Diego. To Jan. 10, 2010: "Masters of Mid-Century California Modernism: Evelyn and Jerome Ackerman," includes wall hangings from 1957-1965. Curated by **Dale Carolyn Gluckman** and Jo Lauria. Oct. 22-Mar. 10, 2010: "Fisch Out of Water: Sea Creatures of Arline Fisch."
<http://www.mingei.org>

San Jose Museum of Quilts & Textiles. To Oct. 25: "Fabric Tattoos" The Spirit of the Mola," traditional Panamanian reverse appliques. To Oct. 25: "The World According to Joyce Gross," historical quilts and ephemera. Nov. 17-Feb. 7, 2010: "Still Crazy," a survey of the Victorian crazy quilt fad.
<http://www.sjqiltsmuseum.org>

COLORADO

Denver Art Museum. To Dec. 31: "New and Noteworthy: The Hopkins Family Quilt in Context," ten quilts from the permanent collection illustrate themes, patterns, and techniques characteristic of the middle decades of the 19th century.
<http://www.denverartmuseum.org>

University of Colorado Museum, Boulder. To May 30, 2010: "Navajo Weaving: Diamonds, Dreams, Landscapes," a series presented in three iterations displaying the breadth and depth of the Joe Ben Wheat Southwestern Textile Collection. Curated by **Judy Newland**.
<http://cumuseum.colorado.edu>

DISTRICT OF COLUMBIA

The Textile Museum. To Jan. 3, 2010: "Recent Acquisitions." Oct. 17-Apr. 11, 2010: "Contemporary Japanese Fashion: The Mary Baskett Collection" and "Fabrics of Feathers and Steel: The Innovation of Nuno."
<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology. To Dec. 12: "Coat Couture: Inspiration to Creation," contemporary creations by Ruth Funk and others.
<http://textiles.fit.edu/>

INDIANA

Indianapolis Museum of Art. To Jan. 31, 2010: "Fashion in Bloom," examples of fashion that feature flower motifs, including work by Norman Norell, Bill Blass, Givenchy, Galanos, Pauline Trigère and Callot Soeurs.
<http://www.imamuseum.org>

IOWA

Vesterheim Norwegian-American Museum, Decorah. To Oct. 11: "Knitting Along the Viking Trail," knitwear designs by Elsebeth Lavold. Sept. 18-Feb. 21, 2010: "Sacred Symbols: Ceremonial Cloth" explores the pre-Christian function of symbols on Norwegian embroidered and woven textiles.
<http://www.vesterheim.org>

MASSACHUSETTS

American Textile History Museum, Lowell. To Oct. 4: "What Followed Me Home: Collecting Antique Quilts, Fabrics, and Tools," quilts from the personal collection of quilt historian Stephanie Hatch, showcasing a variety of styles and patterns, with fabrics including resist, block, copperplate and roller prints. To Oct. 25: "Threads: The Weaving of Stories," curated by the Revolving Museum. Seven artists, including former Revolving Museum Artistic Director Jerry Beck, fuse the history of traditional textiles with contemporary issues, such as science, technology, current fashion, history, and politics.
<http://www.athm.org>

Fuller Craft Museum, Brockton. To Oct. 18: "**Chunghie Lee**: My Cup Overflows." Jun. 6-Jan. 3, 2010: "The Perfect Fit: Shoes Tell

Stories" explores how shoes can tell stories, addressing topics such as gender, history, sexuality, race, class, and culture. To May 2010: "Machiko Agano: Structured Space," installation.
<http://www.fullercraft.org>

Peabody Essex Museum, Salem. Oct. 19-Feb. 7, 2010: "Rare Bird of Fashion: The Irreverent Iris Apfel," over 80 ensembles from the style icon's collection.
<http://www.pem.org>

MINNESOTA

Goldstein Museum of Design, University of Minnesota, St. Paul. To Nov. 1: "Intersections: Where Art and Fashion Meet."
<http://goldstein.che.umn.edu>

Textile Center of Minnesota, Minneapolis. To Oct. 24: "Intimate Apparel," artists' interpretations of the merkin, curated by **Linda Gass**.
<http://www.textilecentermn.org>

NEBRASKA

International Quilt Study Center and Museum, University of Nebraska, Lincoln. To Oct. 25: "A Fairyland of Fabrics: The Victorian Crazy Quilt." To Nov. 15: "American Quilts in the Modern Age, 1870-1940" looks at quilters' responses to modernity and industrialization. Nov. 21-May 9, 2010: "Perspectives: Art, Craft, Design, and the Modern Quilt." Oct. 20-Spring 2010: "Four Block Quilts."
<http://www.quiltstudy.org>

Robert Hillestad Textiles Gallery, University of Nebraska, Lincoln. Oct. 12-Nov. 6: "Power and Pragmatism: Beyond the Little Black Dress."
<http://textilegallery.unl.edu>

NEW MEXICO

Museum of International Folk Art, Santa Fe. Dec. 20-May 23, 2011: "Material World: Textile Treasures from the Collection." Catalog.
<http://www.moifa.org>



Detail, Pre-Columbian tapestry exhibited in "Natural and Supernatural," a curatorial project of the City University of New York's Ph.D. Program in Art History at the Godwin-Ternbach Museum.

NEW YORK

Museum of American Folk Art, Lincoln Square Branch, New York. To Oct. 11: "Textural Rhythms: Constructing the Jazz Tradition—Contemporary African American Quilts."

<http://www.folkartmuseum.org>

Museum at FIT, New York. To Sept. 26: "Isabel Toledo: Fashion from the Inside Out." To Nov. 7: "Fashion and Politics." Nov. 6-Jan. 9, 2010: "American Beauty: Aesthetics and innovation in Fashion" explores how the "philosophy of beauty" is allied to the craft of dressmaking. Curated by Patricia Mears.

<http://www.fitnyc.edu/museum>

Godwin-Ternbach Museum, Flushing. To Oct. 24: "Natural and Supernatural: Andean Textiles and Culture." Textiles, leatherwork, metalwork, wood and ceramic objects from the early Chavín and Paracas cultures, along with selected modern examples.

http://www.qc.cuny.edu/godwin_ternbach

NORTH CAROLINA

Blue Spiral 1, Asheville. Oct. 1-Dec. 27: Solo exhibition by Heather Allen Swarttouw.

<http://www.bluespiral1.com>

Gregg Museum of Art and Design, North Carolina State University, Raleigh. To Oct. 4: "Graphic Quilts at the Gregg" and "Inspired Design: Jacquard and Entrepreneurial Textiles."

<http://www.ncsu.edu/gregg>

OHIO

Kent State University Museum. To Nov. 2: Michael Kors Designs from the Wendy Zuckerwise Ritter Collection." To Dec. 31: "The Art of the Embroiderer." To Feb. 14, 2010: "Confessions and the Sense of Self: Works by Noel Palomo-Lovinski 2003-2009." To Feb. 28, 2010: "The Kokoon Arts Club Cleveland Revels." To May 30, 2010: "Gazette du Bon Ton." <http://www.kent.edu/museum>

Cincinnati Art Museum. Oct. 24-Jan. 25, 2010: Imperishable Beauty: Art Nouveau Jewelry. <http://www.cincinnatiartmuseum.org>.

OREGON

Museum of Contemporary Crafts, Portland. To Oct. 31: "Call + Response," works by art and art history faculty members from OR colleges and universities. <http://www.museumofcontemporarycraft.org>

PENNSYLVANIA

Allentown Art Museum. To Sept. 5, 2010: "In Stitches: Quilts from the Allentown Art Museum." <http://www.allentownartmuseum.org>

Lancaster Quilt and Textile Museum. To Dec. 31: "Rainbow Yarn: Navajo Weavings, Germantown Yarns and the Pennsylvania Connection" examines the history and influence of the wool yarn produced in the Germantown section of Philadelphia on Navajo weavings. <http://www.quiltandtextilemuseum.com>

Philadelphia Museum of Art. To Oct. 25: "Shopping in Paris: French Fashion 1850-1925" explores the influence of Parisian fashions on American dress. To Feb. 21, 2010: "An Enduring Motif: The Pomegranate in Textiles." <http://www.philamuseum.org>

SOUTH DAKOTA

South Dakota Art Museum, Brookings. To Jan. 17, 2010: "The Marghab Collection: Applied Art of Embroidery," designs by Emile and Vera Way Marghab from 1933-1980, made on the island of Madeira. To Apr. 18, 2010: "The Collector's Eye, Amish Quilts on Loan from the International Quilt Study Center," a two-part exhibition highlighting three regional groups within the Amish culture. Sept. 30-Jan. 3, 2010: "Don't Fence Me In," the American West in contemporary art quilts. <http://www.southdakotaartmuseum.com>

VERMONT

Shelburne Museum. To Oct. 25: "The Bright and Shining Light of Irreverence: Richard Saja and the Historically Inaccurate School," site-specific installation; "Patty Yoder: Rugs of the Black House Farm"; "Home Front Textiles 1914-1945," colorful and expressive handkerchiefs printed during the World Wars; and "Piecing Together the Past: The Quilts of Florence Peto." <http://www.shelburnemuseum.org>

WISCONSIN

James Watrous Gallery, Wisconsin Academy of Sciences, Arts and Letters, Madison. To Apr. 11, 2010: "Stitched Ground: Four Artists Embroider the Land," an exploration of landscape through the work of Wisconsin artists Terese Agnew, Chris Niver, Leah Evans and Sarah Gagnon-Hunter. <http://www.wisconsinacademy.org>

International

CANADA

Bata Shoe Museum, Toronto. To Oct. 25: "Beauty, Identity, Pride: Native North American Footwear" and "Chronicles of Riches: Treasures from the Bata Shoe Museum." To Mar. 21,

2010: "Bound for Glory: Cutting-Edge Winter Sports Footwear." <http://www.batashoemuseum.ca>

Textile Museum of Canada, Toronto. To Oct. 11: "Danish Modern: Suzanne Swannie Textil." Sep. 23-Mar. 21, 2010: "Kaleidoscope: Antique Quilts from the Collection of Carole and Howard Tanenbaum." <http://www.textilemuseum.ca>

Montreal Centre for Contemporary Textiles. To Oct. 23: Love One Another, a series of Jacquard-woven portraits by Louise Limieux Bérubé. <http://www.textiles-mtl.com>

Musée du Costume et du Textile du Québec. To Jun. 7: "The Meeting-Nitu Natshishkuataw." 30 women artists from Quebec, Wales, and across Canada. <http://www.mctq.org>

ENGLAND

Victoria and Albert Museum, London. To Jul. 4, 2010: "Quilts" showcases the V&A collection of patchwork and quilted covers, bringing together over 3000 years of British quilting history, from 18th-century bed hangings and silk coverlets to the creative reinvention of the quilt by contemporary artists. To Sept. 26, 2010: "Grace Kelly Style: Fashion for a Hollywood Princess." <http://www.vam.ac.uk>

FRANCE

Musée Jean-Lurçat et de la Tapisserie Contemporain, Angers. To Nov. 25: "With or Without Water?," ninth exhibition of the Mini Textiles triennial. <http://www.musees.angers.fr>

Virtual

<http://www.americantapestryalliance.org>
To Oct: "Jean Pierre Larochette and Yael Lurie: A Study in National Treasures," curated by Susan Martin Maffei.

Lectures

De Young Museum, San Francisco, CA, Textile Arts Council Lectures. Sept. 26: "Textiles of Oaxaca," Eric Mindling. Oct. 17: "Transordinary Vessels: The Sculptural Basketry of Emily Dvorin." Nov. 21: "The Magic of Indigo," **Barbara Shapiro**. Jan. 16, 2010: "The Current 'Art Quilt' Movement," Miriam Nathan Roberts. Feb. 13, 2010: "Primitivism and Abstraction in Persian Tribal Flatweaves," Alberto Levi. Apr. 17, 2010: "Insight and Inspiration: Panel of Studio Art Quilt Associates Artists Discuss Their Careers in Fiber," moderated by Judith Content.

<http://www.famsf.org/deyoung>

Gregg Museum of Art and Design, North Carolina State University, Raleigh. Sept. 24: Panel discussion in conjunction with the exhibition "Inspired Design," speakers include Susan Brandeis, **Vita Plume**, Bethanne Knudsen and Pat Mink. Oct. 1: Janine LeBlanc discusses "Graphic Quilts" at the Gregg.

<http://www.ncsu.edu/gregg>

International Quilt Study Center, Lincoln, NE. Sep. 15: "Fueled by Silk," **Patricia Crews**. Oct. 2: "Modern Yet Anti-Modern: American Quilts in the Modern Age," Marin Hanson. Nov. 14: "Why We Quilt," Marianne Fons. Nov. 17: "Four Block Quilts," Carolyn Ducey.

<http://www.quiltstudy.org>

Museum of Contemporary Craft, Portland, at Reed College. Oct. 8: "Craft Perspectives: Anne Wilson: Liminal Networks."

<http://museumofcontemporarycraft.org>

Japan Society, New York, NY. Oct. 27: "Serizawa: Master of Japanese Textile Design," Terry Milhaupt and **Dr. Amanda Stinchecum** discuss master

textile designer and Living Treasure, Serizawa Keisuke (1895-1984).

<http://www.japansociety.org>

Museum at FIT, New York, NY. Sept. 24: "Isabel and Ruben Toledo, in conversation with Valerie Steele." Oct. 6: "Rebel, Rebel: Anti-Style," Keanan Duffty. Oct. 8: "Moods of Norway," Peder Børresen and Simen Staalnacke. Oct. 13: "Textiles and the Future of Fashion," Hans Schreiber. Oct. 20: "Art Nouveau and Art Deco Fashion Postcards," Edith Weber. Oct. 29: "Ruben Toledo's Art: From Fashion to Literature," Ruben Toledo.

<http://www.fitnyc.edu/museum>

Godwin-Ternbach Museum, New York. Sept. 30: Elena Phipps. Oct. 21: Nilda Callañaupa, lecture and demonstration.

http://www.qc.cuny.edu/godwin_ternbach

Palace of the Legion of Honor, San Francisco, CA. Textile Arts Council lecture. Mar. 20, 2010: "Bast Fibers of Japan: From Tafu to Jofu," Melissa Rinne.

<http://www.famsf.org/legion>

Textile Museum of Canada, Toronto, Lectures. Nov. 3: "The Mummies of Chinese Turkestan with Elizabeth Barber." Nov. 4: "Textile Seminar: Hooked Rugs," Natalia Nekrassova and **Roxane Shaughnessy**.

<http://www.textilemuseum.ca>

Workshops

Oct. 14-18: Workshop on the Decorative Arts of Sri Lanka, Colombo, Sri Lanka. This workshop is a forum for the presentation, discussion, and dissemination of various aspects of the decorative arts of the island, spanning all historical periods. Topics will span Sri Lanka's Ancient and Medieval periods and Kandyan Kingdom; the early Indian Ocean trade routes

of the Portuguese, Dutch, and British; history of design and culture and dissemination of style; material culture throughout these periods; and Post-Independence modernism of 20th century.

Categories such as furniture, metalwork, ceramics, textiles, ivory and other miscellaneous decorative arts objects will be included. Experts in these areas will be welcome participants. Study tours will take place during the last two days.

Contact: **Ayesha Abdur-Rahman**,
TEL 787/889-2714
ayasha.abdurrahman@gmail.com

The Lisio Foundation in Florence Italy announces its fall and winter workshops:

Oct. 5-8: Renaissance and Baroque Italian Silk Damasks (16th-18th C.), 4 days, Instructor: Anna Maria Colombo.

Oct. 12-16: Figured Panels Woven on Computer-Piloted Handloom. 1 week, Instructors: Julie Holyoke, Eva Basile.

Oct. 23-24: Quechua Weaving 2 day, Instructor: Angela Giordano.

Recognition, Study, and Cataloguing Handmade and Machine-Made Lace. Two 3-day sessions. Instructor: Thessy Schoenholzer Nichols.

Oct. 29-31: I - Bobbin lace

Dec. 1-12: II - Needlepoint lace, laces of varied techniques, machine-made lace.

Nov. 2-6: Creativity and the Traditional Vertical Loom 5 days, Instructor: Luciano Ghersi.

Nov. 23-27: Computer-aided Textile Design CAD for Jacquard fabrics. 1 week. Instructors: **Julie Holyoke** and **Eva Basile**.
didact@fondazioneisio.org
<http://www.fondazioneisio.org>

Tours

Oct. 3-Nov. 13: Andean Textile Tour led by Nilda Callañaupa, **Mary Frame**, and Christine Franquemont. tour@andeantextilearts.org

Ulana Huakai' (Weaving Journey), Oct. 22-25, 2009, and mid-February, 2010. Experience the living traditions, arts and culture of Hawai'i with Cultural Practitioner Kumu Lynda Tu'a. Visit little-known sacred, historic and scenic sites in remote Puna, Volcanoes National Park and Hilo, Hawaii's second city. emily@emilydubois.com

Oct. 23-Nov. 4: The Textiles of Egypt with **Nancy Arthur Hoskins** and Christine Pearson, While visiting the museums and monuments of Pharaonic, Coptic, and Islamic Egypt, the emphasis will be on the rich textile history of the Egyptian weavers, ancient and modern. Hoskins is the author of a book and numerous articles about Egyptian textiles, and Pearson is an experienced textile tour guide from Australia. Contact: Robert Fletcher. robert@activetravel.com.au
<http://www.activetravel.com.au>

Dec. 10-13: Khmer Textiles Then and Now: Study excursion to Siem Reap with **Jenny Spancake** sponsored by the Thai Textile Society. [:info@thaitextilesociety.org](mailto:info@thaitextilesociety.org)

Art Workshops in Guatemala. Art, photography, and weaving classes in Antigua. Textile tour Mar. 18-27, 2010 with Karen Searle. <http://www.artguat.org>

Slow Fiber Studio Tours offer an inside view of textile traditions on a local level. Upcoming tours: South India (Jan 2010), Nagoya, Japan (May 2010), Pugalìa, Italy (June 2010) and China (2011).
<http://shiboriorg.wordpress.com/projects/slow-fiber/>



Due Dec. 15: GATHERING OF WEAVERS OF THE AMERIAS, Cusco-Peru, Oct. 11-15, 2010, sponsored by the Center for Traditional Textiles of Cusco. Weavers of the Americas, researchers, artists, students and interested public are invited to submit papers, panels, and demonstrations. Core themes of the gathering are: textile processes—fibers, dyes, spinning, traditional looms; textile design and techniques; textile preservation, innovation and change; symbolic aspects of textiles—use of textiles in rituals, fiestas, offerings; commercialization and fair trade—globalization, exchange and the impact of tourism. The call for papers can be viewed on CTC's website, under "convocation:" <http://www.textilescusco.org/en/convocation.html>

Send proposals to:
Centro de Textiles Tradicionales del Cusco
Avenida Sol 603
Cusco, Perú
paulatrevisanucusco@gmail.com,
melvyn@textilescusco.org

Due Oct. 1: 36TH ANNUAL COSTUME SOCIETY OF AMERICA SYMPOSIUM. Join CSA in Kansas City, MO, May 25-30, 2010. Submissions related to or stimulated by the conference title, "Crossroads: From Cowhide to Couture" are invited. Categories include research papers, panels or discussion sessions, research exhibits, and virtual exhibition tours. Submissions must be postmarked by October 1, 2009 (if originating within the US) and September 15, 2009 (originating outside of the U.S.). <http://www.costumesocietyamerica.com/>

Sept. 25-27: FOURTH CONFERENCE ON NORWEGIAN WOVEN TEXTILES, Vesterheim Norwegian-American Museum, Decorah, IA. International symposium includes invited speakers, juried papers, fiber art workshops, and exhibitions of both historic and contemporary weaving. Keynote and special speakers: Mikkel Tin (symbols on textiles), Inger Anne Utvåg (contemporary fiber art), Britt Solheim (sheepskin coverlets with block printing and weaving), Mary Kelly (Oseberg tapestries). TEL. 563/282-9681. <http://www.vesterheim.org>

Sept. 30-Oct. 3: NORTH AMERICAN TEXTILE CONSERVATION CONFERENCE, Québec City, Québec, Canada. Conservation of Three-Dimensional Textiles. <http://www.natcc.net>

Oct. 15-17: BUILDING BRIDGES: CREATING A NEW CRAFT CULTURE, American Craft Council Conference, Radisson Plaza Hotel, Minneapolis, MN. For anyone involved with craft, new and emerging artists, collectors, curators, editors, educators, gallerists, students and writers. Scholarship support available. Speakers include Helena Hernmarck and Garth Clark. Information: Monica Hampton, Director of Education. TEL 212/274-0630 x272 education@craftcouncil.org <http://www.craftcouncil.org>

Oct. 16-18: FROM KIMONO TO COUTURE: THE EVOLUTION OF JAPANESE FASHION, The Textile Museum, Washington, DC. A historical

overview of Japanese fashion, inspired by the TM exhibition, "Contemporary Japanese Fashion: The Mary Baskett Collection." <http://www.textilemuseum.org>

Sep. 30-Oct. 3: NORTH AMERICAN TEXTILE CONSERVATION CONFERENCE, Québec City, Québec, Canada. Conservation of Three-Dimensional Textiles. The seventh biennial North American Textile Conservation Conference includes two days of pre-program workshops and two days of papers and posters, plus receptions and tours. Miriam Clavir, author of the prize winning scholarly book, *Preserving What is Valued: Museums, Conservation and First Nations*, is the Keynote Speaker.

Note: The NATCC web address has changed! Please visit <http://www.natcc.net>

Dec. 5-9: AMERICAN STYLE, The Museum at FIT, New York, NY. In conjunction with the exhibition "American Beauty," the museum's eighth annual fashion symposium will feature designers, authors, and curators from the United States, Latin America, and Canada who will discuss the many facets of American fashion and style. The work of important designers will be comprehensively addressed, as will other aspects of American style such as counter-culture movements, like hip-hop, and the impact of American style abroad. Reservations: museuminfo@fitnyc.edu. <http://www.fitnyc.edu/museum>

Dec. 6: CONSERVING TAPESTRIES-A SYMPOSIUM, Metropolitan Museum of Art, New York. This symposium brings together leading specialists in the field of tapestry conservation. It is held in conjunction with the completion of the Museum's landmark tapestry restoration project of the important late medieval tapestry, "Christ Is Born as Man's Redeemer." Talks and discussion concern various

aspects of traditional tapestry restoration and current conservation practice. Dec. 8: Conserving Tapestries-Symposium Panels. Discussions of technical aspects of conserving historic tapestries, including cleaning methods, support systems and display. This symposium is made possible by the Quinque Foundation with additional support from the Kawasaki Good Times Foundation. TEL 212/396-5450 <http://www.metmuseum.org>

Jun. 18-19, 2010: DUBLIN SEMINAR FOR NEW ENGLAND FOLK LIFE. "Dressing New England: Clothing, Fashion, and Identity," held in conjunction with Boston University's Program in American and New England Studies, the Costume Society of America, and Historic Deerfield. Peter Benes, Director TEL 978/369-7382 dublsem@bu.edu

Oct. 2010: ENCUESTRO DE TEJEDORES DE LAS AMÉRICAS/GATHERING OF WEAVERS OF THE AMERICAS, Municipal Convention Center, Cusco, Peru. Organized by The Center for Traditional Textiles of Cusco. The four-day conference will include presentations, panel discussions, weaving workshops, exhibits, and a textile fair. It affords the opportunity for weavers from South and North America to share their experience, knowledge, techniques and cultural traditions. Pre- and Post-Conference extensions will be available, including visits to weaving communities, museums and Incan ruins. Information and updates are available at <http://www.textilescusco.org>

Editor's Note:

Future web-based issues of the TSA Newsletter will contain an abbreviated Calendar section; More detailed Calendar entries will be posted weekly on the TSA website. <http://www.textilesociety.org>



The galleries of the International Quilt Study Center & Museum at the University of Nebraska-Lincoln. "South Asian Seams: Quilts from India, Pakistan, and Bangladesh" will be on view when TSA holds its biennial Symposium in Lincoln, Nebraska in October 2010.



WELCOME TO THE FIRST online issue of the *TSA Newsletter*. We will continue to bring you the same informative newsletter three times a year without the size restrictions of the printed version, and with only minor changes in the format. Less space will be allotted to the Calendar section starting with the next issue. Since an up-to-date calendar is maintained on the TSA Website, we will begin posting newsletter calendar items there on a weekly basis.

Thanks to **Susan Ward, Rebecca Klassen, Sumru Krody, Pat Hickman, and Charlotte Cosby** for their help with each issue. I am grateful to all of you who have contributed and will continue to contribute information and articles to the

TSA Newsletter. It would not be possible without you.

– Karen Searle



Textiles Asia Newsletter

Editor and publisher Bonnie Corwin announces the launch of *Textiles Asia Newsletter*. The new publication seeks to keep people interested in Asian textiles connected. With the demise of the Textile Society Hong Kong in Spring, 2009, its former newsletter editor, Corwin, has taken steps to ensure that a regular newsletter continues the exploration of historical, cultural and technical aspects of both traditional and contemporary Asian textiles. She has gathered an impressive group of contributing editors, including: **Ruth Barnes,**

curator of the Ashmolean and soon to join Yale University Museum; **Dale Gluckman**, retired curator of the Los Angeles County Museum of Art; and Valery Garrett, Hong Kong-based Chinese clothing scholar.

Textiles Asia Newsletter will be published three times a year (spring, fall and winter). For more information:

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New Journal for Islamic Textiles

Khil'a: Journal for Dress and Textiles of the Islamic World is published under the auspices of the Textile Research Centre, Leiden, The Netherlands (c/o The National Museum of Ethnology, Leiden).

<http://www.texdress.nl>

In addition to articles, each issue contains an "Annotated list of recently published books on dress and textiles of the Islamic

world," as well as "Other recent publications on dress and textiles of the Islamic world." *Khil'a* is a quality, scholarly journal.

Contact information:
Uitgeverij Peeters
Bondgenotenlaan 153
B-3000 Leuven, The Netherlands
Subscription rate: 60 euros. The journal is also available online at:
<http://poj.peeters-leuven.be>

Fashion Practice Journal

Berg Publishers announces its new journal. *Fashion Practice* is the first academic journal devoted to the serious analysis of fashion design. Articles will range from design theory to the impact of new technologies and commerce on industry practices - information that is key to the entire business. The journal will also include interviews with industry leaders, as well as the latest book and exhibition reviews.

Subscription information:
<http://www.bergpublishers.com/?tabid=3730>