

Fall 2005

## Textile Society of America Newsletter — Fall 2005

Textile Society of America

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# Newsletter

## Collections Management and Preservation Project for the Kala Raksha Trust, Kutch, India

By Maryann Sadagopan

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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.

**T**SA HAS BEEN AN important channel for my professional development.

My desire to participate in an international textile preservation and access project began while attending the 2002 *TSA Eighth Biennial Symposium*. I met Judy Frater, Project Coordinator for the Kala Raksha Trust, and began working towards a future textile preservation project with her organization. Less than three years later, we secured funding and implemented a Museum Documentation Project, a first of its kind in the state of Gujarat.

The Kala Raksha Trust (RKT), a Non Governmental Organization (NGO) located in the remote desert region of Kutch, India, has been dedicated to preserving the traditional arts of the region since 1993. The KRT now works in 15 villages with contemporary artisans who produce six different embroidery styles: *Suf*, *Kharek* and *Paako*, *Rabari*, *Jat*, and *Mutava*. The traditional embroideries have been learned through hand-instruction by elders, and are created directly on the cloth; thus heritage pieces are the only

records kept. However, textiles of this region have been collected by dealers, museums and private collectors worldwide.

Thus, Kala Raksha's Museum acts as an important resource to ensure the cultural longevity of these traditional arts. The KRT holdings include over 600 traditional textiles and costumes, contemporary craftwork, a library, archives, photographs and slides.

The goal of the project was to reduce the overall handling of objects while increasing the ease of access to the collection. Providing direct access to the heritage collection is important to the design process. Research, collections, and documentation are integral to the Trust's philosophy of utilizing traditions for development.

As expressed in *The Hindu*, May, 2005: "The Museum, with its heirloom textiles, also functions as a reference library... With traditional embroideries slowly slipping out of the hands and memories [of young Kutchi artisans] the museum is where [they] can—and inevitably will—come to look at the sort



Maryann Sadagopan and two workshop participants evaluate the condition of stored textiles in the Kala Raksha Museum.



## Textile Narratives and Conversations

TEXTILE SOCIETY OF AMERICA  
SYMPOSIUM 2006

Toronto, Ontario, Canada  
October 11-14, 2006

TORONTO ONTARIO, Canada will be the site of the 2006 biennial Textile Society of America (TSA) Symposium. From October 11 - 14, 2006, Harbourfront Centre, overlooking the northern shore of Lake Ontario, will provide an exciting setting in which to explore the conference theme of *Textile Narratives and Conversations*. Harbourfront is a cultural centre offering, in addition to session venues, a fine craft store and well-appointed studios, where promising young artists and artisans can develop their practices and interact with an interested public.

*Textile Narratives and Conversations* will serve as a springboard for discussions across disciplines, as well as for in-depth explorations of specific topics. Sessions will be arranged so that different

points of view may explore a single topic; for example a panel considering pattern and order might include a mathematician, a scholar in Islamic textiles, a researcher of Andean textiles, a philosopher and a weaver. Or a particular practice might be addressed from the points of view of contemporary practitioners from different geographic regions as well as by historical researchers. While maintaining some kind of conceptual integrity, we hope to juxtapose presenters and panels, grouped as a sort of metanarrative, in hopes of discerning where commonalities lie across disciplines. Each day will begin with a plenary session, which will set the theme for the ensuing concurrent sessions. Scholars, artists, gallery and museum professionals, educators and lovers of textiles are encouraged to participate by submitting proposals for discussion (due December 1, 2005). Everyone with an interest in any aspect of textiles is invited to participate in the 2006 Symposium sessions and events being presented by the Canadian organizers.

Toronto is a particularly appropriate venue for such cross-conversations because of the international diversity of its population, and because of the many cultural and educational institutions that will be taking part in the Symposium. While sessions will take place in the

excellent facilities of Harbourfront, there will be tours and events in other parts of the city as well, so that participants will be able to visit such local galleries and institutions as the Bata Shoe Museum, the Gardener Museum, the Royal Ontario Museum, and the Art Gallery of Ontario. The Textile Museum of Canada is planning several special exhibitions and presentations to coincide with the Symposium.

Toronto is a city of imagination and a unique urban landscape to wander, explore and enjoy. "The World Within A City" does not refer simply to the wealth of dining, shopping and cultural experiences Toronto has to offer. Toronto is known as one of the most culturally diverse cities in the world and its urban personality is an expression of its people. Toronto is represented by a mosaic of colourful cultures from around the world. Residents of the city often retain their cultural identities, complete with traditions, languages and customs, while extending a united hand of friendship, openness and pride to the world as Torontonians. The city's vibrant and quirky neighborhoods, with their varied art, cultural and culinary experiences will provide an extraordinary experience for all TSA delegates.

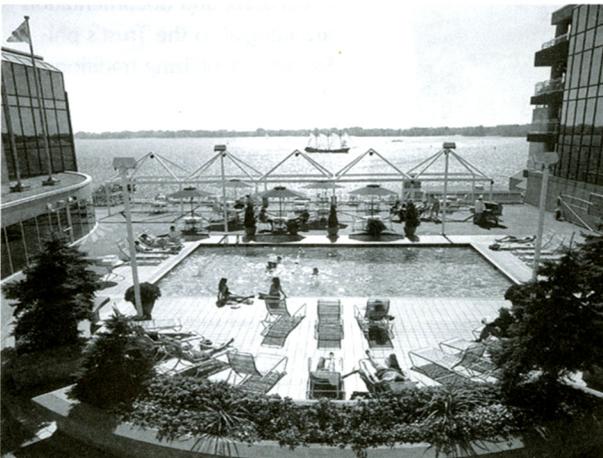
Beyond the city of Toronto, the region is home to many picturesque sites including Niagara Falls and the Niagara Wine region. In addition,

Montreal, Quebec, and Detroit and Cranbrook, Michigan are within five hours of the city. Toronto enjoys a temperate climate similar to that of Boston, Chicago and New York. Toronto's position at 44N latitude places it parallel to Florence, Italy and south of Paris and London. October is one of the most beautiful months in southern Ontario because of the fabulous fall foliage, visible in the many parks and tree-lined streets of the city.

For further information, contact Co-Chair Nataley Nagy, Executive Director, Textile Museum of Canada, [nnagy@textilemuseum.ca](mailto:nnagy@textilemuseum.ca) or Co-Chair Frances Dorsey, Associate Professor, Nova Scotia College of Art and Design, [fdorsey@nscad.ca](mailto:fdorsey@nscad.ca)



View of a recent installation by Kai Chan at the Textile Museum of Canada. Photo: Sarah Quinton.



Far Left: A pool with a view of Lake Ontario at the Radisson Admiral Hotel in Toronto's Harbourfront Centre, headquarters for the 2006 TSA Symposium. Left: A glimpse of Harbourfront life. Photos courtesy of Toronto Tourism.

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THE LONG-RANGE PLAN adopted by the board of the Textile Society of America, is intended to guide us through the next five years. The achievement of our goals will strengthen our financial footing, enhance our existing programs, and create new ways to serve the organization's membership and those interested in textiles.

### Professional Development

One goal of the plan that I am most interested in achieving is to create more opportunities for professional development within TSA. While most universities, colleges, and museums have long supported professional development, this support is disappearing. This is especially true of many museums, where decreasing budgets and changing priorities have diminished or even stopped these efforts. This change in priorities among institutions will have serious implications for training the museum curators and conservators and university professors of the future. For those working in larger institutions, this is a more recent change. But for all of us, there has always been a need for more support.

In the next five years we hope to continue to develop our programming efforts to help meet these needs. We will continue to emphasize the Biennial Symposium. However, we will also develop our study tour program, paying particular attention to ensuring that these trips provide unique opportunities to study the textiles of the world and meet the artists and craftsmen who create them. The Southwest Basketry tour planned

for next year offers a unique opportunity, and I envy those who will be able to attend. The workshop program will also receive greater attention. The aim of the workshop program is to create opportunities for members to meet in smaller groups, to focus one day or several on acquiring a new skill or learning about a new area of interest, and to spread out our programs geographically so that we can reach more members.

**Joanne Dolan**, a Board member and member of the Program Committee, has organized a September 8 event in New York that will allow those attending to view two major exhibitions and spend time with the curators and artists responsible for, and represented in these shows. This program is an example of a one-day session organized around two exhibitions, that can provide a model for those of you involved in exhibitions you would like to share with the membership. We are also interested in sponsoring hands-on workshops exploring textile techniques and professional practices. I encourage anyone interested in developing a workshop to contact **Margo Mensing**, co-chair of the Program Committee.

### Financial Support

While the programs themselves are an important aspect of what TSA can offer, they cannot be done without cost, and that makes them unavailable to many. The Board is aware of this, and a major goal of the long-range plan is to strengthen our financial position so that we can begin to offer scholarship and travel support.

Due to the success of our symposia and previous study tours, our finances are strong. We were able to offer a scholarship to Heather Brooks-Shirey, Assistant Professor at St. Olaf College, to attend the study tour to Ghana last year. Over the

last several years the success of our symposia has permitted us to offer modest financial aid to presenters, particularly those traveling from overseas.

I am happy to announce that for the 2006 Symposium in Toronto, we will continue to offer financial support to speakers. Please see the Call for Papers for instructions on how to apply for this aid. I am also very happy to announce that the Board approved scholarships to cover the symposium registration costs for five students/new professionals to attend the Toronto meeting.

It is our sincere hope that we will be able to continue to increase the amount of financial support we can offer our members to enable them to attend our symposia, workshops and study tour programs. I have considered the Attingham Study Tour, an annual three-week study course on the British country house, as a model. More than half those attending Attingham are on full scholarships, which previous attendees and other supporters of the program have generously established over the years. I would love to see, over time, a continued growth in the financial support that TSA can offer those attending our programs, as well as scholarships established through the generosity of our members and supporting organizations.

### Symposium Call

Before I close, just a reminder that the submission deadline for abstracts for the 2006 Symposium is December 1. **Nataley Nagy** and **Fran Dorsey** are working hard to ensure the Toronto meeting's success. That success, however, will really be measured by the quality of the papers you present. I know there is a lot of good work being done. Please consider planning a panel or submitting a paper to share your efforts with us.

— **Pam Parmal**  
TSA President



## Shep Book Award for 2004 Announced

COMMITTEE MEMBERS Desirée Koslin, Margot Blum Schevill and chair Beverly Gordon announce the 2004 R. L. Shep Award for the best book on ethnic textiles published in 2004. The winner is *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas* by Patricia Marks Greenfield, published by the School of American Research Press in Santa Fe, NM.

The 2004 Shep Award Nominees were:

Vandana Bhandari, *Costume, Textiles and Jewellery of India- Tradition in Rajasthan*. Prakash Books.

Fredrick Bunce, *Buddhist Textiles of Laos, Lan Na and the Isan: The Iconography of Design Elements*. DK Printworld, Ltd.

Patricia Cheesman, *Lao-Tai Textiles: The Textiles of Xam Nuea and Muang Phuan*. Studio Naenna Co.

Joseph Fischer, *Story Cloths of Bali*. Ten Speed Press.

Patricia Greenfield, *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas*. School for American Research

Rachel Hasson, *Ikats: Kaleidoscope of Colors: Silk Fabrics from Central Asia*, in Hebrew and English, catalogue for the L.A. Mayer Museum of Islamic Art, Jerusalem.

Ann Lane Hedlund, *Navajo Weaving in the Late Twentieth Century: Kin, Community and Collectors*. The University of Arizona Press.

Nancy Arthur Hoskins, *The Coptic Tapestry Albums*. University of Washington Press.

Chapurukha M Kusimba, et al. *Unwrapping the Textile Traditions of Madagascar*. UCLA Fowler Museum.

Else Ostergard, *Woven Into the Earth: Textiles from Norse Greenland*. Denmark: Aarhus University Press.

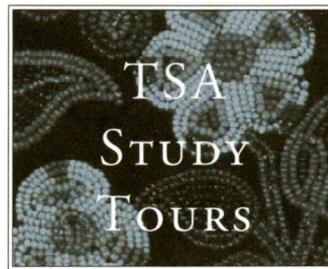
Shelagh Vainker, *Chinese Silk: A Cultural History*. Rutgers University Press.

Elayne Zorn, *Weaving a Future: Tourism, Cloth and Culture on an Andean Island*. University of Iowa Press.

—Beverly Gordon  
R.L. Shep Award Committee  
Chair

## TSA Workshop: Exploring Contemporary Textiles September 8, 2005

TSA'S FALL WORKSHOP, held as this newsletter went to press, took the form of a New York Study Day with a morning session at the Cooper Hewitt National Design Museum and an afternoon at the Fashion Institute of Technology. Matilda McQuaid, Head of Textiles and Exhibitions Curator of the Exhibition "Extreme Textiles: Designing for High Performance," provided a curator's journey through the exhibition. After lunch, Hil Driessen, a designer from The Netherlands and exhibiting artist in the Museum at FIT exhibition, "Dutch at the Edge of Design: Fashion and Textiles from The Netherlands," led the group through her total environment installation, discussing the process, the manufacturers, and the technology critical to its realization.



## Ghana Trip Photos Are on the Web

IN JANUARY 2005, a group of intrepid TSA travelers wandered through Ghana with Lisa Aronson in search of woven treasures and memorable experiences. You can now experience the trip/join in the fun by viewing Alida Latham's photos posted at:  
<http://imageevent.com/alida/ghana>

## Textile Origins Revisited: Indian Basketry of the Southwest

April 16-24, 2006

Led by Larry Dalrymple

JOIN THE TEXTILE SOCIETY OF America on a unique tour of the American Southwest, as far away from home, physically and culturally, as most of us can get and still be in the United States! Tour leader Larry Dalrymple, author of a two-volume book on contemporary Native basketmakers, has spent years visiting reservations and getting to know artists in the course of his research. An educator and collector, Larry is uniquely able to bring participants into the homes of the finest basket weavers in the Southwest. There we will be able to observe,

discuss, and try our hands at creating a basket. Study of historic baskets in museum collections is also included, with a visit to storage in the Arizona State Museum. Other highlights include stops at the Petrified Forest, the Painted Desert, Fort Apache and its museum, several archaeological sites, and a Navajo reservation.

Larry has taken many members of the Arizona State Museum on trips in the area and knows the region intimately. Due to the distances in the region, there will be a lot of driving time between remote reservations in New Mexico, Arizona, and Utah.

Cost: \$1850 (TSA members)  
\$1950 (non-members)  
Single supplement available

Please check the TSA website, <http://textilesociety.org> for registration forms and full details.



**San Carlos Apache weaver Evalena Henry (in 1995), one of the basket weavers we will meet on the Spring, 2006 Study Tour. She is the 2001 recipient of a National Endowment for the Humanities award**

## Report: TSA Textile Study Tour to Turkey

May 30 – June 12, 2005

**C**ANAKKALE, TROY, the Dardanelles, Topkapı Sarayı, Ayasofya... these melodic names evoke the antique civilizations of Rome and Byzantium, the Ottoman Empire, and Homeric legend. This was the backdrop for TSA's Textile Study Tour of Turkey, reminding us of the ancient roots of the great literary, religious, and material culture traditions that we met at each turn in Istanbul, Bursa, or Iznik.

Nineteen scholars, academics, curators, weavers, collectors and textile enthusiasts accompanied art historian Dr. Walter Denny. The trip was well-organized and overseen by Tosun Bengisu and his wife, Shayeste. Bobbie Sumberg from the Museum of International Folk Art represented TSA. Bobbie adeptly arranged extra activities for us, e.g., a visit to the atelier of Musa Kazim Basaran, contemporary designer and weaver, a lecture on rugs and fakery, and an important visit to American expatriate Josephine Powell, who has documented Anatolian nomadic life for more than 50 years, culminating in her recent efforts to establish a center for the preservation and study of Turkish ethnographic textiles.

Some of us arrived in Istanbul a day before the start of the tour, on the Turkish national holiday celebrating the 552nd anniversary of the defeat of the Greeks by the Turks. Folkloric performances were staged near our hotel at the site of the Roman Hippodrome in the main area of the Sultanahmet district. According to Walter Denny, there was much to celebrate, for if the Turks had not been victorious, "We wouldn't have the rugs!"

Rugs and carpets were the main focus for our investigations. We saw museum collections from the Turkish and Islamic Museum, the Vakıflar Carpet Museum, costume and embroidery exhibits at the Topkapı Palace, and the Sadberk Hanım Museum, which we visited after a cruise on the Bosphorus. A special treat was seeing the newly-opened folk costume museum in Bursa, founded by ̇sat Uluumay. Exhibits were created from Uluumay's extensive collection of dance costumes and accessories, dating from when he toured internationally with his folk dance troupe.

We spent considerable time walking through Istanbul and Bursa, plus up and down roads in the villages of Sultanbey Köy and Cumalikizik in the foothills of Bithynian Olympus. Walter had spent much of his youth wandering through these cities. As we

walked and experienced each place, it was clear that he was reliving his memories while we were making ours. These walks inevitably led to the markets with their own special allure offering contemporary and ethnographic objects and artifacts: Kapalı ̇arşı (the Covered Bazaar) with its section of booksellers, the Sahaflar ̇arşı, the Arasta Market, and the Spice Bazaar by the Golden Horn.

In addition to the antique textile collections, we visited the DOBAG project, a Turkish women's cooperative in Anatolia, established by the chemist Harald Böhmer and Josephine Powell in order to revive the traditional village arts of weaving carpets with authentic designs crafted from natural dyes and materials. Later we went to another revitalization project at the Iznik Foundation in Iznik (Nicaea), the 4th-century site where the Nicene Creed was drafted. After a long hiatus, Iznik ceramic tiles are now being created for restoration work on the mosques and for sale. We had splendid food throughout the trip, but the two most memorable meals were an al fresco lunch in an arbor at the Iznik pottery, and a glorious picnic in a forest, where the DOBAG weavers served us fresh vegetables with cheese and bread, while we all sat on red-blue carpets set amongst the trees, like a vision from the diary of a Renaissance traveler.

A few days later, we stopped at Hereke at a government-sponsored enterprise and witnessed expert weavers weaving silk carpets, while others used jacquard looms to create voided-velvet, damask and lampas. This experience really appealed to the art makers, weavers, and professors in the group.



**Women rinsing indigo-dyed wool from the DOBAG revitalization of traditional weaving project in Sultanbey Köy, western Anatolia.**



**A spinner with the DOBAG project.**

Our textile interests were often complemented by visits to the sacred space of mosques from the Ottoman era, and Byzantine churches Ayasofya and Kariye ̇ami (S. Savior) in Chora. We also met with faculty and students at Marmara University; spent an intense morning at the Vakko textile factory, an haute couture silk fabric design and manufacturing company; and some of us got together with Selma Kenter, who is spearheading a quilting movement (a non-traditional genre for Turkish women) inspired by contemporary Turkish aesthetics.

Now that we have returned, without the muezzin's call to prayer, the skies feel strangely silent.

– *Suzanne P. MacAulay*  
Chair, Visual and Performing Arts, University of Colorado, Colorado Springs

of embroidered garments their grandparents wore, to study their stitches and designs.”

The Office of the Development Commissioner (Handicrafts), India, provided the initial funding. The collection is low-volume but content-rich. For a modest budget of US\$10,000, the Trust was outfitted with two computers, a scanner, digital camera, color printer, *Pastperfect* software and its companion networking software, computer backup peripherals, staff salary and my expenses. The local Assistant Director of DCH was present on the first day to kick off the project.

With the Trust now equipped with the technology and expertise to begin to preserve and access its Museum holdings for artisans, researchers, and international scholars, I conducted a six-week training workshop (Feb.-Apr. 2005) on preservation methods, and implemented the *Pastperfect* collections management system, software introduced to India for the first time at the KRT. The finite collection allowed for a full-life-cycle implementation of a collection management project—each and every stage, from storage assessment and upgrade to building content-rich digital archives, was accomplished for the entire collection.

Five staff members, three IT staff and two collection care staff (tailors)—were trained in handling

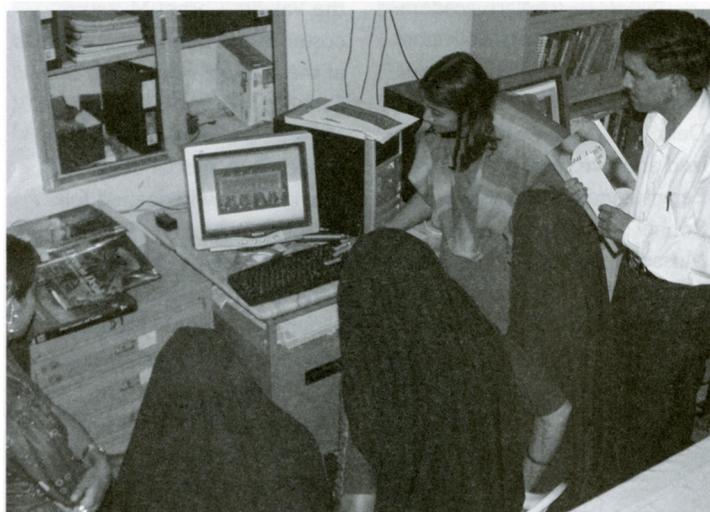
and storage of textiles, basic collections stewardship, scanning and digital photography, and creating and maintaining a collections database. The Museum catalog had been extensively developed by Judy Frater, with 35mm photographs laminated onto sheets filled with detailed data, and stored in 3-ring binders.

The IT staff quickly learned the collections management software, and maintained backup systems. Developing skills in flat-bed scanning, digital photography, and archiving methodologies, they converted the paper-based records into digital files for the new system.

The collection care staff was responsible for storage upgrade of over 600 objects. The collections are housed in a traditional *Bhunga* style building (rounded structure with a conical roof) equipped with a ceiling fan. The campus is solar-powered. The interior temperature remained fairly stable during the work day, but the desert environment provided an abundance of UV, fine mud particulates, insects, and reptiles. A collections storage assessment was performed to identify overall storage needs. The majority of the textiles had been folded and stored in plastic bags in flat metal drawers. Mud had filtered into the cabinets, depositing a fine layer of dust onto the plastic-covered objects. Rolled textiles were stored in



**Workshop participants create a collections database and survey the collection.**



**Local artisans are taught to use the collections database by museum staff.**

glass-front metal hanging units, configured onto aluminum tubes and covered in plastic.

We utilized local materials such as muslin and cotton twill tape; archival mat board was imported through a Chennai paper vendor. Our first priority was to remove the objects from the plastic bags, clean the cabinets, and interleaf the objects with washed muslin. The rolled textiles were immediately covered in muslin and polyethylene sheeting to block out UV light and dust; printed accession labels with color images were attached to the polyethylene exterior to provide a visual reference for the object. A new hanging storage

cabinet for oversized textiles was built and installed.

Along with the modernization of the Museum, the Trust conducted a two-week artisan Design Development Workshop taught by senior faculty from the National Institute of Fashion Technology (NIFT). The new information retrieval system was well-utilized by artisans during the workshop. The Museum staff assisted in the design workshop by helping the artisans navigate the new collections database, retrieving objects, and documenting the new designs. A “Design Archive Collection,” separate from the heritage collection, was created to aid in future curriculum development.

**Local artisans study a historic garment during a design workshop.**



I witnessed first-hand the impact of digital access to a collection. In the Museum-based design development workshop, artisans and professors used the collections database to select objects for design inspiration. This tool allowed for unlimited research into specific categories of the collection without opening a storage cabinet.

The importance of preserving cultural heritage in an earthquake-prone region was further highlighted as the staff and I had the opportunity to attend a Workshop on Disaster Management and Preparedness, organized by the National Museum Institute, New Delhi.

Our goal was attained: access to collections increased, while overall handling decreased. Today Kala Raksha's holdings are easily available to the artisans as a resource for design inspiration. The "train-the-trainer method" helped to ensure that the project would be self-sustaining. In phase II of the project, a web engine will support world-wide access to the heritage collection, as well as function to market contemporary designs produced by the Kala Raksha artisans.

For more information on the Kala Raksha Trust, visit <http://www.kala-raksha.org/trust.htm>

— *Mary Ann Sadagopan*  
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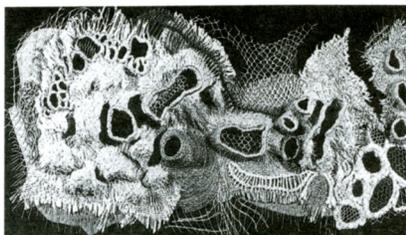


## ATHM Receives Grant

THE AMERICAN TEXTILE HISTORY MUSEUM is pleased to announce that it has received a Preservation and Access Grant from the National Endowment for the Humanities. The funds will be used for a rolled textile storage project to increase existing rolled textile storage by 50% and provide photographic documentation of over 100 coverlets and bedcovers. The increase in storage will provide appropriate housing for two large coverlet collections, totaling 161 pieces, that the Museum has acquired since its 1997 reopening in Lowell, MA.

## Evelyn Svec Ward Donation to Cleveland Museum of Art

THE TEXTILE ART ALLIANCE of the Cleveland Museum of Art has received 30 pieces from the collection of late textile artist Evelyn Svec Ward, representing her work from 1965-1983. Ward was a member of the Art Fabric movement which emerged in the late 1950s, creating works of art in fiber which broke traditional boundaries. Ward's work in the techniques of needle-network, couching, knitting, and appliqué can be found in private and public collections in the US and Mexico, including the Cleveland Museum of Art, the Minneapolis



"Mexicana Rosa," by Evelyn Svec Ward, 1969. Stitchery, applique, and cutwork; burlap, net, and felt; cotton, synt hetic, and ixtle threads on wool, 10.375" x21.5."

Institute of Art, The Museum of American Art & Design, the Metropolitan Museum of Art, the Art Institute of Chicago, and the Philadelphia Museum of Art. Eight of the donated pieces were included in Ward's 1991 Retrospective Exhibition at the Cleveland Museum of Art.

As a support group of the Cleveland Museum of Art, one mission of the Textile Art Alliance is to enlarge the textile collection of the Museum. This fantastic collection of 30 textile pieces will be used to raise funds for the acquisition of materials for the museum. Collectors interested in further information about the works or in obtaining a copy of the catalog of the Retrospective Exhibition may contact Katherine Dunlevey, 440/543-8138. [taa@clevelandart.org](mailto:taa@clevelandart.org)

## Center for Traditional Textiles Opens New Gallery

THE NEW CENTER FOR Traditional Textiles of Cusco, Peru opened its exhibit gallery in July. The gallery construction completes the remodeling of a building purchased by the center three years ago to house a store, business offices, an education center, a work room, collection storage, exhibition space, and dormitories for demonstration weavers. The inaugural exhibition, "Weaving Lives: Traditional Textiles of Cuzco," is a tribute to the weavers and communities who keep the region's weaving tradition alive. The attractive and informative display is accompanied by explanations of the textiles, their techniques, and their traditional uses. Photos and Andean cultural artifacts affirm the celebration of a living textile tradition. For more information, visit the Center's new bilingual website: [www.textilescusco.org](http://www.textilescusco.org)



## New AIC President

NANCY ODEGAARD, PHD, Conservator and head of the Preservation Division at Arizona State Museum, has been elected president of the American Institute for Conservation of Historic and Artistic Works (AIC). An internationally recognized leader and expert in museum and field conservation, Odegaard has been at ASM since 1983. She is also a Professor in the University of Arizona's departments of Anthropology and Materials Science and is co-Director of the new UA graduate program in Heritage Conservation Science. Nancy's work with human remains internationally includes Lucy, Kennewick Man, and the hair of Ludwig van Beethoven.

## JOIN THE TSA LISTSERVE

Listserves members receive current announcements, information on current research, and may join lively discussions on textile topics. To subscribe, send an email message to [majordomo@siue.edu](mailto:majordomo@siue.edu).

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

Within the day you will receive a letter detailing list policies, including how to unsubscribe, and you will begin receiving email.





**Jacqueline M. Atkins** was appointed The Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum. Jacqueline holds MA and BS degrees from Columbia University and will receive her PhD this fall from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture. She received a 1995-1996 Fulbright Research Award to study the history and practice of Western-style quilting in Japan, and she has lectured and published extensively on Japanese quilting, American quilt and textile history, and American folk art. Her most recent publication, *Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States 1931-1945* (Yale University Press and Bard Graduate Center, 2005) is also the catalogue for an exhibition at the Bard Museum for which she is Guest Curator.  
[athinsej@worldnet.att.net](mailto:athinsej@worldnet.att.net)

**Cyndy Barbone** is featured in the exhibition "The Ever-Changing Landscape," on view at the Kentucky Museum of Arts and Crafts through Oct. 22.  
[cbarbone@emmawillard.org](mailto:cbarbone@emmawillard.org)

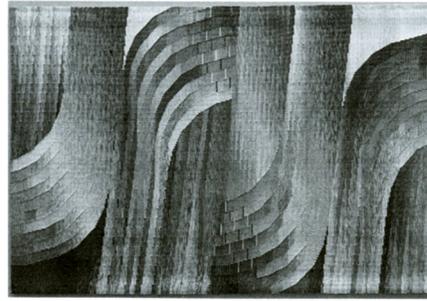
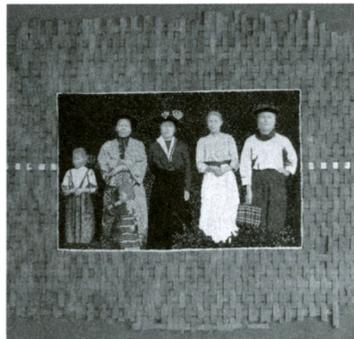
"Puzzle of Salt," painted silk, machine quilted, by Linda Gass.



**Eve Boicourt** curated "Reveries of Far Away Places—Multicultural Textile Samplings from the Collection of Eva M. Boicourt," on view through Oct. 21 at City Gallery, Farmington Hills, MI. Eve is a Research Associate with the Michigan State University Museum, East Lansing, and has curated similar exhibitions for the last 20 years.  
[eboicourt@twmi.rr.com](mailto:eboicourt@twmi.rr.com)

**Camille Myers Breeze**, Adjunct Professor in the MA Program in Fashion & Textile Studies at the Fashion Institute of Technology, NYC, brought a group of six graduate students to Peru in Jan. 2005. The group, along with two Peruvian conservation students and two archaeologists, conserved three mummies and nine textiles for the Museo Municipal de Huaca Malena, located 100 km. south of Lima. <http://huacamalena.perucultural.org.pe/>. Huaca Malena is a sacred site with burials dating back to the Middle Horizon, approx. 700 BC. Rommel Angeles Falcon, Director of *Huaca Malena*, has worked since 1997 to raise awareness of the need to preserve the site and the collection as part of the ancestry of today's inhabitants of the region. His *Adopt-a-Textile* program has raised funds to conserve over 40 textiles and mummies from the Huaca Malena Collection, and is a model for community action and development among Latin American museums. Work space for this project was generously donated by the Museo de Arte de Lima. Anyone interested in attending the Jan.

**Detail from Scott Schuldt's beadwork triptych, "Introduction to Basketmakers."**



**Celilo Falls, linen inlay tapestry, 59" x 89"**, by **Judith Poxson Fawkes** for a commission by Legacy Salmon Creek Hospital, Vancouver, WA, installed July 2005.

2006 workshop can contact [camillebreeze@gmail.com](mailto:camillebreeze@gmail.com).

**Julia Brennan** has been awarded a grant from the Friends of Bhutan's Culture to lead training workshops in textile conservation in the Kingdom of Bhutan. The Getty Foundation is providing the funds for *Phase II* of textile conservation training, building on Julia's work done in 2003-2004. She will be based at The National Textile Museum, in the capitol city of Thimphu. Julia will focus on augmenting staff education in preventative conservation guidelines, upgrading the non-rolled storage facilities, building micro-climates and conducting treatments on national textile treasures. This grant also includes a pilot project to train monk-caretakers from monasteries throughout Bhutan. These monks, charged with caring for enormous numbers of monastic and religious textiles, will receive training in basic care and preventative conservation. This is the first workshop addressing the conservation training of monks in Bhutan, and will produce an illustrated manual for sustained care. The grant is for eight weeks during fall, 2005. It includes funding for work materials and books to build the conservation library established in 2003. Julia's project builds on the sustainable methods of preservation taught in *Phase I*, which have continued with great success over the past eighteen months.  
[www.caringfortextiles.com](http://www.caringfortextiles.com)

**Patricia Cheesman** is sorry to announce that the exhibition "Cosmic Connections" scheduled to be held during the August conference in Bangkok on Southeast Asian Textiles, was postponed by the Jim Thompson

Foundation Gallery due to insurance and legal formalities.  
[patstudi@loxinfo.co.th](mailto:patstudi@loxinfo.co.th)

**Karen Diadick Casselman**, Cheverie, Nova Scotia, was plenary speaker at the second Natural Dyes and Pigments Conference held at Naha Prefecture Museum, Okinawa, Japan, June 22-25. Author of *Craft of the Dyer*, and *Lichen Dyes: The New Source Book*, Karen also led a lichen dyeing workshop at nearby Onna Museum, attended by participants from five countries.  
[klcdc@ns.sympatico.ca](mailto:klcdc@ns.sympatico.ca)

**Deborah Corsini's** tapestries were featured in a 2-person exhibition "Lucid Dreams, Fabrications," at the San Jose Museum of Quilts & Textiles, May through August. In addition her wedge weaves are included in the group exhibitions "Coming Home," Claudia Chapline Gallery, Stinson Beach, CA, Sept.-Oct. 2005; and "Small Expressions 2005," Mable House Cultural Center, Mableton, GA, Oct.-Nov. 2005. She also taught a wedge weave workshop at the Mendocino Art Center in July, 2005. [zcorsini@pacbell.net](mailto:zcorsini@pacbell.net)

**Virginia Davis** will have a one-person exhibit, "Constructed Canvases, Embedded Images" at the NOHO Gallery, 530 West 25th Street, New York, NY Dec. 6-22. [virginia@eipye.com](mailto:virginia@eipye.com)

Two of **Katherine Dunleavy's** pieces, "Pictish Stone" and "Moroccan Noon," were accepted into the juried Fiberarts Guild of Pittsburgh Members' Show of 2005: "Material Musings," Sweetwater Center for the Arts, Sewickley, PA, May 27-Jun. 24. Her shibori-dyed, nuno-felted

hanging was in the "Constants and Variables" exhibit sponsored by the Surface Design Association in Kansas City, MO, Jun. 3-Jul. 2.  
[dunlevey@atttel.net](mailto:dunlevey@atttel.net)

**Mary Dusenbury, Mary Hunt Kahlenberg, and Linda Wrigglesworth** were featured in an article in *Art & Antiques*, April 2005, entitled "New Spin on Old Traditions: Asian Textiles' Burgeoning New Market."

**Judith Poxon Fawkes** completed two commissioned inlaid linen tapestries, "Celilo Falls" and "Cascades Rapids," for the Legacy Salmon Creek Hospital, Vancouver, Washington. The works were installed in the main lobby on Aug. 3, 2005  
[jpawkes@earthlink.net](mailto:jpawkes@earthlink.net)

**Linda Gass'** works entitled "Puzzle of Salt" and "After the Gold Rush" are included in "The Ever-Changing Landscape" at the Kentucky Museum of Art and Craft, Louisville, KY through Oct. 22. Both works are paintings on silk *crepe de chine* which were machine quilted. The exhibit features works by fiber artists, painters and photographers who are inspired by the landscape. Her art quilt "Forbidden Full Moon" is included in "Quilts!" at the Carl Solway Gallery, Cincinnati, OH, Sep. 9-Dec. 23. [linda@lindagass.com](mailto:linda@lindagass.com)

**Ann Hedlund** lectured Jul. 30 at the Santa Cruz (CA) Museum of Natural History on "Working with Navajo (& Other) Weavers: An Anthropologist's Reflections." On Sep. 8, Ann spoke to the Central Coast Weavers Guild, San Luis Obispo, CA on "Navajo Weaving-Past and Present."  
[ahedlund@email.arizona.edu](mailto:ahedlund@email.arizona.edu)

TSA congratulates **Pat Hickman**, who has been elected a Fellow of the American Craft Council in recognition of her outstanding artistic achievement and leadership in the field. She was nominated and elected by her peers, who form the American Craft Council College of Fellows. Inaugurated in 1975, the College

comprises 234 individuals similarly celebrated for their work. The designation of Council Fellow honors an individual who demonstrates extraordinary ability as an artist and who has worked 25 years or more in his or her respective field.  
[phickman@hawaii.edu](mailto:phickman@hawaii.edu)

**Meredith Jackson** has a piece in the show "Visions in Textiles: From Tradition to Textile Art/Design of Tomorrow" in Izmir, Turkey. It is an international exhibition in conjunction with the 13th European Textile Network Conference in September. Meredith will also attend the conference.  
[meredithsj@sbcglobal.net](mailto:meredithsj@sbcglobal.net)

**Susan Brown McGreevy** has been named a Trustee of the Gloria F. Ross Center for Tapestry Studies at the University of Arizona. [smcbeen@aol.com](mailto:smcbeen@aol.com)

**Thomas Murray's** latest article, appearing in the current issue of *Hali*, is about the Textile Museum's Indonesian collection.  
[tmasiatica@hotmail.com](mailto:tmasiatica@hotmail.com)

**Teresa Paschke** has been selected as a finalist for the 2005 Elizabeth Rockwell Raphael Founder's Prize for excellence in the field of contemporary crafts. A two-year traveling exhibition is scheduled to tour the US.  
[tpaschke@iastate.edu](mailto:tpaschke@iastate.edu)

**Scott Schuldt's** sewn beadwork triptych "Introduction to Basket-makers." received an Honorable Mention at the 2005 Craft Biennial at the Oregon College of Art and Craft. The piece is a narrative beadwork about an Earthwatch Institute archaeological survey in which the artist participated in 2004. The three panels portray the process of collecting data (peeled cedar trees for basket materials), the subjects of the research, and the artifacts that remain. The survey took place on Sauk Indian ancestral land in Western Washington with the blessing of the Sauk-Siuattle Tribe. [mrmannerz@msn.com](mailto:mrmannerz@msn.com)

"Woven Treasures by **Barbara Shapiro**" is on view at the

Treasure Gallery, Los Altos, CA. Sep. 12-Oct. 1. It includes her handwoven indigo-dyed pieces inspired by the *Ndop* cloths of Cameroon and Nigeria, as well as a collection of her coiled waxed linen baskets.  
[Boneweavr@aol.com](mailto:Boneweavr@aol.com)

**Laura Strand** gave a talk at the Weave a Real Peace 2005 Conference, *Connecting Culture, Past, Present and Future*, entitled "Teaching and Learning: A University Studio Art Experience of Trique Weaving." She participated in "Expression of Zeros and Ones," a traveling group exhibition organized by the Museum of Design in Atlanta, GA this past summer, curated by **Carol Le Baron**.  
[lstrand@siue.edu](mailto:lstrand@siue.edu)

Snyderman-Works Gallery exhibited **Carol Westfall's** "Crowded Planets" at SOFA New York, and three pieces are now in the collection of the Racine (WI) Art Museum. She will have work in the 2005 "Miniartextile Como" exhibition in Italy, as well as at the 2005 "New Jersey Annual Exhibition," held this year at the Jersey City Museum.  
[carol@carolwestfall.com](mailto:carol@carolwestfall.com)

**Linda Wrigglesworth Ltd.** returns to New York Sep. 15-23 to promote her contemporary fashion line at the Rubin Museum of Art. The elegant garments are inspired by the styles worn during the Qing dynasty (1644-1911). During the event, the robes of the Qing court on which they are based will be on view by appointment.  
[lindawrigglesworth.com](http://lindawrigglesworth.com)

## Member Publications

**Margaret Cusack** has written a book on her stitched artwork for Watson-Guptill Publications. *Picture Your World in Applique: Creating Unique Images With Fabric* includes seven projects plus galleries of the stitched art images that she has created over her 33-year career. It is available in bookstores this fall or from Watson-Guptill, 800/278-8477.

The book's release coincides with Margaret's Oct. 5-29 retrospective exhibition, "Uncommon Threads: Stitched Artwork by Margaret Cusack" at the Museum of American Illustration, Society of Illustrators, New York.  
[cusackart@aol.com](mailto:cusackart@aol.com)

*Artwear: Fashion and Anti-fashion* by **Melissa Leventon** places artwear into context as the latest in the long line of aesthetic dress reforms that began with the Arts and Crafts movement, then traces its history as it developed out of the street styles and studio fiber art of the 1960s and 1970s until today. Published by Thames & Hudson, 2005. ISBN 0-500-28537-3  
[melissaj2@earthlink.net](mailto:melissaj2@earthlink.net)

A new video and DVD, "Splendor in the Highlands: Maya Weavers of Guatemala," 27 minutes, has been produced by Endangered Threads Documentaries ([www.endangeredthreads.com](http://www.endangeredthreads.com)). **Margot Blum Schevill**, textile scholar and anthropologist, introduces 22 contemporary Maya weavers, their weaving styles, and techniques. The videographer is former Peace Corps Volunteer Kathleen Mossman Vitale, producer of art documentaries for the past five years. It is available for \$20. Send inquiries to [Margot@endangeredthreads.com](mailto:Margot@endangeredthreads.com) or [mschevill@aol.com](mailto:mschevill@aol.com).

**Annie Van Assche** is principal author of a new publication on Japanese textiles, *Fashioning Kimono: Dress and Modernity in Early Twentieth-Century Japan*. It will be released by 5 Continents Editions of Milan, Italy this fall.  
[annievan03@hotmail.com](mailto:annievan03@hotmail.com)

## PROMOTE TSA

TSA's beautiful membership brochures are available from the TSA office. Please take some brochures with you to textile-related events to distribute to colleagues and friends.  
[tsa@dol.net](mailto:tsa@dol.net)



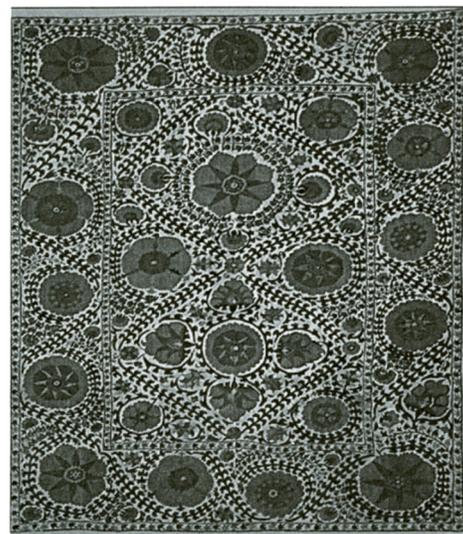
## Shangri La Suzani Research Project 2005

IN 1935 DORIS DUKE MARRIED James Cromwell, and together they embarked on a year-long voyage around the world. Among her many purchases were several textiles identified as *sujnee* on Bombay merchants' invoices, as recorded in lists of expenses. The Cromwells' last port of call was Honolulu, where they eventually purchased land and built a house. This house, called Shangri La, recently opened as a museum housing Doris Duke's expansive collections of Islamic art, acquired over the following six decades. Nine of the embroidered textiles acquired by Mrs. Cromwell, who remained better known as Miss Duke, are today called *suzani* after the Persian and Tajik word for needlework (literally "of the needle"). Duke continued to purchase *suzanis*; at the time of her death in 1993, she had fifteen diverse examples, representing differences in style, color range,

motifs and layout. Her interest in these materials long preceded their late 20th century popularity and acquisition by European and American rug collectors and museums.

Beginning in January 2005, the Shangri La Suzani Research Project began to document this group of *suzani* with respect to embroidery stitches, ground fabric, color, motifs and patterns. Carol Bier directed the course of inquiry and structured the processes of analysis and interpretation; Ann Perlman initiated and undertook macro- and micro-photographic documentation and associated record-keeping; Sahra Indio conducted analysis of ground materials (warp and weft) and weave structure, and contributed to the documentation and analysis of color, motifs, and stitches. She also contributed to the preparation of the annotated bibliography, stitch list, and glossary. Ann extracted samples of fibers for examination and identification using a binocular microscope, and contributed to the analysis of embroidery stitches. In spite of divisions of labor that evolved as the project developed, our working methods, intellectual engagement, and interactive interpretive discussions resulted in what can only be described as a collaborative endeavor. Sharon Littlefield, curator, and Keelan Loftin, assistant

**Figure 2. Suzani showing use of symmetry and symmetry breaking in its design.**



curator, contributed historical information derived from archival records and photographs, and comparables from other museum collections and auction catalogues.

Through visual examination and analysis, we came to new understandings of colors, motifs, and stitches—that they are relational rather than discrete categories. Together they contribute to the visual appearance of the whole. Variations in stitch type, size, placement, orientation and density, combine to play with effects of light. In the case of one object, differences in stitch composition led us to identify two *suzanis* used in its assembly: it is composed of 26 individual fragments (*figs. 1a and b*).

During the course of this project, we also came to appreciate aspects of this craft that exhibit a clear articulation of the relationship of symmetry and beauty that relies upon symmetry-breaking. While the stitching in each object was consistent, what particularly distinguishes these *suzanis* is the careful attention to both symmetry and symmetry-breaking (*fig. 2*).

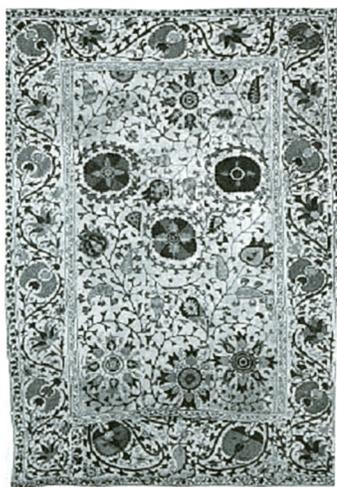
To judge from published literature, these *suzanis* would have been manufactured by women by hand, presumably engaged in the preparation of dowries for use in marriage ceremonies and the bride's household. But contrary to the literature, with the exception of the one object

composed of two *suzanis*, we could find no more than a single hand evident in the execution of the embroidery on different strips sewn together to form a complete object.

The research undertaken for this project has led to the submission of two comprehensive research reports at Shangri La (Phase 1, January 2005; Phase 2, March 2005), and to publication so far of an initial paper by Carol Bier on "Symmetry and Symmetry-Breaking: An Approach to Understanding Beauty," delivered at the Bridges Conference (Mathematical Connections in Art, Music, and Science) at the Banff Centre in Canada in July 2005. We have plans to pursue publication of articles in several periodicals and to produce a more substantial book publication in the future.

This work may also provide a foundation for the development of an exhibition at the East-West Center in Honolulu, for which Sharon Littlefield and Michael Schuster will serve as curators. There is considerably more work to be published in areas of analytical documentation and interpretation that can push the boundaries of how we understand these extraordinary textiles, as products of human skill and ingenuity working with simple materials in creative ways.

— Carol Bier  
Research Associate  
The Textile Museum



**Figure 1a: A *suzani* assembled from pieces of two *suzanis*, including one that had a niche.**



**Figure 1b: Reconstruction of the niched *suzani* from pieces found within the *suzani* shown in *fig. 1a*.**



## NATIONAL TEXTILE CENTER MEETING REPORT

*In March, Michael Smith of the American Textile History Museum convened a 'visioning' meeting to discuss the idea of developing a national textile center. The participants received a vision statement prior to attending. Beverly Gordon reports on the ensuing discussion.*

THE MEETING BEGAN with participants sharing what it is that holds their interest in the field. While the stories varied, the central theme was that textiles in some way link us to other people. Some were primarily affected by the objects themselves, others by their meanings in terms of social and cultural history—the fact that people's lives have literally been framed in textile contexts.

We talked about the sad fact that in the public mind, "textile" now seems to be a misunderstood or even "dirty" word. People usually take textiles for granted and are unaware of their complexity and rich legacy. Given the current state of the industry, moreover, the word doesn't bring forth the kind of excitement and positive charge that it did to the participants. Some programs and institutions are actually removing the word from their titles or publicity. The general consensus was that we as a field have trouble marketing ourselves and communicating why what we do matters. We often do not really ask what the public really wants.

The textile center idea was discussed in broad, conceptual terms. Might this be a single place, with offices and museum exhibition space? Might it bring

together groups with different missions, *e.g.*, those focusing on contemporary textile art as well as constituencies from the museum, industry, academic and art worlds? Might it instead be a virtual place, a consortium of existing organizations? Should it have an international or national focus? Is it needed at all? Those who felt it should exist as a bricks-and-mortar place felt strongly that it should be in a major East-Coast city with significant tourism and international traffic.

While the initial discussion generated many questions and few answers, an energizing vision caught the imagination of the very different individuals and constituencies in the room. Since it was clear to all that we are competing with shopping malls and consumerism (which is ironic, since textiles are the backbone of so much of the retail industry), we played with the idea of actually using this.

This textile center could function as a kind of textile-related mall or bazaar. It might have a few "anchors"—in the form of museums with different, complementary sorts of collections. Gallery space might also be given to the latest wearable art (there was an understanding that we must not think of textiles as separated from their end products—the fact that they often are is one of the reasons they do not excite the public imagination), and to major traveling or loan exhibitions. The center could sponsor a textile biennale (based on the European model) to generate excitement.

The center would also have a wide range of other resources relating to textiles: it would be an education/information center, with a library, archive and related resources; it might have shops where really well-designed textile products could be found (ranging from high-end contract/interior furnishings, to wearable art, to fair-trade handmade textiles from around the world (*i.e.*, it would carry

everything from yarn, to silks from China, to rain forest products); a bookstore focused on textiles; and a restaurant where people could gather. Meeting and lecture spaces would be included. In addition, the center could feature regularly-scheduled demonstrations organized by local-interest organizations. The point would be to make this an important destination for anything related to the textile world, and to bring together all aspects of that world under one roof. (While this would be a national center, its scope would be global.)

As Michael Smith summarized, we came up with a proposition that involves broad collaboration and mixes preservation, education, and commercial interests. It would involve institutions and individuals with broad interests in textiles, American and beyond. It is time to test the idea to see if others find it appealing or necessary, and to explore practical logistics about funding and participants. I encourage TSA members to respond with their feedback and input. Please contact Michael Smith at the American Textile History Museum, 492 Dutton St., Lowell, MA, 01854 978/441-0400, x 231. [msmith@athm.org](mailto:msmith@athm.org). The TSA listserve provides a forum for this discussion as well.

— Beverly Gordon  
University of Wisconsin-Madison

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## THE FORGOTTEN HISTORY: UPHOLSTERY CONSERVATION

MAY 12-13, 2005  
VADSTENA, SWEDEN

THIS FURNITURE CONSERVATION conference was sponsored by the Carl Malmsten Center of Wood Technology and Design and the Birgitta Forum, under the auspices of Linköping University, Sweden. In the past two decades in North America, there have only been a handful of conferences focusing on

furnishings and upholstery. This event was particularly significant in that it was the first of its kind held in Europe. The introduction of the concept of preserving original upholstery materials and the various aspects that go with it represents a quantum leap in the international acceptance for the field of upholstery conservation.

Upholstery conservation has been practiced in the US for 25 to 30 years, so it was not surprising that the majority of speakers were American. Fifteen conservators spoke on topics ranging from treatment descriptions and historical upholstery techniques to analytical techniques and documentation. The audience consisted of over 85 participants from nine northwestern European countries, the US, and Canada, and included traditional upholsterers working in either their own businesses or on royal collections, as well as textile, furniture and upholstery conservators working in private practice, museums, or public collections.

The conference was held in Vadstena, a medieval town on the eastern shore of Lake Vattern. It was here that Sweden's patron saint, St. Bridget (*Birgitta* in Swedish), established her first convent in 1370. There are still a dozen Bridgettine nuns living there. The conference was largely organized by Mats Grenfalk, an instructor in the fairly recently-developed upholstery division at the highly acclaimed Carl Malmsten Institute, a college within Linköping University. After the conference, the speakers were invited to visit the school and to spend a few more days in this beautiful country touring specific castles and royal residences in the Stockholm region to study their furniture collections.

The conference was very successful from many aspects. The speakers and the attendees alike were treated to the warmth and generous hospitality of the Swedish people. This rich

*To page 12*

experience of sharing information has inspired plans to further broaden the range of European contacts for this growing field of conservation

– Anne Battram

Biltmore Company, NC

– David Bayne

Pebbles Island, NY

– Nancy Britton

Metropolitan Museum, NY

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## STATUS, MYTH AND THE SUPERNATURAL: UNRAVELING THE SECRETS OF SOUTHEAST ASIAN TEXTILES

AUGUST 4-7, 2005

BANGKOK, THAILAND

WITH THE HIGH STANDARDS set at the previous James H.W. Thompson Foundation event “Through the Thread of Time: Southeast Asian Textiles,” held in 1999, the organizers had set themselves a hard act to follow. At this symposium, their professionalism shone through yet again.

Papers were consistently excellent, and a well-balanced range of textiles from the region was represented. Robin Maxwell gave an account of Islamic textiles from Indonesia featuring calligraphic motifs and their patterns of use, from gold couched courtly pieces used in Aceh province to Javanese pieces worked in batik.

Diana Myers spoke of the parallels between Tai and Bhutanese cloths, while Barbara and David Fraser, whose book *Mantles of Merit: Chin Textiles from Myanmar, India and Bangladesh* (River Books, Bangkok) was launched at the symposium, gave the audience a detailed account of weave structures used as markers of status by the Chin. Gillian Green, recipient of TSA’s R.L. Shep award in 2004 (*Traditional Textiles of Cambodia*, also published by River Books),

presented a new and stimulating hypothesis regarding ship cloths from Cambodia.

Linda S. McIntosh was responsible for an outstanding exhibition, displayed at the James H.W. Thompson Foundation of Ritual Tai Textiles, for which she has also compiled an excellent catalog. Linda’s symposium presentation explored the social roles of textiles in Phuthai culture. She led a post-conference tour along the Mekong between Thailand and Laos.

Perhaps the most important message, with particular pertinence to the upcoming TSA conference, “Textile Narratives and Conversations,” was found in Roy Hamilton’s session. He noted that the meanings of symbols in a culture were in most cases lost within three generations, and spoke of this issue during his presentation on bark cloth skirts from southwestern Borneo.

Papers from the 1999 event were published at the beginning of 2005; however symposium coordinator Jane Puranananda promises an early publication to follow this event. Professor William J. Klausner, President of the James H.W. Thompson Foundation, and his team deserve applause for setting a new standard of excellence in textile scholarship.

– Diana Collins

Hong Kong

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## TEXTILE STUDY IN KYOTO

UNIVERSITY OF GEORGIA STUDY ABROAD PROGRAM, JAPAN 2005

WHEN I ENTERED GRADUATE school at the University of Georgia, I became interested in the amazing study abroad program offered by Professor Glen Kaufman each year to fabric design students from US universities. This summer I was fortunate to join twelve students from the University of Georgia, Cranbrook Academy of Art, the University of Washington, Moore

College of Art and Design, Eastern Michigan University, Appalachian State University, the School of the Art Institute of Chicago, and Philadelphia University in a month-long fabric design study abroad program in Kyoto, Japan. We formed a diverse and rather eclectic group of undergraduate and graduate students led by Professor Kaufman, who guided us through the intensive month-long experience.

On arrival in Japan, we were taken to the *Ryokan Rakucho*, a traditional Japanese inn in Kyoto. We slept on comfortable futons, were provided a *yukata* (a cotton printed kimono), and learned the proper etiquette of wearing slippers indoors. We spent our first week absorbing Japanese culture by visiting craft markets, attending the *Aoi Matsuri* parade (celebrating the new season), and experiencing the tea ceremony ritual. We toured museums, galleries, temples, and shrines, and of course, spent a lot of yen shopping. Numerous department stores and shops in downtown Kyoto will remember Professor Kaufman and his girls!

We spent evenings socializing and eating with Japanese students and professors from Seika University, Seian University of Art and Design, and a few locals eager to practice their English. This was a great opportunity for us to learn and appreciate Japanese custom and culture, to use our dictionaries, and for our gracious hosts to demonstrate their very impressive language skills!

We also attended *Kamogawa Odori* (a traditional *geisha* dance performance), a *Noh* Theatre Performance, and a *Kabuki* Theatre performance. The gorgeous costumes, stage design, and music were breathtaking. We also visited *Kuriyama Kobo* design studio where artists

demonstrated *katazome* (stencil printing with past resist); Minaguchi Design Studio and *Orinasu Kan* for jacquard weaving of traditional *obi*; and *Nishijin-ori Kaikan* for a beautiful kimono fashion show.

After this full week of cultural wonders, we moved on to Kawashima Textile School for an intensive three weeks’ study of traditional Japanese fabric techniques. We stayed at Seminar House, a dormitory that housed students, as well as business men and women. We ate traditional Japanese meals (always with rice!) in the school cafeteria with other students, artists, and professionals engaged in study and work at Kawashima.

Our first week of study was on *roketsuzome* (wax resist dyeing), with Shoukoh Kobayashi Sensei. We experimented with various techniques using a flower template, and also created our own unique piece of work. The second week we studied the art of *shifu* (spinning *washi* paper into yarn), weaving, and *kumihimo* (Japanese braiding), with Keiko Yoshida Sensei. The third week we studied *katazome* with Keiko Imamura Sensei.

A typical day included tea and breakfast in the cafeteria, class from 8:00 a.m.-noon, at cafeteria lunch, attending a special event off-campus, dinner in the cafeteria or a downtown restaurant, then back to the studio to work until 10:00 p.m.



Above: Indigo Dyeing at the Little Indigo Muesum. Right: Katazome Technique at Minaguchi Design Studio.

One special Sunday we traveled to the mountains to meet with Hiroyuki Shindo, a Japanese master in the art of indigo dyeing techniques. We spent the day dyeing beautiful scarves, touring the Little Indigo Museum, and taking in the breathtaking view of mountains and surrounding rice paddies.

My most memorable experience was being invited to interview fiber artist Kyoko Nitta in preparation for my graduate presentation to the class. I was honored to personally meet and interview such an amazing artist, whose work appeared on the cover of *Fiberarts* in 2004.

For an entire month I was immersed in Japanese custom, tradition, and culture; studied traditional fabric design techniques with distinguished Japanese teachers; met many truly amazing and talented artists; and earned graduate credits while enjoying the travel experience of a lifetime. I also acquired a wealth of imagery and ideas for future projects and ate a record amount of rice! I hope every artist is able to enjoy a similar experience.

—Meghan Moser  
MFA Candidate in Fabric Design,  
The University of Georgia  
msm1107@yahoo.com



INFINITE VARIETY:  
AMERICAN QUILTS AND  
COVERLETS

THE RISD MUSEUM  
PROVIDENCE, RI  
JUNE 17 – SEPTEMBER 18, 2005

TO PRESENT A NEW AND relevant concept for an exhibition of quilts hardly seems possible. Yet, it was achieved, guided by inquisitive curatorial delight, in RISD's main museum galleries this summer. Sixteen rarely-seen examples from the permanent collection are on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display satellite fashion, on the bed for which it was made, now housed in the Museum's American Wing. Madelyn Shaw, Acting Curator of Costume and Textiles, made the selection from the museum's 45 quilts to highlight issues of the makers' intent, along with material choices that are rarely addressed.

A first visual impact is one of standard chronological organization, with quilts from the late 18th century to the mid-20th. The differences are soon apparent, however, as a quirky individuality of striking coloristic effects in each piece transcends the temporal aspects. Lucid wall labels discuss inherent features of technical and material nature; they invite close examination of micro-components such as stitching density, thread choice, and texture in the chosen fabrics. On another level of perceptive assessment, the color and pattern choices are investigated. It is proposed that at every step, the

quilter was presented with multi-level decision-making—each willful turn of a patterned design module in a hexagon mosaic, for instance, had optical consequences.

Before letting us step back to behold the compositional whole, Shaw also calls attention to the deliberate and mindful selection of contrasts and counterpoint in juxtaposed and contiguous textiles: large-small patterns, light and dark solids, matte-shiny, etc. She suggests that it was this conscious act, predicated by the quiet pace of the work and the submission to an overarching repeat structure. This encouraged the maker to commit, it seems, to small subversions or personal amusements of "infinite variety." Here, Shaw also cautions us of the easy analogy often made between quilts and certain expressions in 20th-century art. The kinship is merely skin-deep because quilts, apart from their multi-layered processes and unlike paintings, are three-dimensional and destined to be seen from many vantage points.

A nine-page *Exhibition Note* (No. 24, Summer 2005) accompanies the exhibition. It is lavishly illustrated with full-color images and details and catalogue sidebars of all of the quilts. There is a penetrating essay by Madelyn Shaw, and a well-informed article on quilt conservation and preservation by Kate Irvin, Curatorial Assistant at the museum's Department of Costume and Textiles. A literature list includes a title that addresses the quilts of Rhode Island, a subtext in the exhibition's genealogical information, and a Web resource listing for quilts. If you missed the visual delight and thoughtful presentation of this exhibition, do make all efforts to secure a copy of this publication.

—Desiree Koslin  
Fashion Institute of Technology  
New York

MATISSE: THE FABRIC OF  
DREAMS HIS ART AND HIS  
TEXTILES

METROPOLITAN MUSEUM OF ART  
JUNE 23-SEPTEMBER 25

THE RELATIONSHIP BETWEEN Henri Matisse's lifelong interest in textiles and the artist's paintings, drawings, prints, and painted paper cutouts is the focus of this stunning exhibit at the Met.

This is the first public showing of Matisse's personal textile collection, which he referred to as his "working library," and, frankly, it is a "library" that I would not mind spending a few months exploring. The items on display are primarily from Asia, Africa and Europe, and include hangings, garments, carpets, and lengths and swatches of fabric.

Many of the textiles featured in the paintings and prints on view are hung alongside the corresponding art works. These groupings help to illuminate both the artist's process of inspiration and our understanding of the transformation of what was often already a work of art into another one by Matisse.

Among the textiles included are several North African pierced and appliquéd hangings seen in the backgrounds of *Reclining Odalisque* and *Odalisque with Grey Culottes*, an Ottoman striped silk robe worn by the model in both *Purple Robe and Anemones* and *Small Odalisque in a Purple Robe*. There are also several beautiful couture gowns and coats; a lovely collection of Romanian peasant blouses from Matisse's collection worn by his models in a series of pen-and-ink drawings from the 1930s and in *The Dream*, and Polynesian and African textiles that heavily influenced Matisse's paper cutouts and ecclesiastical vestments.

To page 14

This exhibit apparently covers only a small portion of the artist's textile holdings, and I can only hope that the collection will inspire more research.

—Beth DellaRocco  
Saratoga Springs, NY



### **Nezhnie: Weaver & Innovative Artist**

by Linda Rees  
Image Line Publications, 2004  
180 pp. Paper  
32 color and 70+ b/w images,  
Index  
ISBN: 0-9755775-0-6, \$29.95

THE IMPETUS FOR WRITING this compelling biography of tapestry weaver Muriel Nezhnie Helfman, 1934-2002, was the desire of the author, Linda Rees, to examine, understand, and make explicit the motivations leading an artist to choose the tapestry medium as a means of expression. Rees, a weaver herself since 1965, has concentrated on tapestry weaving since the 1970s. She uses her hands-on knowledge and understanding of the medium to write an insightful book which is a significant contribution to the history of tapestry weaving in the US. Nezhnie did her major commission work in the 1970s, before concentrating on works of personal expression in the 1980s. By the early 1990s, the American Tapestry Alliance and the International Tapestry Network had coalesced, giving tapestry more presence than when she had begun.

Nezhnie met her husband-to-be, Sheldon Helfman, when they were both students at the Cooper Union School of Art in New York in the 1950s. After graduation and marriage, she accompanied Helfman on a GI tour of duty in Germany, where she learned the rudiments of weaving. When she was admitted as a graduate student of art at Yale on the GI Bill, her role was mainly that of wife and mother.

Seeking a medium other than her husband's, Nezhnie developed her skill and knowledge of tapestry. They lived in St. Louis, Helfman having obtained an academic appointment at Washington University. Their relationship was mutually supportive: his photos of her work are included in the book.

Rees provides a vivid and interesting picture of the social environment of the 1950s and 1960s in which Nezhnie had to swim against the tide in defining her role as a professional artist selling her art work rather than simply a mother and wife. Helfman was a strong participant and support in one of Nezhnie's major efforts: the creation in 1964 of the Craft Alliance, a cooperative crafts gallery that aided her sales and commissions.

Moving to more personal expression, in 1979, Nezhnie began the Holocaust Tapestries, whose content focuses on the persecution of the Jews by the Nazis. This work was widely seen and appreciated. Nezhnie's weaving career ended abruptly in 1990 due to the encroachment of Alzheimer's. This volume is a valuable document of an era and a life in art.

—Virginia Davis  
Berkeley, CA

### **Viking Age Headcoverings from Dublin**

by Elizabeth Wincott Heckett  
Royal Irish Academy 2003  
Pp.152, Hardcover  
95 b/w illustrations, 14 tables,  
XVI color plates  
ISBN: 0-9543855-5-1  
Price: USD \$35.50 / EUR 30.00

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Complete series information available at:  
[www.ria.ie/shop/shopdisplayproducts.asp?d=9&cat=Medieval+Dublin+Excavations](http://www.ria.ie/shop/shopdisplayproducts.asp?d=9&cat=Medieval+Dublin+Excavations)

THIS IS THE TENTH BOOK IN A SERIES, published by the Royal Irish Academy, documenting the National Museum of Ireland's 19-year campaign (1962-1981) of excavations in Medieval Dublin. These excavations revealed Viking Age building foundations dating from the 10th-13th century and yielded, in excellent preserve, a plethora of artifacts. A statement by the Museum and the Academy describes the overall excavation documentation, revealing the presence of defensive embankments, successive waterfronts and wooden docksides.

Our attention, in Elizabeth Wincott Heckett's, *Viking Age Headcoverings from Dublin*, is directed toward an amazingly thorough cataloguing and analysis of the 68 headcoverings and textile fragments discovered and recovered, much intact, from their respective 10th-12th century levels, in this Hiberno-Norse community (bounded by Fishamble Street/John's Lane (10th-11th-century levels) and High Street (mid- 11th to mid-12th century levels)). Heckett provides each specimen entry with a dedicated page, and the historical referencing throughout is clear. Concise yet detailed illustrations support her logical conjectures about these headcoverings, their owners, and the community that produced them.

In this insightful and informative book, the reader will find a holistic or multi-faceted invitation

to explore these Medieval Dublin excavations from an anthropological, sociological and aesthetic point of view. At first this study may seem to have a limited purview; however, upon completing this impressive volume a more expansive view of these cloth objects and their historic context is revealed. The reader will discover an uncanny and understated wealth of information that translates into a range of appeal, from scholarly to more practical applications.

The text includes multiple views of the textile objects, in plates of the actual discoveries. Figure views illustrate the textile weave and distinctive physical appearance of each specimen, and multiple tables catalogue and categorize each headcovering or remnant, according to sample number, size, fiber information, hair and residue classification, and dye analysis and color-code using the Munsell color system. Also included: a primer on sewing techniques; comparisons between silk and wool fibers; origins of cloth and cloth technology; commerce and trade routes; as well as a glossary providing a mini-course on fiber, spinning and weaving information.

In order to fully appreciate the details this book contains the enthusiastic reader is required to use both hands to flip back and forth through the information provided, to gain a complete picture of each Viking Age headcovering. Just when the reader might think that [s]he cannot process any more information, the stellar plates of the original fabric headbands, caps and remnants placed at the end of the book bring this entire journey to fruition. Multiple pen and ink illustrations of headdress reconstructions bring a clear visualization of medieval artifacts to the reader. These recreations, along with Heckett's conclusions, will be extremely useful for designers thinking about creating period costumes.

—Elissa Tatlighis Iberti  
Dowling College

### **Perishable Material Culture in the Northeast**

Penelope Ballard Drooker, Editor  
New York State Museum Bulletin  
No. 500, 2004

The University of the State of  
New York  
The State Education Department,  
Albany

**T**HIS BOOK JOINS a growing list of edited volumes on archaeological perishable technologies by Penelope Ballard Drooker (see also *Fleeting Identities: Perishable Material Culture in Archaeological Research* (2001), and *Beyond Cloth and Cordage: Archaeological Textile Research in the Americas* (2000), with Laurie Webster). The present volume, which grew out of a symposium held during the 2002 Northeast Natural History Conference in Albany, NY, contains 10 chapters by various contributors and an excellent introduction and glossary by Drooker.

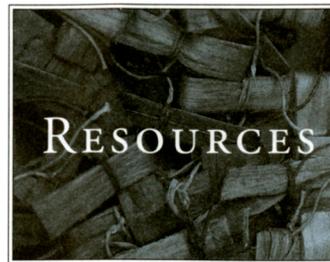
She opens the book with a valuable survey of the types of evidence that account for the preservation of perishables in the region. A chapter by J. M. Adovasio and J. S. Illingsworth examines the developmental trajectories of fiber technologies of the Upper Ohio Valley. Another by Adovasio and four co-authors presents an analysis of an early twined textile from New York. Contributions by

DeeAnne Wymer and Virginia Wimberley focus on textiles and other perishables of the Hopewell Moundbuilder culture. William Johnson and Andrew Myers explore the relationship between cordage twist and ethnicity through a study of cordage impressions from the Allegheny Plateau. Christina Reith uses cord- and fabric-impressed ceramics to study fabrics, interaction, and exchange among Late Prehistoric populations of the Susquehanna Valley.

A chapter by James Petersen and Malinda Blustain examines the diversity of early historic Native American clothing on the coast of Maine. Margaret Ordoñez and Linda Welters provide an analysis of textile and leather artifacts from three 17th-19th century Native American and Euro-American sites and an early Native American assemblage from Cape Cod. Drooker and George R. Hamell conclude the volume with a delightful chapter about a 17th-century twined "wampum bag" with a fascinating collection history.

With its focus on the little-known perishable traditions of northeastern North America, Drooker's latest book is highly recommended reading for archaeologists, perishables analysts, and textile historians.

— Laurie Webster  
Tucson, AZ



### **University of Arizona's Digital Textile Archive**

**T**HE UNIVERSITY OF ARIZONA'S website is the repository for an On-Line Archive of Documents on weaving, lace, and related topics. This academic website, established in 1999, has no funding and is entirely a volunteer effort. It serves as a document repository, an educational resource, and a research resource.

The documents on the site are high-quality digital facsimiles that faithfully preserve pictures and color. They are in Portable Document Format<sup>®</sup> (PDF), so that they can be read and printed on computer systems of all types. Among the documents available are books, monographs, articles, manuscripts, and even patents and ephemera. Most documents are in English, but 20 other languages are represented.

The site contains facsimiles of several old and rare documents, the oldest being from 1561. Many classic works on weaving are available, as well as some little-known ones. Most of the documents are in the public domain, but there also are recent works by permission of their copyright holders. Notable contributions of this kind are from Peter Collingwood, Paul R. O'Connor, and Karen Searle.

There presently are more than 6,200 documents on the site and new ones are added at the rate of about 100 per month. A series of CDs of material from the website assures the lasting preservation of content. These CDs are available from on-line sources. The website derives no income from CD sales.

Presently, an average of 60,000 documents are downloaded by site visitors each month. The site also publishes an online newsletter. For more information, contact its manager, Ralph E. Griswold.  
[ralph@cs.arizona.edu](mailto:ralph@cs.arizona.edu).

### **Textile Fundamentals on CD-Rom**

**T**HE COLLEGE OF TEXTILES, North Carolina State University, now licenses a CD-based Distance Learning course entitled *Textile Fundamentals*, based upon the Textile Fundamentals Professional Education short course. This valuable training resource allows the customer flexibility at a low cost and topics can be tailored to fit customer needs. For more information, please go to [www.tx.ncsu.edu/distance/learning/demos](http://www.tx.ncsu.edu/distance/learning/demos)

### **Tapestry Bibliography Has a New Online Location**

**A** MAJOR BIBLIOGRAPHY ON tapestry compiled by Courtney Shaw in 1999 is now available at <http://www.sil.si.edu/silpublications/tapestry-bibliography/>. The previous version of this document which was located on the Gloria F. Ross Center for Tapestry Studies website has been removed. Dr. Shaw will occasionally update her bibliography and can be reached at [shawc@si.edu](mailto:shawc@si.edu).

### **Seattle Textile and Rug Society online**

**T**HE SEATTLE TEXTILE and Rug Society is now online with a website at <http://www.seattletextileandrugsociety.org>.

### **New WARP Website**

**W**EAVE A REAL PEACE has a new website at <http://www.weavearealpeace.org>

### **TSA OFFICE**

For membership updates inquiries, or for TSA Tour information:

**Kim Righi, Membership Manager**  
Textile Society of America  
P.O. Box 70  
Earlville, MD 21919-0070

TEL: 410/275-2329  
FAX: 410/275-8936  
EMAIL [tsa@dol.net](mailto:tsa@dol.net)

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Visit <http://www.textilesociety.org> for membership forms, tour information and latest news.

### **TSA DUES SCHEDULE**

Individual North America \$55,  
(2 yr: \$110)

Foreign \$65, (2 yr: \$130)

Student North America \$30,  
Foreign \$40

Institution North America \$70,  
Foreign \$80

Supporting North America \$35,  
Foreign \$145  
(Includes an \$80 tax-deductible donation)

Corporate (US & Foreign) \$1000





## United States

### ARIZONA

**Phoenix Art Museum.** To Nov. 6: "Emilio Pucci." [www.phxart.org](http://www.phxart.org)

### CALIFORNIA

**San Jose Museum of Quilts and Textiles.** Sep. 17-Jan. 8, 2006: "Traditions in Transition: Three Views of the Permanent Collection." Includes a sampling of 19th and early 20th century quilts and woven coverlets; textiles and garments and contemporary works from artists such as Jeanne Gray, Carolyn Lee Vehslage, and Priscilla Sage. [www.sjqmusem.org](http://www.sjqmusem.org)

**Getty Center,** Los Angeles. To Oct. 2: "Shrine and Shroud: Textiles in Illuminated Manuscripts." Showing use of textile fragments in the construction of manuscripts and simulated textiles in manuscript illumination; also the symbolic value of textiles used as shrines, shrouds, curtains, and cloths of honor. [www.getty.edu](http://www.getty.edu)

**Craft and Folk Arts Museum,** Los Angeles. To Sep. 25: The Art of Straw. [www.cafam.org](http://www.cafam.org)

**Far Leaves Tea House,** Berkeley. Oct.-Nov.: "Joyce Hulbert-3 New Series," textile/sculpture assemblage, drawing, and mixed media work. TEL 510/ 665-9409.

**Fine Arts Museums of San Francisco,** Legion of Honor Bldg. To Oct. 30: "Artwear: Fashion and Anti-Fashion." Curated by Melissa Leventon. Catalog. [famsf.org](http://famsf.org)

**Craft and Folk Arts Museum,** San Francisco. Sep. 14-Nov. 27: "Material Matters: Three Masterful Approaches to Fiber, Wood, and

Glass," with Karen Hampton, Philip Agee, and Pamina Taylor. TEL 323/937-4230. [www.cafam.org](http://www.cafam.org)

**UC Davis Design Museum.** Oct. 16-Dec. 2: "Slash, Burn and Cut: Art of Jean Caciceido and Janet Lipkin." TEL 530/ 752-6150. <http://design.ucdavis.edu/museum>

**Palos Verdes Art Center.** Nov. 19-Jan. 8, 2006: "Fifth Biennial International Juried Wearable Expressions" TEL 310/541-2479.

Treasure Gallery, Los Altos. To Oct. 1: "Woven Treasures by Barbara Shapiro." TEL 650-948-9900.

### COLORADO

**Denver Art Museum.** To Dec. 31, 2006: "Blanket Statements," Navajo textiles of the 1980s and early 1990s. Dec. 2-Jan. 18: "Beyond Fibers: New Forms." TEL 720/ 865-5000. [www.denverartmuseum.org](http://www.denverartmuseum.org)

### CONNECTICUT

**Silvermine Guild Art Center,** New Canaan. Oct. 16-Nov. 18: "Craft USA 05." [www.silvermineart.org](http://www.silvermineart.org)

### DISTRICT OF COLUMBIA

**The Textile Museum.** Oct. 14-Feb. 12, 2006: "Rozome Masters of Japan," 15 contemporary Japanese artists. To Jan. 15, 2006: "Gods and Empire: Huari Ceremonial Textiles," 12 tapestry-woven objects from the museum's collection. Curated by Ann Pollard Rowe. To Feb. 26, 2006: "Silk and Leather: Splendid Attire of 19th Century Central Asia." TEL 202/667-0441. [www.textilemuseum.org](http://www.textilemuseum.org)

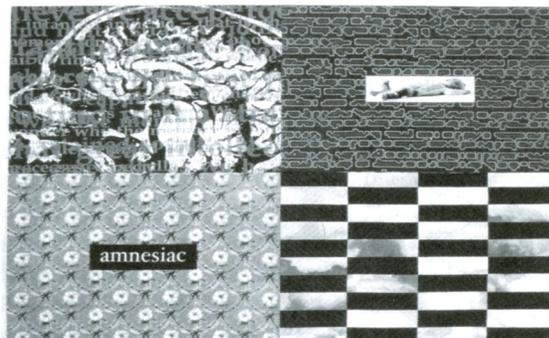
**Smithsonian Arthur M. Sackler Gallery.** Oct. 29-Jan. 22, 2006: "The Crescent and the Rose: Ottoman Imperial Textiles from the Sixteenth and Seventeenth Centuries."

### ILLINOIS

**Douglas Dawson Gallery,** Chicago. Oct. 28-Nov. 26: "Contemporary Textiles by Frank Connet." [www.douglasdawson.com](http://www.douglasdawson.com)

### INDIANA

**Indianapolis Museum of Art.** Sep. 25-Jan. 22, 2006: "International Arts and Crafts," nearly 300 objects from Europe, America, and Japan. Organized by the Victoria and Albert Museum. TEL 317/923-1331. [www.ima-art.org](http://www.ima-art.org)



**Michael James, "A Strange Riddle," 2002, digitally developed and printed cotton on view at Fuller Craft Museum.**

### IOWA

**Vesterheim Norwegian-American Museum,** Decorah. Sep. 19-Oct. 22: "Frisk og Flink: Fresh Artwork by Clever Weavers." Oct. 10-Feb. 20, 2006: "A Common Thread: Weaving Traditions of Norway and Sweden." Curated by Katherine Larson. Oct. 21-Jan. 22, 2006: "Weaving Bewitchment: Gerhard Munthe's Folk-Tale Tapestries." Features a series of 10 tapestries exhibited in the US for the first time. TEL 563/382-9681. [www.vesterheim.org](http://www.vesterheim.org)

### KENTUCKY

**Kentucky Museum of Arts and Crafts,** Louisville. To Oct. 22: "The Ever-Changing Landscape," includes works by Cyndy Barbone and Linda Gass. [kentuckyarts.org](http://kentuckyarts.org)

### MARYLAND

**Baltimore Museum of Art.** To Sep. 18: "A Legacy of Lace:: Selections from the Cone Collection" and "Filigree Spaces: Textile Installations by Piper Shepard." Nov. 9-May 14, 2006: "Woven Rainbows: American Indian Trade Blankets." Wool trade blankets from the museum's collection. Curated by Anita Jones. TEL 410/396-7100. [www.artbma.org](http://www.artbma.org)

### MASSACHUSETTS

**American Textile History Museum,** Lowell. Oct. 23-Apr. 2, 2006: "Finishing Touches" looks at accessories in historical terms and as a part of contemporary fashion. Ongoing: "Textiles in America." TEL 978/441-0400. [www.athm.org](http://www.athm.org)

**Peabody Museum,** Cambridge. Oct. 21-June, 2007: "The Moche of Ancient Peru: Media and Messages." [www.peabody.harvard.edu](http://www.peabody.harvard.edu)

**Fiber Art Center,** Amherst. To Oct. 15: "Bamboo: The Elegant Grass." TEL 413/256-1818. [www.fiberartcenter.com](http://www.fiberartcenter.com)

**Fuller Craft Museum,** Brockton. Sep. 10-Jan. 2, 2006: "Questioning Convention: The Studio Quilts of Michael James." [www.fullercraftmuseum.org](http://www.fullercraftmuseum.org)

### MICHIGAN

**Ford Gallery,** Eastern Michigan University, Ypsilanti. Oct. 3-28: "Recursions: Material Expressions of Zeros and Ones."

### MINNESOTA

**Goldstein Museum of Design,** University of Minnesota, St. Paul. To Sep. 17: "Maya Textiles from the Guatemalan Highlands." Oct. 2-Jan. 8, 2006: "Mind over Matter, Body Under Design," wearable art by Korean artist KeySook Geum and a collaboration between Korean and Minnesotan design students. TEL 612/624-7434. <http://goldstein.che.umn.edu>

**Textile Center of Minnesota,** Minneapolis. To Oct. 1: "Minnesota Quilts: Creating Connections with our Past." Oct. 22-23: "Artwear in Motion" runway show. TEL 612/435-0464. [www.textilecentermn.org](http://www.textilecentermn.org)

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## MISSOURI

**Saint Louis Art Museum.** To Oct. 23: "Sleep in Beauty: Bed Coverings from Around the World." TEL 314/721-0072. [www.slam.org](http://www.slam.org)

### St. Louis Regional Arts

**Commission.** Various venues. To Nov. 15: "Innovations in Textiles 6." A consortium of galleries showcase work of 125 fiber artists, plus lectures and tours.

[jen@stlrac.org](mailto:jen@stlrac.org)

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## NEBRASKA

### Robert Hillestad Textiles

**Gallery,** University of Nebraska, Lincoln. To Sep. 30: "Nancy Koenigsberg: Lines and Shadows" and "Lewis Knauss: Ledgers." Nov. 7-Dec. 2: "Barbara Lee Smith" and "Mapping the Mystery." TEL 402/472-2911.

<http://textilegallery.unl.edu>.

### Museum of Nebraska History.

To Apr. 30, 2006: "Patchwork Lives." TEL 402/472-6301.

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## NEW MEXICO

**Farmington Museum.** To Dec., 31: "Poland's Woven Masterworks of Wool in America." 300 years of Polish weaving. TEL 505/566-2291.

**Gerald Peters Gallery,** Santa Fe. To Oct. 1: "Rebecca Bluestone: The Divine Proportion." [www.gpgallery.com](http://www.gpgallery.com)

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## NEW YORK

### Cooper-Hewitt National Design Museum,

New York. To Oct. 23: "Extreme Textiles: Designing for High Performance." Oct. 7-May 7, 2006: "Yinka Shonibare Selects: Works from the Permanent Collection." Includes Shonibare's site-specific pieces using his contemporary pseudo-African batik textiles. Dec. 9-Mar. 26, 2006: "Fashion in Colors," more than sixty historic and contemporary examples drawn from the Kyoto Costume Institute's collection explore color as a design element. TEL 212/849-8400.

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

**Metropolitan Museum of Art,** New York. To Sep. 25: "Matisse: The Fabric of Dreams, His Art and His Textiles." Catalog available at <http://www.royalacademy.org.uk> [www.metmuseum.org](http://www.metmuseum.org)

### The Museum at FIT,

New York. To Dec. 10: "Dutch at the Edge of Design: Fashion and Textiles from the Netherlands" presents innovative and unconventional Dutch fashion and textiles by 30 designers. TEL 212/217-5800. [www.fitnyc.suny.edu/museum](http://www.fitnyc.suny.edu/museum)

### Museum of American

**Illustration,** the Society of Illustrators, New York. Oct. 5-29: "Uncommon Threads: Stitched Artwork by Margaret Cusack," a retrospective of Cusack's stitched illustrations. [www.societyillustrators.org](http://www.societyillustrators.org)

### Museum of Art & Design,

New York. Sep. 22-Jan. 15, 2006: "Changing Hands: Art Without Reservation 2." Native American art. [www.madmuseum.org](http://www.madmuseum.org)

### Soho20 Chelsea,

New York. Sep. 8-Oct. 1: "Transmissions," works by Desiree Koslin. TEL 212/226-4167.

### Handweaving Museum & Arts Center,

Clayton. To Oct. 30: "Art Rugs: The 'Art' of Playing Cards." Juried exhibition of hooked rugs.

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## OHIO

### Kent State University Museum.

To Oct. 16: "Yves Saint Laurent." To Dec. 31: "Allegory and Symbol: Chinese Robes in the Kent State University Museum Collection." To Feb. 19, 2006: "The Right Chemistry: Colors in Fashion, 1704-1918." To Mar. 12, 2006: "Raiment for Receptions: A Japanese Bride's Last Furisode." Nov. 17-Apr. 23, 2006: "Chado Ralph Rucci." TEL 330/672-3450. [www.kent.edu/museum](http://www.kent.edu/museum)

### Ohio Craft Museum,

Columbus. To Oct. 30: "Bead International: A Bevy of Beads." [www.ohiocraft.org](http://www.ohiocraft.org)

## Denison University Art

**Museum.** Sep. 23-Dec. 11: "Around the World and Back Again," textiles collected by the museum and by local collectors. [www.denison.edu](http://www.denison.edu)

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## PENNSYLVANIA

**Fabric Workshop and Museum,** Philadelphia. To Sep. 17: "Do-Ho Suh." [www.fabricworkshop.org](http://www.fabricworkshop.org)

### Lancaster Quilt and Textile

**Museum.** To Dec. 31: "Textiles Are My Paint," Linda Friedman Schmidt. [www.quiltandtextilemuseum.com](http://www.quiltandtextilemuseum.com)

### Woven Fiber Art House,

West Chester. Sep. 23-Nov. 5: "Mary Zicafoose." [www.wovengallery.com](http://www.wovengallery.com)

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## RHODE ISLAND

### RISD Museum,

Providence. To Oct. 15: "Bandani to Batik: Resist-Dyed Textiles from Asia." Oct. 21-Jan. 16, 2006: "The Needle's Excellence: Ottoman Embroideries." [www.risd.edu](http://www.risd.edu)

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## TENNESSEE

### Knoxville Museum of Art.

Oct. 21-Jan. 29: "Design Lab: Lis Collins." [www.knoxart.com](http://www.knoxart.com)

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## WASHINGTON

### La Conner Quilt Museum.

To Dec. 31: "Dear Jane Quilts." [laquiltm@aol.com](mailto:laquiltm@aol.com)

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## WISCONSIN

### Elvehjem Art Museum,

Madison. Oct. 6-Dec. 31: "Dual Vision, 98 contemporary fiber artworks from the Chazen collection. TEL 608/263-2246.

**Gallery of Design,** University of Wisconsin-Madison. To Sep. 25: "Stitching History: Patchwork Quilts by Africans (Siddis) in India." Oct. 1-30: "The Weavings of War: Creating the Fabrics of Memory." [www.designgallery.wisc.edu](http://www.designgallery.wisc.edu)

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## International

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## BELGIUM

**Museum of Costume and Lace,** Brussels. To Dec. 31: "Lace of Belgium." [www.brucity.be](http://www.brucity.be)

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## CANADA

### Textile Museum of Canada,

Toronto. To Sep. 25: "Isaacs Seen: Closet Collector." To Oct. 21: "Fassett! Patchwork Quilts by Kaffe Fassett." Sep. 28-Mar. 27, 2006: "The Dance of Pattern," traditional textiles. Nov. 14-May 26, 2006: "A Terrible Beauty," installation by Jennifer Angus. [www.museumfortextiles.on.ca](http://www.museumfortextiles.on.ca)

### Musée d'art de Joliette.

Sep. 23-Nov. 20: "Naomi London and Josee Fafard." [www.musee.joliette.org](http://www.musee.joliette.org)

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## ENGLAND

### Central St. Martins College of Art and Design,

London. Oct. 18-Nov. 18: "Fashion's Memory: From Peasant Art to Wearable Art" traces the roots of fashion and wearable art to multi-cultural sources. Curated by Mary Schoeser and Jo Ann Stabb.

### Linda Wrigglesworth,

London. Nov. 3-11: "Immortality: Asian Art in London." Images of the Immortals and their magical realm, and the symbols of longevity in the textile art of the Qing period (1644-1911).

[lindawrigglesworth.com](http://lindawrigglesworth.com)

### Victoria & Albert Museum,

London. To Jan. 8, 2006: "Concealed-Discovered-Revealed, a collaborative partnership between tapestry weaver Sue Lawty and the V&A's textile collection. [www.vam.ac.uk](http://www.vam.ac.uk)

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## GERMANY

### Museum of East Asian Art,

Cologne. Oct 15-Jan. 15, 2006: "Classical Chinese Carpets 1400-1750."

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## SWITZERLAND

**Abegg-Stiftung,** Bern. To Nov. 13: "Princely Interiors: Furnishing Textiles of the 18th Century." [www.abegg-stiftung.ch](http://www.abegg-stiftung.ch)

## Virtual

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

This website includes a gallery of the work of Anni and Josef Albers.

[www.americantapestryalliance.com](http://www.americantapestryalliance.com)

On the home page, click on "Finding Home." ATA's first on-line tapestry exhibit features tapestry-woven post cards.

[www.fiberscene.com](http://www.fiberscene.com)

Sep. 15-Dec. 1: "The Last Laugh," works by Reina Mia Brill, Rachel Beth Egenhoefer, John Jensen, Maddi Nicholson, and Mary Cozens Walker.

## Lectures

**Fiber Art Center**, Amherst, MA. Sep. 8: "Asian Bamboo Basketry," Nancy Moore Bess. Oct. 6: "Shibori," Barbara Goldberg. [www.fiberartcenter.com](http://www.fiberartcenter.com)

**Rubin Museum of Art**, New York. Sep. 17: "The Use and Re-use of Chinese textiles in Tibet During the 18th and 19th Centuries," Gary Dickinson, Director and Gallery Historian at Linda Wigglesworth Ltd., London.

**Textile Museum of Canada**, Toronto, Ontario. Sep. 14: Sarah Quinton, Curator of "Fassett!: Patchwork Quilts by Kaffe Fassett," leads a talk and tour, "Putting the Hand Back in our Lives: Handwork, DIY Kits and Nostalgia in the 21st Century." [www.textilemuseum.ca](http://www.textilemuseum.ca)

**Vesterheim Norwegian-American Museum**, Decorah, Iowa. Oct. 10: "A Common Thread: Weaving Traditions in Norway and Sweden," Katherine Larsen. Oct. 21: "Symbols Used in Traditional Norwegian Weaving and Knitting," Annemor Sundbo. Nov. 13: "Weaving Bewitchment: Gerhard Munthe's Folk-Tale Tapestries," Laurann Gilbertson and Kathleen Sokker. TEL 563/382-9681. [www.vesterheim.org](http://www.vesterheim.org)

## Seminars, Workshops

**Eastern Michigan University**, Ypsilanti, Michigan. Nov. 5-6: Photoshop for Jacquard Design and Weaving. Workshop taught by Vibeke Vestby of Digital Weaving Norway. Information: Patricia Williams, [pwilliams@emich.edu](mailto:pwilliams@emich.edu)

**American Research Center in Egypt**/Northern California Chapter, University of California, Berkeley. Nov. 20: "The Coptic Tapestry Albums and the Archaeologist of Antioch, Albert Gayet," Nancy Arthur Hoskins.

**International Conservation Seminars** for conservators and curators, Barcelona, Spain. Nov. 16-18: Fibre identification workshop: natural and synthetic. Dec. 1-2: Project management. [info@balaam-art.com](mailto:info@balaam-art.com)

**Cooper Hewitt Museum**, New York. Feb. 22, 2006: Collections Tour: Fashions at the Cooper Hewitt. [www.cooperhewitt.org](http://www.cooperhewitt.org)

## Tours

**Textiles of Thailand and Laos**. Oct. 15-29. Visit weavers, galleries, collections and museums in Chiang Mai, Luang Prabang, Vientiane and Bangkok. Information: Esprit Travel & Tours tel 800/377-7481. [www.esprit-travel.com](http://www.esprit-travel.com)

**Textile Odyssey Tour to Vietnam and Laos** Nov. 3-21, led by Mary Connors. Visit several highlands ethnic groups—Tai weavers, Yao-Mien embroiderers, and Hmong appliqué and batik artisans. Also visit craft workshops in Luang Prabang and Vientiane to participate in a weaving or a dyeing workshop. Information: Serena Lee Harrington 854 34th Ave San Francisco, CA TEL 415/666-3636 [textile\\_odyssey5@yahoo.com](mailto:textile_odyssey5@yahoo.com).

**Kathy Green's India Tours**, Nov. 2005. "India: Northern Highlights" with Kathy Green. Visit markets, museums, historic and sacred sites. See block printing, paper-making, and embroidery. In Bhuj, visit the Kala Raksha Trust. **Jan. 3-28, 2006**: "Colours of South India." Travel with Lesley Robin to see cultural diversities, textile traditions, architectural sites and dramatic landscapes. Meet designers, see textile projects, and learn about *ayurveda*, the traditional India herbal medicine. Kathy Green 35 John Lyons Road Markham, ON Canada L3P 3H3 TEL 905/471-7381 FAX 905/471-0284 [102377.1463@compuserve.com](mailto:102377.1463@compuserve.com)

**Art Workshops in Guatemala**. Mar. 8-18, 2006: Textile Tour to Lake Atitlan Villages with Karen Searle. [www.artguat.org](http://www.artguat.org)

## Residencies

**New Delhi Residency** Announcing a privately-run program to provide housing for visiting artisans in New Delhi. The facility is for individuals/small groups working in various fields/mediums who would like to be based in Delhi for a while and explore possibilities for various activities in their creative journey. For further information on this opportunity contact Priya Ravish Mehra 14, Sultanpur Estate, Mandi Road Mehrauli, New Delhi 110030 INDIA [prmm@ndf.vsnl.net.in](mailto:prmm@ndf.vsnl.net.in)

*Note: Calendar submissions are included on a space-available basis. Preference is given to events involving TSA members.*



**Sep. 15-17. 13TH EUROPEAN TEXTILE NETWORK CONFERENCE**, Izmir, Turkey. Keynote: Jack Lenor Larsen. Pre-conference workshops, post-conference tours. [www.etn-net.org/etn/211ae.htm](http://www.etn-net.org/etn/211ae.htm)

**Oct. 21-22. NEEDLES AND HAYSTACKS: PASTORAL IMAGERY IN AMERICAN NEEDLEWORK**, Winterthur's Needlework Conference 2005, Winterthur, Delaware. Lectures, collection tours, and hands-on workshops. Some of Winterthur's examples of American embroideries depicting scenes of idyllic country life will be showcased in an exhibition in conjunction with the conference. TEL 800/448-3883. [www.winterthur.org](http://www.winterthur.org)

**Oct. 21-23. JAPANESE STYLE AND THE CULTURE OF CLOTH**, The Textile Museum, Washington, DC. This symposium complements the exhibition, "Rozome Masters of Japan." Spakers include its curator, Betsy Sterling Benjamin. TEL 220/667-0441 x64. [www.textilemuseum.org/symposium](http://www.textilemuseum.org/symposium)

**Oct. 21-23. NORWEGIAN WOVEN TEXTILES**, Vesterheim Norwegian-American Museum, Decorah, IA. International symposium includes invited speakers, juried papers, workshops, and exhibitions of historic and contemporary weaving. *Speakers*: Marta Kløve Juuhl, Norway (Voss rya); Ellen Kjellmo, Norway (textiles from the north coast); Annemor Sundbø, Norway (symbols in knitting and weaving). *Invited Presenters*: Therese Hauger, Norway (20th-century applied-art textiles); Margaret Hayford O'Leary, US (folk music inspirations for tapestry designer Gerhard Munthe). Laurann Gilbertson Textile Curator

Vesterheim Museum  
TEL 563/382-9681  
[textiles@vesterheim.org](mailto:textiles@vesterheim.org)  
[www.vesterheim.org](http://www.vesterheim.org)

**Nov. 8-12.** RECOVERING THE PAST: THE CONSERVATION OF ARCHEOLOGICAL AND ETHNOGRAPHIC TEXTILES, Mexico City, México. 5th Biennial North American Textiles Conservation Conference. *Keynote Speaker:* Mary Frame. Pre-conference workshops and cultural tours to Coyocan, Mexico City museums, and Teotihuacan are available. Registration information: [natcc@inah.gob.mx](mailto:natcc@inah.gob.mx), [www.natcc.gob.mx](http://www.natcc.gob.mx)

**Apr. 20-23, 2006.** ACOR 8 Eighth American Conference on Oriental Rugs, Boston, MA. Programs, exhibitions, workshops, demonstrations and Dealers' Row. Many opportunities to educate the mind and delight the eye with oriental rugs and textiles. [www.acor-rugs.org](http://www.acor-rugs.org)

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

## TSA Newsletter

EDITOR/LAYOUT Karen Searle  
COPY EDITOR Susan Ward  
CALENDAR EDITOR Rebecca Klassen

**Winter Issue Deadline:**  
**Nov. 30, 2005**

Please send news, reviews, listings and articles to:  
[ksearletsa@gmail.com](mailto:ksearletsa@gmail.com)  
Karen Searle  
1742 Portland Ave.  
St. Paul, MN 55104  
TEL/FAX 651/642-9897

Please send calendar items to:  
[rebecca\\_klassen@yahoo.com](mailto:rebecca_klassen@yahoo.com)



## Metropolitan Museum of Art Fellowships 2006-2007

**Nov. 4, 2005:** *Art History*

**Jan. 6, 2006:** *Conservation*

The Met invites applications to its programs in Conservation and Art History for the period between Sep. 1, 2006 and Aug. 31, 2007. Flyers describing each program are available. Marcie Karp Fellowship Program. The Metropolitan Museum of Art, 1000 Fifth Avenue, New York NY 10028-0198



**Oct. 15, 2005:** ITAA EXECUTIVE DIRECTOR. Applications are invited for the part-time position of Executive Director of the International Textile and Apparel Association (ITAA). The Executive Director serves as the liaison with the board and membership in carrying out the business of ITAA. Management companies as well as individuals are invited to submit applications. Responsibilities include but are not limited to membership, records, publications, web site, annual meeting, financials, annual reports, and grants and awards.

Applicants should have interpersonal skills, organizational skills, and demonstrated skills in organizational management. Knowledge of bookkeeping and balance sheets, understanding of databases, editing and writing skills, and four-year university degree are required. Knowledge of the textile and apparel academic discipline, experience in conference planning, experience as a university faculty member, and commitment to a global perspective are preferred. Salary and time required are commensurate with applicant's background and level of experience.

The ITAA is a professional, educational association of approximately 700 scholars, educators, and students in the textile, apparel, and merchandising disciplines. The association hosts an annual conference and publishes a quarterly journal, *Clothing and Textiles Research Journal*.

Applications will be considered from Oct. 15 until the position is filled. Please provide electronic submission in PDF format: letter of application describing expertise and strengths related to the aspects of the job described above, vita, and three letters of recommendation with contact information (i.e., title, mailing address, email, phone number) for each reference. Send application materials to: Dr. Molly Eckman, ITAA Search Committee Chair, [eckmanm@cahs.colostate.edu](mailto:eckmanm@cahs.colostate.edu)

Applicants may learn more about this position from Molly Eckman by phone 970 491-6715 or FAX 970-491-4855, and from the ITAA home page on the web: <http://www.itaonline.org/>

**DEC. 1, 2005:** ASSISTANT PROFESSOR, Textiles, Fashion Merchandising & Design. This is an academic year, tenure-track position with a preferred starting date of 7/1/06. *Required:* Earned doctorate with at least one advanced degree in textiles and clothing (preference given to applicants with two or more degrees in textiles and clothing); evidence of effective teaching; ability to teach introductory textile products course, plus one or more of the following: socio-cultural aspects of dress, apparel production, forecasting, and interior design; demonstrated ability for scholarly productivity; strong classroom and interpersonal communication skills; ability to develop ties with domestic and international business community. Preference given to applicants with interest and/or experience in developing international education opportunities. Visit our website at [http://www.uri.edu/human\\_resources](http://www.uri.edu/human_resources) for additional information.

Review of applications will begin 12/1/05 and continue until the position is filled. Submit (no e-mails or faxes, please) a letter of application, current curriculum vitae, names of three references, and official transcripts to: Linda M. Welters, Search Chair (Req # 011165), University of Rhode Island, P.O. Box G, Kingston, RI 02881

URI is an AA/EEO employer and values diversity and also is an NSF ADVANCE institutional transformation university, working to advance the careers of women faculty, especially in the science and engineering disciplines.

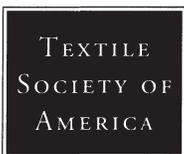


**Downtown Toronto as seen from the Island docks—just one of the breathtaking views awaiting participants in TSA's Tenth Biennial Symposium in Toronto, October 11-14, 2006. See page 2 for details. Photo courtesy of Toronto Tourism.**

TSA Newsletter  
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