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Spring 2015

Textile Society of America Newsletter 27:1 — Spring 2015

Textile Society of America

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TEXTILE SOCIETY *of* AMERICA

Newsletter

VOLUME 27, NUMBER 1, SPRING, 2015

**2016 SYMPOSIUM
CALL FOR SUBMISSIONS**

**NEW FELLOWS PROGRAM
NOMINATIONS OPEN**

Cover Image: European lady holding a flower; detail of sari anchal, mid- to late-19th century, catalogue #23. From the Exhibition catalog for *Sahib, Bibi, Nawab: Baluchar Silks of Bengal, 1750 – 1900*. Photo courtesy Tapi Collection

Newsletter Team

Editor-in-Chief: **Wendy Weiss** (TSA Board Member/Director of External Relations)
Designer and Editor: **Tali Weinberg** (Executive Director)
Member News Editor: **Lauren Hartman** (Membership Associate)
International Report: **Dominique Cardon** (International Advisor to the Board)
Editorial Assistance: **Roxane Shaughnessy** (TSA President) and **Vita Plume** (Vice President)

Our Mission

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles. TSA organizes biennial symposia. The juried papers presented at each symposium are published in the Proceedings available at <http://digitalcommons.unl.edu/textilesoc>. It also organizes day and weeklong programs in locations throughout North America and around the world that provide unique opportunities to learn about textiles in various contexts, to examine them up-close and to meet colleagues with shared interests. TSA distributes a Newsletter, compiles a membership directory and a textile bibliography. These publications are included in TSA membership, and available on our website.

About the Newsletter

The Textile Society of America Newsletter is published two times a year. In addition to reports on TSA programs, the newsletter lists conferences, courses, exhibitions, grants, job postings, tours; profiles museum textile collections and university textile programs; and reviews books, exhibitions, and conferences. *Submissions are welcome.*

Recent newsletters can be downloaded from the TSA website as PDFs:
<http://textilesocietyofamerica.org/news/newsletters/>

Newsletters dating from 1989 through 2004 are available on Digital Commons:
<http://digitalcommons.unl.edu/tsanews/>

Newsletter Submission Guidelines:

To submit content to the Editor please email newsletter@textilesociety.org with the subject line, "submission." Text should be sent as .doc and images should be sent as individual .jpg files. Please include image captions and a 1-3 sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

eNews: In addition to the PDF newsletter, TSA distributes regular emails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



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Join us on Twitter @TextileSoc

Find colleagues on LinkedIn: <https://www.linkedin.com/company/textile-society-of-america>

Join the Listserv: visit <http://textilesocietyofamerica.org/contact-us/> and click "Join the Listserv" to participate in dialogue with our diverse and globally dispersed community

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Dear Readers,

In this edition of the newsletter, you will continue to see a few changes to content and formatting. When I was elected to the job of External Relations Director I also took on the role of newsletter editor. Newsletter production has become a team effort, which starts with TSA members, who contribute content and continues with editorial, design, production, and distribution. Our executive director, Tali Weinberg, is responsible for designing the newsletter. Last fall you may have noticed that the format shifted from four to one to two columns, a design response to member feedback to make our content more readable on a computer screen.

While newsletter production last fall was a trial by fire for me—it coincided with my arrival in India for a nine-month Fulbright research project on ikat documentation and digital design development with a small group of artisans in Saurashtra—it has now become a real pleasure. We have clarified roles and responsibilities, recruited member volunteers to contribute copy, proofread, and copy edit, and have been discussing mission in relation to organizational vision. Your contributions to the newsletter are vital and you will find submission guidelines at <http://textilesocietyofamerica.org/newsletters/> as well as access to past newsletters. If you have an article idea, book or exhibition review or other news you would like to contribute, feel free to contact me directly at: newsletter@textilesociety.org.

In March 2015, the board agreed to change newsletter production from three to two times per year and discussed role of social media in disseminating member and professional news. The publications committee will present a proposal to the board next fall that addresses these questions. Please email me, Publication Committee Chair Eulanda Sanders (sanderse@iastate.edu), and Board Member Laura Camerlengo (Laura.Camerlengo@philamuseum.org) with your suggestions regarding how we could use our digital platforms to communicate with you and a broader audience.

Notes from India

In Vadodara, Gujarat, which is home of the Maharaja Sayajirao University of Baroda, I am affiliated with the Department of Clothing and Textiles. It is my second time here to work on this project and I have developed relationships that may be of interest to members. Additionally, the Fulbright Commission and the Indian Government have collaborated in funding for Fulbright awardees in India. Textile scholars and artists can seek funding for significant projects that link people and research or creative work in one of the various Fulbright categories. I urge you to visit United States - India Educational Foundation <http://www.usief.org.in/Fellowships/Fellowships-for-US-Citizens.aspx>, where you can find links to the organizations that administer US applications.

Bodhi is the name of a small textile and apparel producer located in Baroda since 1984. Mala and Pradeep Sinha create hand crafted printed and embellished wearable textiles and are guided by a commitment to design integrity, sustainability, and fair trade. Their web page, <http://bodhi.in/> provides an overview of their story. What you won't learn from the web page is the incredible inventory of hand carved blocks that Mala purchased from the estate of national award winning master craftsman and Saudagari wood block carver Maneklal Gajjar. With the intention of preserving his legacy, the couple was able to acquire his paper files as well. This collection complements another major acquisition of blocks from a workshop in Mumbai that went out of business. Bodhi's owners hope that these collections will attract the attention of scholars and will make them available for research. Alternatively, advanced students interested in an internship working to organize and catalog the collection should contact them at bodhiindia@gmail.com.

Alarmed at the steady attrition of handloom weavers in India, TSA member, Sally Holkar and the organization Women Weave, have launched a handloom school for young weavers throughout India. The inaugural class started in February and we expect to publish a report in a future newsletter. You can take a preview of the course at the link from <http://www.womenweave.org/>.

I have visited ikat weaving communities in Telengana and Orissa and met with master weavers, faculty members, social enterprise organizations, cooperative members, weaver's service center staff and designers who all are committed to preserving the legacy of India's handloom heritage and helping it shift to an economy where weavers can earn a sustainable wage, thus stemming the flow of weavers to other occupations. The task is immense, but I am heartened to see young people engaged in work at these different communities.

*TSA Newsletter Editor
Wendy Weiss*

Letter from the President

Dear Members and Friends,

Spring has come at last to Toronto, where we recently held our Board meeting at the Textile Museum of Canada, and I am pleased to update you on some exciting new plans for TSA. Board members and staff have been working to develop and put in place new initiatives, and improve some of our current programs and practices.

But first, I would like to thank all of you who gave generously to our first direct-mail fundraising effort last fall. Every dollar we received from your donations goes directly to our programs, scholarships, and awards. Your support helps TSA build a strong financial base to foster our goals and ensure that TSA continues on its path of growth and further development of our mission. Treasurer Maleyne Syracuse, Executive Director Tali Weinberg, and the Fundraising and Development committee intend to build on these results, and are developing plans for the next campaign and other new fundraising initiatives.

New! Fellows Program

Many of us have been inspired and influenced by leaders in our field, and now through a new TSA initiative, there is an opportunity for TSA members to pay tribute to our esteemed colleagues. I am pleased to announce a new program, the establishment of the Fellows of the Textile Society of America, to recognize and honor individuals who have made outstanding contributions to the field of textiles. Nominations will open on May 1 and TSA will announce its first Fellows in the fall of 2015. Please see the announcement on page 11. I thank Fellows Committee members Elena Phipps, Ruth Barnes, and Susan Bean, for their endeavors to establish this seminal new program for TSA.

Brandford/ Elliott Award (B/EA) merged with TSA

Founded in 1995 the Brandford/Elliott Award (formerly the Lillian Elliott Award), has been awarded biennially to an emerging artist working with fiber. Since then, twelve awardees have received a cash award, which has been presented at the Symposium Awards banquet since 2002. At our March 2013 Board meeting B/EA Board member Pat Hickman presented a proposal initiated by the B/EA Board, that the B/EA Award become a TSA award. I am pleased to announce that the TSA Board has approved the merger agreement and the B/EA Award will be formally turned over to TSA in 2016 following the 2016 Symposium.

Membership

In order to improve the search function of the on-line Membership Directory and make it more useful to members, Susan Bean and Catharine Ellis of the Membership committee have updated the member profile fields. The categories of directory fields have been revised and refined in order to be more relevant, and fields for biographies, publications and exhibitions have been added, all of which will provide a more accurate and complete individual profile. Guidelines are available on the website: www.textilesocietyofamerica.org/directory. You will be asked to update your information by September 1, 2015.

Programs

Susan Brown, Rowland Ricketts, and Lauren Whitely of the Program committee are developing new TCU programs for the fall. Registration closes May 1 for our upcoming program, *Textiles Close Up: Textiles at the International Folk Art Market, Santa Fe*, which takes place July 9, 2015–July 13, 2015. Led by Carrie Hertz from the Santa Fe Museum of International Folk Art, Mary Littrell, Sandy Peinado, and Elena Phipps, this program offers a unique opportunity to experience the market from beginning to end, meet some of the textile artists, and take an exclusive tour of the new exhibit *The Red that Colored the World* at the Museum of International Folk Art. Spaces are limited and registration closes May 1 so sign up soon!

Communications

External Relations Director and Newsletter editor Wendy Weiss and the Publications Committee (Eulanda Sanders, Ruth Barnes, and Laura Camerlengo), are working with Tali to review how our communications tools can be most effectively used to communicate with members and the broader community. Currently Board and staff are producing the Newsletter, and from now on it will be published twice a year in the Spring and the Fall, at the same time we will be increasing content on the blog and in eNews, which also connect people to TSA's website. We plan to revisit the editorial vision of the Newsletter, and enhance the content and focus developing a more substantial publication.

Symposium 2016 – Call for Papers posted!

The Call for Papers has just been posted for TSA's 15th Biennial Symposium in 2016: *Crosscurrents: Land, Labor and the Port*. It's not too soon to be thinking about submitting a paper, poster or exhibition proposal, organizing a panel or roundtable, or presenting a film or other digital media. Savannah College of Art and Design (SCAD) co-chairs Jessica Smith and Susan Falls are putting together an exciting program of speakers, workshops and tours, and other events.

Scholarships & Awards

Jill D'Alessandro and Vita Plume of the Awards committee are developing our Scholarship and Awards programs for 2016. In 2014, we supported more speakers, students, new professionals, artists, and general members with registration fee waivers and workshop scholarships than ever before. We hope to support 2016 Symposium participants at this level or higher, and I ask you to consider contributing to a TSA scholarship or award, or provide a gift of TSA membership to a student. Since November, two scholarships have been awarded for TCU programs. Recipients were Alejandra Gomez for *Textiles Close Up: Treasures of Islamic Textiles & Art* in Toronto in November, and Margaret Olugbemisola for the upcoming *Textiles Close up at the International Folk Art Market*, Santa Fe.

International Textile News

As an organization, TSA is engaged in the expanding international textile community, and there are many textile-related events taking place around the world. In this Newsletter Dominique Cardon, International Advisor to the TSA Board, introduces a new column featuring news and opportunities of interest to members about organizations involved with textiles outside North America (page 20).

National Office

Executive Director Tali Weinberg will reach her two-year anniversary with the Textile Society of America in June, and I want to thank her for dedicated work in the National Office along with Membership Associate Lauren Hartman. Since becoming President, I have enjoyed working with Tali and have seen how valuable her position is to TSA, not only in managing organizational operations, but in contributing to advancing TSA's mission and the growth of the field.

2014 Symposium

The Proceedings of the 14th Biennial Symposium are now posted on the University of Nebraska Digital Commons: <http://digitalcommons.unl.edu/tsaconf/>. Thank you to all who submitted papers and special thanks to Proceedings Editor Ann Svenson and Paul Royster of UNL Libraries.

I wish you all a joyous spring!

Thank you,



Roxane Shaughnessy
President, 2014-16

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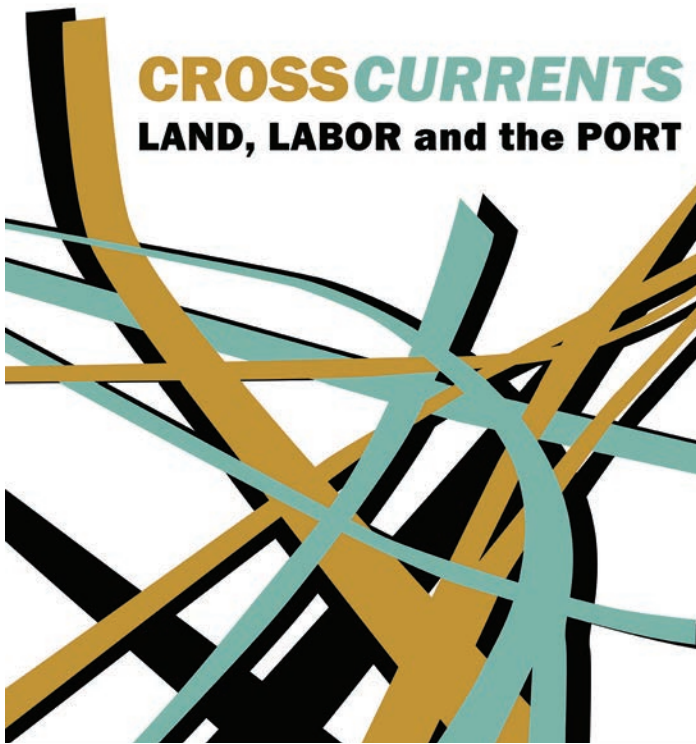
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www.textilesocietyofamerica.org/contribute

2016 Symposium Call For Submissions



Savannah, Georgia, October 19th - 23rd, 2016

Textile Society of America's 15th Biennial Symposium

Organized in collaboration with Savannah College of Art and Design.

Academic Program Co-Chairs:

Jessica Smith, Professor of Fibers, Savannah College of Art and Design (jrsmith@scad.edu)

Susan Falls, Professor of Anthropology, Savannah College of Art and Design (sfalls@scad.edu)

About the Textile Society of America

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our 800 members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles.

About Savannah College of Art and Design

Founded in 1978, the Savannah College of Art and Design (SCAD) offers 40 majors and 60+ minors taught by 650 full time faculty for 11,000 students at campuses located in Savannah, Atlanta, Lacoste (France) and Hong Kong. SCAD has eight galleries in Savannah, four in Atlanta, two in Lacoste, and one in Hong Kong as well as a major museum space in Savannah.

The 2016 Textile Society of America Symposium will take place in Savannah, Georgia on the campus of the Savannah College of Art and Design (SCAD) and at the Hyatt Regency Hotel. To maximize scholarly interchange, the Symposium will consist of multiple, concurrent sessions, plenary and keynote speakers, a poster session and curated exhibitions that will intersect with the scholarly program (see call for exhibits below). In addition to the symposium sessions and exhibitions, there will be a series of dynamic pre- and post-conference workshops and study tours to local and regional art institutions and collections, receptions, special programs, and an awards ceremony.

The theme of TSA's 15th Biennial Symposium is *Crosscurrents: Land, Labor, and the Port*. We invite participants to explore the ways in which textiles shape, and are shaped by historical, geographical, technological and economic aspects of colonialization and/or globalization. How and why have textile practices moved around? As they travel, how have they been translated, modified, or used within acts of compliance or resistance? What impact have different regimes of labor, consumption, aesthetic valuation, or political/social economy had on textile production, use, and circulation? These questions may apply to contemporary or historical fine art, utilitarian, or ethnographic textiles, and may be addressed through scholarship or creative practice.

Due to its location and history, the southern United States is an ideal place to examine the interaction between local practices and global markets. We encourage contributions that explore textile practice in the broader contexts of agriculture, labor, innovation, or exchange. We welcome historic or contemporary perspectives on the role of technology and alternative economies in shaping design, production, circulation, consumption, exhibition, collection, valuation, interpretation, and use of textiles.

TSA seeks presentation proposals from all textile-related disciplines and interdisciplinary areas, including but not limited to history, anthropology, archaeology, art, conservation, geography, design, economics, ethnic studies, history, linguistics, marketing, material culture studies, mathematics, science, political science, sociology, and theater, among others. Participation of international and U.S. scholars, researchers, artists, curators, museum professionals, and others is welcome. Submission of abstracts is open to TSA members.

In addition to our usual submission categories (papers, organized sessions, roundtables, films and other media), we are extending a call for poster sessions and for curated exhibitions. The review committee will select submissions that cogently and directly address the theme of the symposium.

We look forward to receiving your submissions!

2016 Symposium Call For Submissions

Submission Categories

Application forms and detailed submission guidelines for each category are available online.

<http://textilesocietyofamerica.org/symposia-2016/>

Individual Papers are expected to be 20 minutes in length. Individual papers will be organized by the Program Committee into 90-minute sessions of 3 or 4 papers with time for audience discussion. Authors submit one abstract of no more than 300 words.

Organized Sessions may include **3 or 4** individual papers of 15-20 minutes each, organized around a theme with a designated chair. The session should total 90 minutes, including audience discussion time. Each paper must have an abstract, and the session itself must have a title and an abstract

Roundtables may involve 3 or 4 individuals and a moderator who poses questions to which panelists respond, but generally does not require prepared papers. Speakers' times are flexible, but the panel discussion should total 90 minutes, including audience discussion time. Organizer should submit one abstract of no more than 300 words.

Film/digital media may be of any length. Screening time for videos and film will be structured around the proposals that are submitted and accepted, and will include discussion time with the producer or presenter. Please include an abstract of 300 words.

Posters: We are excited to be able to introduce this new element to the TSA Program. Poster Sessions are held in a large space where all participants present a visual display (a poster) explaining their research. Standard size is 3'x4'. Posters may be between 3-5 feet on the shortest side and 4-7 feet on the longest side.

Organized Exhibitions: The Textile Society of America is excited to announce a call for exhibition proposals as part of the 2016 Symposium. Organizers are encouraged to submit proposals for group exhibitions that focus on the theme, *Crosscurrents: Land, Labor and the Port* as outlined above. Proposals may be for exhibitions of contemporary work, ethnographic, and/or historical textiles or a combination. Contemporary textile art is widely defined to include 2D, 3D, site-specific installation, video, and performance-based work. Indoor and outdoor exhibition spaces are available.

Guidelines & Deadlines

Emailed, mailed, and faxed submissions will not be considered. All submissions must be made online.

<https://textilesociety.submittable.com/submit>

All submissions should be based on original research, reflecting material not previously published. In submitting an abstract, the author explicitly authorizes its use on the TSA website and in publications including, but not limited to, the *Symposium Program* and *Proceedings*.

Individuals may complete multiple submissions.

TSA Membership Requirement: Everyone submitting a proposal for participation in the 2016 Symposium must be a TSA member in good standing at the time of submission review (October 2015). Non-member applicants may join TSA at the time of proposal submission. Selected presenters will also be required to have an active membership at the time of the Symposium (October 2016).

To join TSA or to check your membership status please visit www.textilesocietyofamerica.org/membership. Membership fees are not refundable.

Timeline

Submission process opens: May 1, 2015

Abstract Submission Deadline: October 1, 2015

Notification of Acceptance to Presenters and 1st round exhibition proposals (via email): December 15, 2015

Deadline for presenters to submit need-based fee-waiver applications: January 7, 2016

Deadline for 2nd round exhibition proposals: February 12, 2016

Notification of Acceptance of 2nd round exhibition proposals: March 15, 2016

Deadline to Confirm Participation: March 15th, 2016

Registration Opens: May 16th, 2016

Deadline for Presenters to Register: June 15th, 2016

2016 Symposium Call For Submissions

Program Selection

TSA follows a policy of peer review and merit consideration for acceptance into the symposium program. Initial review of proposals and abstracts by the jury will be done without author identification. Abstracts for papers outside of the jurors' expertise will be sent to specialists. Final selections will be made by the Symposium Program Committee, composed of representatives from the Symposium Organizing Committee and the TSA Board, based on jurors' ranking and comments; relatedness to the symposium theme and the interests of Textile Society of America as expressed in our mission statement; originality of research; and clarity. The final program will be organized to ensure a diversity of geographic regions, subject matter, scholarly approaches, and levels of experience. Students and those new to the field are encouraged to submit. TSA does not discriminate on the basis of race, color, ethnicity, age, religion, disability, or gender.

Acceptance by TSA implies the presenter's commitment to register for and attend the 15th TSA Biennial Symposium in Savannah, and intent to participate in the capacity proposed. Following acceptance, all speakers, session organizers, and panel presenters must confirm their commitment to present at and attend the symposium by March 15, 2016. All confirmed speakers, session organizers, panel presenters, poster presenters, and exhibition organizers must register for the symposium by June 15, 2016. All accepted abstracts and presenters' biographies will be published on the TSA website and in the *Symposium Program* and *Proceedings*.

Publication

All accepted papers are eligible for publication in the Biennial Symposium Proceedings published within 6 months of the symposium. Poster content may also be eligible for inclusion. Exhibition organizers are also encouraged to submit content to be reviewed for publication (short essay with images). Manuscripts (text and images) for publication in the 2016 Symposium Proceedings must be received no later than December 1, 2016. If no manuscript is submitted, the abstract will be published. Guidelines for preparing manuscripts for publication and where to submit them will be available on the TSA website.



Registration & Financial Aid

All presenters must register for the symposium and pay the accompanying registration fee. Registration rates will be posted when registration opens and usually range from \$350-\$450 for presenters. We encourage you to seek financial support from your school or institution. TSA offers a limited number of need and merit-based scholarships and awards outlined below.

Need-Based Registration Fee Waivers for Presenters and Attendees
A limited amount of financial aid in the form of registration fee waivers is available. Applicants must submit a separate Financial Aid Application, outlining financial need and professional importance of participation. Presenter applicants who receive registration fee waivers will be notified prior to the deadline when presenters must send in their notice of commitment. See the website for further information.

Student and New Professional Award

Five Student and New Professional Awards (SNPA) will be given. Each award consists of a registration fee waiver. Individuals who apply for this award are encouraged but not required to present papers. This award is based on criteria of excellence. Please refer to the TSA website for further information and application procedures.

Founding Presidents Award

The Founding Presidents Award (FPA) recognizes excellence in the field of textile studies and ensures that the finest new work is represented at the symposium. There is no application process for this award, for which all accepted proposals are eligible. The FPA Committee will nominate five proposals for the award; their authors will receive a registration fee waiver and will be asked to send finished papers for consideration before the Symposium. The FPA Committee will make the final selection from the full papers, and the winning author will be announced at the symposium and will receive a monetary award. The five nominees are required to present their papers at the symposium and expected to fully participate in the program.

2016 Symposium Call For EXHIBITIONS

Exhibition Proposals

Organizers (artists / curators) are encouraged to submit proposals for group exhibitions that focus on the theme, *Crosscurrents: Land, Labor and the Port* as outlined in the Call for Papers. Proposals may be for exhibitions of contemporary work, ethnographic, and/or historical textiles or a combination. Contemporary textile art is widely defined to include 2D, 3D, site-specific installation, video, and performance-based work. Indoor and outdoor exhibition spaces are available.

Eligibility is the same as for other submission categories. The exhibition organizers must be TSA members at the time of submission and proposals will be blind juried by a panel of peers. If accepted, it is understood that the organizer(s) will register and participate in the 2016 Symposium. Organizers are also encouraged to coordinate a panel discussion of exhibiting artists, academic papers, or a roundtable. Where appropriate, these sessions may be held in the space of the exhibition.

Submissions will be handled in two parts. First the organizer(s) submit a project description with images. Submissions that are selected will be sent details of the potential exhibition space including architectural plans. In the second phase, organizers will work to formalize the project through drawings/layout and expanded project proposal. The exhibition spaces vary in size and type of facilities available (i.e. height of ceilings, natural light, installation assistance, museum quality lighting and environmental controls).

To ensure safe handling of materials and quality of display, all formalized (2nd stage) project proposals must be approved by the exhibition committee in conjunction with the staff at the exhibiting location. Exhibition Program Coordinator will act as a facilitator between organizer(s) and exhibition venues. Each venue will work with the exhibition organizer(s) to work out the details of a site specific contract and the insurance of artworks while on site (TSA will not provide shipping, insurance for art works, or artist fees). TSA will provide a listing & map of all participating exhibitions and venues and will publicize the exhibitions.

Shipping of work will be at the expense of the artist and or organizers(s). Organizers proposing site-specific work and those requiring special handling are expected to be on-site for installation. Proposals requiring engineer documents must be handled by the submitting body and approved by the exhibition location. We encourage exhibition organizers to apply for outside funding to support installation, shipping, and artist participation. TSA offers financial assistance to Symposium attendees through a competitive fee-waiver application (details on the website). If additional opportunities for exhibition-related funds become available we will let exhibition organizers know.

Join Today - TSA'S Membership Benefits

- **Discounted and early registration** fees for TSA programs including biennial symposia
- Inclusion in & access to a searchable **online directory** of members
- **Publication & exhibition** opportunities
- **Direct contact** with colleagues and experts from across the field
- Eligibility for TSA awards & scholarships
- **Discounts** from affiliate programs & publications

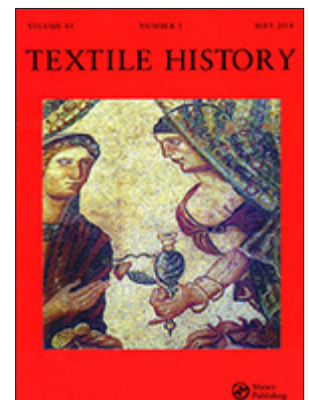
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www.textilesocietyofamerica.org/join

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Members should email lauren@textilesociety.org for access to the discount codes.

Visit the website for details:
textilesocietyofamerica.org/journals/

R. L. Shep Ethnic Textile Book Award

2014 Nominees

Nominations for the 2014 R.L. Shep Ethnic Textile Book Award are in and what an exciting list of works it includes! The annual Shep Book Award, recognizes the best book in the field of ethnic textile studies and awards a cash prize funded by an endowment established by R.L. Shep in 2000. The fifteen 2014 nominees are global in reach and feature the textile traditions of five continents including works examining the exchange of cloth between continents. Included on the list are works that push the boundaries of textile scholarship—probing deeply into familiar traditions, examining others less well known or even overlooked. They contribute new insights into cloth and culture. The winner of the 2014 Shep Book Award will be announced in 2015 and honored at an Awards Dinner during the 15th Biennial Symposium (October 19-23, 2016) *Crosscurrents: Land, Labor and the Port*, in Savannah, Georgia.

The nominations process for books published in 2015 will open in Fall 2015.

Learn more at www.textilesocietyofamerica.org/shep/

Anawalt, Patricia Rieff, *Shamanic Regalia in the Far North*, London; New York: Thames & Hudson, 192 pages, 108 color and black and white illustrations
ISBN: 9780500517253

Arnold, Denise and Penelope Dransart, eds., *Textiles, Technical Practice and Power in the Andes*, London: Archetype Books, 370 pages, 189 color illustrations
ISBN: 9781909492080

Baumgarten, Linda, *Four Centuries of Quilts: The Colonial Williamsburg Collection*, New Haven: Yale University Press, published in association with the Colonial Williamsburg Foundation, 356 pages, 320 color and 54 black and white illustrations
ISBN: 9780300207361

Denny, Walter, *How to Read Islamic Carpets*, New York: The Metropolitan Museum of Art, 144 pages, 146 color illustrations,
ISBN: 9780300208092

Eaton, Linda, *Printed Textiles: British and American Cottons and Linens, 1700-1850*, New York: The Monacelli Press, 384 pages, 600 illustrations and photographs
ISBN: 9781580933933

Finn, Patrick J., *Quilts of India: Timeless Textiles*, New Delhi: Niyogi Books, 390 pages, 500+ photographs
ISBN: 9789381523933

Greene, Susan W. *Wearable Prints, 1760-1860: History, Materials, and Mechanics*, Kent, Ohio: Kent State University Press, 568 pages, c. 1600 color illustrations
ISBN: 9781606351246

Hamilton, Roy W., *Textiles of Timor, Island in the Woven Sea*, Los Angeles: Fowler Museum at UCLA, 252 pages, 280 color and 23 black and white illustrations, 3 maps
ISBN: 9780984755080

Isaacs, Ralph, *Sazigyo: Woven Miniatures of Buddhist Art: Burmese Manuscript Binding Tapes*, Chiang Mai, Thailand: Silkworm Books, 256 pages, 920 color illustrations
ISBN: 9786162150739

Knothe, Florian and Mei-yin Lee, *Embroidered Identities: Ornately Decorated Textiles and Accessories of Chinese Ethnic Minorities*, Hong Kong: University Museum and Art Gallery, The University of Hong Kong, distributed by the Columbia University Press, 328 pages, color illustrations
ISBN: 9789881902269

Newell, Aimee E., *A Stitch in Time: The Needlework of Aging Women in Antebellum America*, Athens: Ohio University Press, 312 pages, 83 photographs
ISBN: 9780821420522; Electronic Edition ISBN: 9780821444757

Sharatt, Nicola, *Carrying Coca: 1,500 Years of Andean Chuspas*, New Haven: Yale University Press, 128 pages, 70 color illustrations
ISBN: 9780300200720

Turnbaugh, Sarah Peabody and William A., *Indian Basketry of the Northeastern Woodlands*, Atglen, PA: Schiffer Publishing Ltd, 176 pages, 470 color and 35 black and white photos
ISBN: 9780764347290

Varadarajan, Lotika, Zhao Feng, Marie Louise Nosch, eds., *Global Textile Encounters*, Oxford; Philadelphia: Oxbow Books, 312 pages
ISBN: 9781782977353
Electronic Edition ISBN: 9781782977360

Riggs, Christina, *Unwrapping Ancient Egypt*, London; New York: Bloomsbury Academic, 384 pages, 68 black and white illustrations
ISBN: 9780857855398

TSA Establishes a **New Award**

Fellows of the Textile Society of America

Nominations open May 1, 2015

Nominations Deadline July 15, 2015

The form for nomination submissions will be accessible on the TSA website: www.textilesocietyofamerica.org/programs/fellows

The Textile Society of America is instituting a new program to recognize and honor individuals who have over the course of their careers, made path-breaking contributions to the field, in textile scholarship, education, art, or in sustaining textile arts globally.

Through this program TSA aims to foster recognition and appreciation for those who have dedicated their lives and work to the study, creation, and preservation of textiles, and in doing so have inspired colleagues and transformed the field.

All TSA members are invited and encouraged to nominate colleagues who merit the status of Fellow of the Textile Society of America. Fellows need not be nationals or residents of the United States or Canada, nor do they have to be TSA members. Each nomination must be supported by a substantial account of the nominee's contributions, including a brief professional biography of the nominee, as well as a listing of seminal publications, exhibitions, or history of work. Each submission must be endorsed by two additional TSA members.

TSA will announce its first Fellows in the fall of this year, 2015. Nominations will be reviewed and selected biennially, by a special TSA Board-appointed committee.

In Memoriam • Dika Eckersley

by Wendy Weiss

Dika Eckersley (1939-2015) contributed to the world of textiles as a catalog designer, friend and lover of excellent design in any form, especially finding pleasure in textiles and dress. She lived a large life, touching people in her global community, while living in Lincoln, Nebraska since 1981 with her family and then with those she welcomed into her home. She was an advocate for justice, a believer in human scale and bike lanes, a cross-country skier and walker, a friend to all. Dika hosted numerous guests to Lincoln, including members of the TSA Board when they visited Lincoln for the 2009 fall Board meeting preceding the 12th Biennial TSA Symposium.

Professionally, she worked for the University of Nebraska Press as a book designer. In addition, for more than two decades she designed *Prairie Schooner*, a quarterly journal of poems and essays. In 2001, she launched The Robert Hillestad Textiles Gallery's first publication, *Impassioned Form: Jane Sauer*, a catalog for an exhibition of the artist's work from that period. This first catalog set the style for future ones, and the two subsequent titles she designed were *Intersecting Traditions: Recent Textiles by Cynthia Schira* and *Process and Pattern: Hand-dyed and Digitally Printed Textiles by Ana Lisa Hedstrom*, both published in 2004. She designed a monograph for Robert Hillestad, the designer for whom the gallery is named. Dika delighted in the craft of textiles, admired those who made them, and often participated in the workshops gallery artists taught.

One aspect of Dika's brilliance as a designer was her skill at creating a page in which consideration to text, image, and space, together made a striking layout where each element strengthened the other. She was known for her captivating covers for *Prairie Schooner*. One writer, contributing to the remembrance page Dika's family created at <http://dikaeckersley.com/>, notes that Dika was not only a designer, but also a reader, using images to advance the text, understanding the "intimate connection that a magazine's cover should have with the narrative created from the stories, essays, and poems within." Dika lived a life in which she manifested that external and inner connection through her warmth, her puckish style of dress, and her generous, creative spirit.

Beloved to so many, in all walks of life, Dika will be missed.

Textiles Close Up in Santa Fe



All photos on this page are of 2015 Market Artists by Bob Smith, courtesy of the Santa Fe International Folk Art Market

Last Chance to Register!



Craft & Social Enterprise Up Close

July 9 – 13, 2015

International Folk Art Market & Museum of International Folk Art, Santa Fe, New Mexico

Registration Closes May 1st

Expert guides: **Mary Littrell, Sandra Peinado, Elena Phipps, and Carrie Hertz**

Sandra Peinado will orient guests to the International Folk Market. Mary Littrell, world-renowned expert on artisan enterprise issues and social responsibility, will discuss the history of the market as participants explore while artisans set up their booths. Enjoy a tour of the Museum of International Folk Art's exhibition *The Red that Colored the World*, accompanied by an in-depth discussion of the history and significance of American cochineal with Elena Phipps. Celebrate at the Folk Art Market's opening night VIP party and be the first to visit the completed booths and shop.



About Textiles Close Up

Textiles Close Up (TCU) is a series of study workshops launched in 2013 that provides opportunities to examine textiles in leading museum and private collections, guided by renowned experts. Workshops focus on the exploration of the materials, techniques, styles, culture, and history of selected textile traditions, which vary for each event. The format offers first-hand, close-up viewing of textiles in the storerooms, laboratories, and study rooms of institutions offering unprecedented access and learning opportunities.

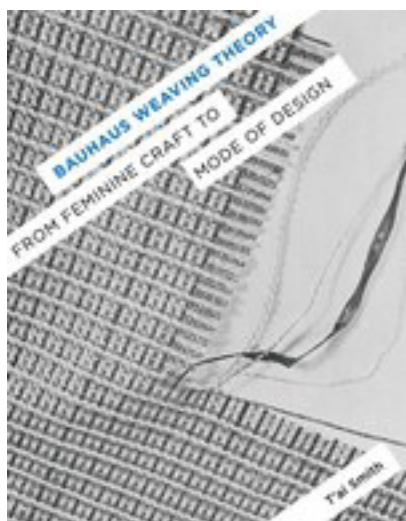
Contact TSA Board Member & Program Committee Chair Susan Brown: BrownSu@si.edu

Congratulations to Santa Fe TCU scholarship recipient Margaret Olugbemisola Areo. Areo is a lecturer in the Textile Unit of Department of Fine and Applied Arts of Ladoko Akintola a University of Technology, Ogbomoso, Oyo State, Nigeria where she teaches a variety of textile techniques as well as design and merchandising.



Image 1 (top): photo by Judith Cooper Haden; Image 2 and 3: photos by Bob Smith. All images are courtesy of the Santa Fe International Folk Art Market

Book Reviews



Bauhaus Weaving Theory: From Feminine Craft to Mode of Design

Author: T'ai Smith

University of Minnesota Press, 2014

ISBN 978-0-8166-8724-4

Reviewed by Pauline Verbeek-Cowart

Published text validates the writers' pursuits and imbues their work with clarity and purpose. In **Bauhaus Weaving Theory**, author T'ai Smith chronicles the Bauhaus weavers' journey to identify and justify their work through writing. The book is organized in six parts: an introduction, summarizing the premise of the book, four chapters outlining the efforts and accomplishments of the Bauhaus weavers through the writings of Anni Albers, Gunta Stolzl and Otti Berger, and a conclusion.

The Bauhaus weavers were born from a theoretically charged matrix, where the articulation of ideas was as important as the practice. They had to secure their status by way of text to validate their existence. What the weavers accomplished through their writing was a profound step in the recognition of weaving as a specific craft – one that could be compared to, and differentiated from, other media.

Smith has carefully reconstructed the struggles of the Bauhaus weaving workshop, presenting the reader with statements pulled from hundreds of reference texts to make her point, taking the reader on an expansive intellectual journey. Personally, I regret that some of the referenced texts written by the Bauhaus weavers were not available in an appendix as I was hoping to get a glimpse at some of the writing in their original form. Nevertheless, the focus and strength of the book is clearly in the thorough analysis of these and related texts, as well as the important questions and arguments that are addressed through their juxtaposition.

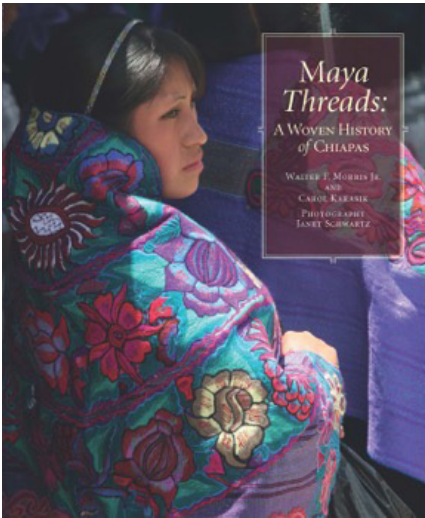
I especially appreciated the persistent use of the original terms in German, with their translations, as these terms are always very specific and often have multiple meanings. This is beautifully illustrated in the example of Otti Berger's writing about the primacy of the tactile quality of cloth. The verb "begreifen," for example, is used to connote understanding (with the mind) as well as physical grasping (with the hands).

I am writing this review through the dual lens of a practitioner (my artistic practice is firmly rooted in weaving) and an arts administrator (I chair the Fiber Department at The Kansas City Art Institute). In my role as educator at an art school, we are still, or again, confronting notions of medium specificity and fighting the battle of our mere existence in education and in the art world. Looms take up a huge chunk of real estate and every program is continually faced with defending its territory especially against the ever-expanding realm of digital media.

What the author has accomplished through her carefully crafted analysis is to raise awareness and provide a platform to continue the important discourse of the Bauhaus weavers. As such, this very scholarly text parallels the efforts of the Bauhaus weavers– as it represents a treatise for renewed value in the work of the weavers while at the same time giving us the tools to engage in the important dialogue that could frame the future of weaving in academia.

Albers advocated in education to "restore the experience of the direct experience of the medium," to reengage immediate perception of the medium through practice. This argument can help us restructure and reformulate the importance of looms and weaving in the education of textile designers and fiber artists today.

Pauline Verbeek-Cowart is a Professor and Chair of the Fiber Department at The Kansas City Art Institute. Her creative research involves all areas of constructed textiles but is primarily focused on weaving. While her hobby woven work explores the marriage of material, structure and finish, she is equally engaged in the possibilities of Jacquard technology in hand weaving and in industrial applications.



Maya Threads: A Woven History of Chiapas

Authors: Walter F. Morris, Jr., Carol Karasik, & Janet Schwartz
Thrums Books distributed by Small Press United, 2015
ISBN: 978-0-9838860-6-8

Reviewed by Mary A. Littrell

Dramatic change in dress is underway among the Maya of Chiapas, Mexico. Since arriving in Chiapas over 40 years ago, questions regarding textile design innovation have intrigued Walter F. Morris (Chip)—changes that have escalated in recent years. Morris describes,

“What is going on in Chiapas is a grand debate over what it means to be Maya in the twenty-first century. It is not a generational debate, because grandmothers are at the forefront of new fashions. The whole community is trying to decide whether the new innovations are an embellishment or a betrayal of ancient traditions. Women are voting with their looms, creating audacious new patterns and colors or woven essays on older styles (p. 4).”

In *Maya Threads: A Woven History of Chiapas*, Morris, along with co-author Carol Karasik and photographer Janet Schwartz, offer answers drawn from extensive interviews, textile examination, and participation in the daily and festival life of numerous Maya communities.

Early chapters focus on textiles from ancient Maya and Spanish Conquest periods. In examining specific textiles, Morris shows how the recurring thread count of 18, 20, 9, 13, and 52 in contemporary Cancuc brocading mirrors the sacred numbers in Maya cosmology. The Spanish Conquest and Catholic Church are noted for introducing the saints that the Maya dressed in ever-expanding layers of textiles. Today the annual event for undressing and washing of the saints by *martomas* (patrons of the saint’s annual festival) provides a time for reflection on textile designs as “sacred repositories of traditional designs.”

The authors trace the origins of Maya ceremonial costume to mythological and historical figures from the Maya past. In 21st century Zinacantán festivals, participants dressed as feathered serpents, moss-covered men, the rain deity, and Spanish “ladies” parade in a “chaotic blend of clowning and praying.” Men dressed as jaguars in fake fur attire climb a 60-foot tree where they exchange a volley of stuffed squirrels with black-faced tricksters on the ground—all of which harkens back to the past.

Several chapters focus on new textile technologies in the region. Detailed maps illustrate how running and cross-stitch techniques migrated among villages during the 1920s up through the 2000s. Climatic conditions, new roads, the introduction of trucks, and the arrival of electricity catalyzed women’s attraction to the new technologies. Applying running-stitch embroidery on store-bought cloth appealed to women who sought cooler garments, rather than heavy brocaded huipils, for relief from lowland heat. As roads opened, women began to travel in trucks to markets or textile cooperative meetings. A cloth and needle are easier to pack and use when away from home than the larger and heavier backstrap loom. At home, running and cross-stitch embroidery can be done at night under single 60-watt bulbs; backstrap weaving requires stronger light.

Morris devotes a pioneering chapter to the ubiquitous village housedress (*vestido*) seen across Mexico. Through photo-documentation, the authors illustrate how women personalize the puffed-sleeve dress with ribbons and lace. Women embellish their accompanying aprons with embroidered flower sprays and decorative pleating. For the wearer, the dress and apron ensemble serve similar functions as handwoven clothing in identifying the wearer’s village.

Final chapters describe impacts of enhanced financial resources for Zinacantán families engaged in the export flower industry, and for men of Chamula who crossed the U.S. border for work. Not only have these families invested in new houses and businesses, they express their prosperity through spending on festival attire. Zinacantán families appear at twice-yearly festivals in new huipils, skirts, shawls, and tunics ablaze in this season’s fashionable colors and covered in machine-embroidered flowers. In Chamula, men invest up to \$1,000 in furry, long-napped wool ponchos for festival wear; their wives’ requisite long-napped skirts command \$600 in the market. Through festival clothing, families couple their economic accomplishment with public adherence to community tradition.

In *Maya Threads: A Woven History of Chiapas*, Morris and colleagues break new ground in illuminating the many motivations for stability and change in Maya textiles. Morris cautions that it is difficult to predict what textile techniques and designs will appear next. As the authors recap, “Through their dress, women are redefining who they are as members of communities with both ancient traditions and continuous innovation.”

Mary Littrell, past TSA Board member, traveled this January with Chip Morris to festivals in rural Chiapas, where the exuberant dress described in *Maya Treads* was in full bloom. The trip, *Festival Maya*, was organized by TSA member Eric Mindling through his Traditions Mexico: Cultural Journeys (www.traditionsmexico.com).

Exhibitions

Sahib, Bibi, Nawab: Baluchar Silks of Bengal, 1750 – 1900

CSMVS Museum Mumbai, India. December 11, 2014 – 15 February 15, 2015

Exhibition and Catalogue Review by Susan S. Bean

Accompanying catalogue by Eva-Maria Rakob, Shilpa Shah and Tulsi Vatsal. Surat: Tapi Collection, 2014. For availability contact the Tapi Collection <http://www.tapicollection.com>

Sahib, Bibi, Nawab is a pioneering project, at last tackling one of the most intriguing late developments in Indian textiles. Baluchar figured-brocade silks have long been admired for their whimsical representations of the colonial elite – Indian princes enthroned on traditional cushioned *musnuds*; hookah-smoking courtesans seated on chairs; Europeans riding elephants, horses, steamships and trains. Such motifs, playing on the hybrid culture of colonial India, were popular in other genres as well, including painting and clay sculpture.

The florescence of Baluchar silks coincides with the extension of British rule across the subcontinent. Until recently, art historians passed over colonial India as an era of artistic decay typified by clumsy imitation of the West and lack of imagination. *Sahib Bibi Nawab's* presentation of Baluchar weaving adds to the growing revision of this perspective, documenting a much more complicated scenario for colonial art. Although policies benefitting British export textiles and suppressing technological innovation hastened India's eclipse as a leading global producer of fine cloth, India's long ascendancy in textile arts continued to generate remarkable products, some of which like the Baluchar silks, were very much attuned to their time. Indeed, the elephant-mounted Europeans holding flowers, the courtesans and their hookahs, and the nawabs with cannons project a light-hearted, gently barbed perspective on the era. The colonial elite, Indian and European, is served up with a tinge of the subversive by a collaboration among weavers, designers and patrons.

Shilpa Shah and Tulsi Vatsal curated *Sahib Bibi Nawab* for the CSMVS Museum, Mumbai, a leading innovator among India's museums. The museum mounted the exhibition in the Curator's Gallery, a small square space for special changing exhibitions. In a boon for viewers, the curators installed almost all the textiles without glass, stationing two guards in the room to insure the safety of the display. The effect is jewel-box like. One is surrounded by a sensation of color and invited to look closely. The aesthetically pleasing ambiance and intimate size of the exhibition encourage leisurely viewing. The exhibition presents about thirty Baluchar silks. Most are saris, the predominant product; a few are shawls including intricate *namavalis* with brocaded devotional mantras. Nearly





all the cloths are plain-weave, extra-weft brocades in shades from pinky reds to dark purples, figured in golden yellow, green and creamy white. The silk, usually s-twisted warps and untwisted wefts, appears soft and lustrous. Most of the colors are from natural dyes, though later examples incorporate new aniline colors. Naqshabands, master patternmakers, prepared the designs and the means for transferring these to the loom. Weavers executed the designs on a drawloom fitted with a pattern harness operated by a drawboy.

The Baluchar silks exhibited are from the Tapi Collection, India's premier private collection, <http://www.tapicollection.com/>. The Tapi's owners, Praful and Shilpa Shah have been combing the world for Indian textiles since the 1980s. Just over a decade ago, they initiated a series of exhibitions and publications based on their collection: *Trade Temple & Court*, eds. Ruth Barnes, Steven Cohen, Rosemary Crill, 2002; *Masters of the Cloth: Indian Textiles Traded to Distant Shores*, ed. Deepika Shah, 2005; *In Adoration of Krishna: Pichhwais of Shrinathji*, eds. Kalyan Krishna, Kay Talwar, 2007; *Peonies & Pagodas: Embroidered Parsi Textiles*, eds. Shilpa Shah, Tulsi Vatsal, 2010. *Sahib Bibi Nawab* is the latest in this series. In the near future the CSMVS Museum will be opening a dedicated textile gallery that will feature exhibitions from the Tapi Collection.

For the *Sahib Bibi Nawab* catalogue, the Shahs enlisted Eva-Maria Rakob, who wrote a doctoral dissertation on Baluchar silks. The catalogue essays, and contributions by Shilpa Shah and Tulsi Vatsal, assess the present state of research on Baluchar silks and identify questions that remain unanswered. The center of Baluchar production, presumed to have been the village of that name, now vanished – obliterated by the river's changing course, was at the time located in the province of Murshidabad, now in the state of West Bengal. The authors evaluate probable sources for the development of Baluchar weaving in Bengal. They note strong connections with Gujarat including similarities between Baluchar saris and Asavali brocaded silks. They suggest that Jain merchants, traders in silk

yarns from Bengal to Gujarat, may have introduced the frame drawloom to the region or that the Nawab of Bengal, Murshid Quli Khan, may have brought weavers from Gujarat in western India when he shifted his capital to Murshidabad. Rakob, Shah and Vatsal also include Varanasi as possible source for drawloom weaving, and they note that Cooch Behar in northern Bengal and the adjoining area of western Assam had a drawloom industry with some shared pattern motifs. They also align Assam and Baluchar brocades, which are woven entirely in silk, in contrast to Asavali and Varanasi (Banaras) brocades, which incorporate metal-wrapped silk yarns. While these scenarios presume the drawloom is an import from beyond Bengal, the authors refer to a tantalizing East India Company letter of 1709 mentioning pattern woven silks of undetermined structure in Bengal as an already established export commodity.

The history of Baluchar's patronage, like its origins, is riddled with uncertainties. The preponderance of saris and devotee's shawls indicates a clientele primarily of Hindus. The authors wonder, however, if the Bengali elite would have found the colonial motifs on Baluchar silks too bold for customary attire. They postulate that the saris may have been popular among courtesans, professional dancers, singers, and musicians who regularly performed in the palatial homes of Muslim and Hindu aristocrats. They also note the production of Baluchar silks for markets beyond Bengal. Some saris have *anchals* (deep decorative borders for draping over the shoulder and head) that fall in the correct orientation when draped Gujarati rather than Bengali style. And, Baluchar saris have turned up in Delhi, Jaipur (Rajasthan), and Patna (Bihar) collections, indicating they were likely commodities of the river and coastal trade carried on by Gujarati and Rajasthani merchants.

The demise of Baluchar silk weaving around the turn of the 20th century is also shrouded in mystery. The authors suspect changing fashions in Bengal and elsewhere, including a growing preference for Banaras brocades and Europe-inspired designs. In recent decades Baluchar-patterned saris have been revived, but woven on Jacquard looms with a modern reliance on synthetic dyes

Sahib Bibi Nawab, the exhibition and the catalogue, succeeds in ensuring a secure place for Baluchar silks in India's textile heritage, formulating a plausible historical trajectory and providing clear direction for future investigation. *Sahib Bibi Nawab* sends an open invitation for new scholarship to further investigate the origins, development, patronage, and demise of Baluchar's brief efflorescence.

Susan S. Bean, susan.s.bean@gmail.com, is currently a TSA director-at-large; she was a member of TSA's founding board.

Image 1 (opposite page top left): Europeans in a train; detail of sari anchal, mid-19th century, catalogue #16; Image 2 (opposite page bottom left): Viewer at the exhibition; Image 3 (above): Horse-drawn carriage; detail of sari, early- to mid-19th century, catalogue # 8. All photographs courtesy Tapi Collection

Italian Textile Materials: Past, Present, and Future Preservation

by Rosalia Bonito Fanelli

The Georgia Museum of Art recently hosted two exhibitions featuring Italian textiles, historic and modern. Preserving these textiles for the future is an important concern. The historic exhibition, *The Material of Culture: Renaissance Medals and Textiles from the Ulrich A. Middeldorf Collection*, ran October 26, 2013-January 12, 2014. It included a selection of luxurious Italian Renaissance gold-brocades and silk velvets, on loan from the University of Indiana Art Museum, while the other exhibition dealt with recent history, *Emilio Pucci in America*, which not only celebrated the designer's 100th birthday anniversary, but also marked his start as a designer in the USA. It closed February 1, 2015.

Ulrich Middeldorf, 1901-1983, was a professor at the University of Chicago from 1935 to 1953 and subsequently director of the German Institute in Florence. Professor Perri Lee Roberts of the University of Miami in Coral Gables, Florida, guest curated the Middeldorf exhibition after studying the Ulrich Middeldorf archives at the Getty Research Institute in Los Angeles.



During the Renaissance, Italian bankers traded their expensive gold-brocades and silk velvets on a worldwide scale. The gold Florin was the currency for international exchange. These magnificent liturgical vestments, royal robes, and costly fashions acquired only by the richer bourgeoisie connoted "prestige" and "nobility". Now many of these fabrics are mere fragments of a glorious past. Religious wars and political upheavals in subsequent periods caused the destruction of many of these objects; the solid gold or gilded threads were melted down for the valuable metal.

Ulrich and Gloria Middeldorf built their textile collection often with "finds" on the international antique market. A fact to remember—and this goes also for many museum collections—is that many dealers were notorious for refurbishing, re-assembling or "restoring" textile objects. Hence the "original" provenance can often remain a mystery. Remnants, too, were pasted onto cardboard with various organic glues. Thus their future is in the hands of the current restorers.

Emilio Pucci in America sheds light on a lesser-known detail in the Emilio Pucci (1914-1992) biography. Mary Koon, inde-



pendent curator, has uncovered a reference to Pucci's 1935 agricultural and horticultural studies at the University of Georgia, Athens, Georgia. Pucci's father, Orazio Pucci di Barsento, sent him to study in Georgia because the family's Italian agricultural lands and vineyards needed better administration. The family had

had to sell some of their precious paintings, the Botticelli and Leonardo da Vinci paintings are now in major international museums, to cover taxes and land maintenance.

In Georgia, Pucci would have appreciated the beauty and bright colors of Georgia's botanical gardens—a suggestion for his vividly stylized floral patterns. He transferred in 1936 to Reed College in Oregon to join the ski team. Skiing was a special sport for him. Pucci designed the ski uniforms for the college team, launching his career.

Emilio Pucci was always interested in furthering technological fibers and fabrics. He once said to me in a personal interview that the form in movement needs supple materials. In fact, the vividly patterned stretch silk jerseys; *Emilioform*, the stretch fabrics for the 1960's Braniff Airlines flight-attendant uniforms (before Stanley Kubrick's "2001: A Space Odyssey"); and even the NASA Apollo XV space-suit logo were all designed with carefully researched hi-tech materials. Incidentally, Gloria Middeldorf wore Pucci eveningwear! In fact she and Ulrich were friends of Cristina and Emilio Pucci.

For these textiles to remain for future generations, the synthetic materials and fibers need scientifically trained conservators and restorers to preserve them.

Image 1 (left). Dalmatic (detail), Anonymous, Italian, ca. 1450-75, Orphreys, embroidery, silk and metallic thread on linen plain weave, velvet, 104.1 x 111.8 centimeters, Detroit Institute of Arts, Gift: Mr. and Mrs. Edgar B. Whitcomb. N° 37.56

Image 2 (above). Braniff hostess wearing a floral Pucci uniform and umbrella standing in the front part of a jet engine. Braniff Airways Collection, History of Aviation Collection, Eugene McDermott Library, The University of Texas at Dallas.

Rosalia Bonito Fanelli, is an Italo-American resident in Florence and a textile historian/curator. She has taught textile history and fabric science at FIT-Polimoda and written books on textiles in costumes, fashions, and interiors. Ulrich Middeldorf guided her graduate studies in Florence on Italian Renaissance textiles.

D.C.'s Newest Museum Prepares to Make Debut

The George Washington University Museum and The Textile Museum Opens Spring 2015

by the George Washington University Museum and The Textile Museum staff

On March 21, Washington, D.C.'s newest cultural institution opened its doors to the public as the George Washington University Museum and The Textile Museum.

The new museum complex combines the renovation of the historic Woodhull House, which now showcases the Albert H. Small Washingtoniana Collection and Center for National Capital Area Studies, with a newly constructed space that includes a dedicated area for The Textile Museum, the Arthur D. Jenkins Library and the museum shop. The opening marks the final step of a nearly three-year integration process that brought the 90-year-old Textile Museum and Washingtoniana Collection to GW's campus.

The George Washington University first announced that The Textile Museum would join its campus in 2011. Since then, the university built a 53,000-square-foot LEED Gold-certified museum complex that will serve as an arts center on campus. The new complex, the largest university museum in the District of Columbia, includes 46,000 square feet of newly constructed museum and exhibition space attached to the 7,000-square-foot renovated Woodhull house. The custom-built museum will display The Textile Museum's globally recognized collections of more than 19,000 textiles and related objects, and pieces owned by the university, including the Albert H. Small Washingtoniana Collection of 1,000 artifacts documenting the history of Washington, D.C.

"As a curator, I'm extremely excited about the spaciousness of the galleries—we have so many more feet than we've ever had before, so we're going to be able to have large exhibitions and show off even more textiles," said museum curator Lee Talbot.

An auxiliary conservation and collections resource center has also been built on GW's Virginia Science and Technology Campus for the long-term protection, study, access, and care of the museum's collections. The LEED Silver-certified, 22,000-square-foot facility will be home to the museum's artifacts.

Founded in 1925, The Textile Museum is an international center for the exhibition, study, collection, and preservation of the textile arts. Its collections include some of the world's finest examples of rugs and textiles from the Near East, Central Asia, East and Southeast Asia, Africa and the indigenous cultures of the Americas.

The spring 2015 opening will feature three exhibitions. The largest exhibition in Textile Museum history, *Unraveling Identity: Our Textiles, Our Stories*, will unite objects from across cultures to explore expressions of individual, cultural, political,



spiritual, and social identity throughout the ages. It celebrates both The Textile Museum's new home and its world-renowned collections, which include textiles dating from 3000 B.C. to the present.

"This exhibition will present some of the greatest treasures from The Textile Museum's permanent collections, representing more than 2,000 years of human history, while also emphasizing the ongoing relevance of textiles in our daily lives," said Mr. Talbot.

Unraveling Identity provides a compelling platform to introduce the museum's collections—their scope, artistic excellence, and scholarly and historical significance—to the university community and first-time visitors with more than 100 textiles and related objects spanning five continents.

The textile exhibition joins two historical exhibitions curated from the Albert H. Small Washingtoniana Collection. *Seat of Empire: Planning Washington, 1790-1801* uses historical maps and related images to tell the story of the early experiment in urban design that shaped the landscape of Washington, D.C. *The Civil War and the Making of Modern Washington* tracks the city's evolution from the beginning of the war through Reconstruction through maps, prints and illustrations of the federal buildings, barracks, hospitals, hotels, and markets that served a burgeoning population.

Image 1 (left): TM 1962.1.14 Chief's tunic or cape, (Kinzembe or Zamba Kya Mfumu), D.R. Congo or Angola, Kongo-related peoples, possibly 19th century. 25 x 35 in; Image 2 (right): TM 1985.33.288 Empress or Empress Dowager's surcoat (long gua) (back detail), China, late 19th century. 46.9 x 63.9 in.

Unraveling Identity: Our Textiles, Our Stories will be on view until Aug. 24 and both *Seat of Empire: Planning Washington, 1790-1801* and *The Civil War and the Making of Modern Washington* will be on view until Oct. 15.

Woven Luxuries: Indian, Persian, and Turkish Velvets from the Indictor Collection

by Qamar Adamjee, Associate Curator of South Asian and Islamic Art, Asian Art Museum



In November 1616, King James I sent the Mughal Emperor Jahangir a gift of an English carriage lined with crimson “China” velvet. When Jahangir noticed the details of the carriage, he expressed disappointment at the English king’s choice of lining textile, wondering why James I would bother with velvet from China, when James I had better velvets available near home. Jahangir subsequently ordered the Chinese lining to be removed and replaced with Persian velvet, which accorded more with imperial Mughal taste.

Diplomatic gifts like this were often highly coded messages, communicating the sophistication and status of the giver as well as the recipient. This exchange between James I and Jahangir speaks to the preeminence of velvets as luxury textiles—especially from the 15th century onwards—while demonstrating the complicated nature of international diplomacy.

Woven Luxuries: Indian, Persian, and Turkish Velvets from the Indictor Collection (on view March 13–November 1, 2015 in the Tateuchi Thematic Gallery on the second floor of the Asian Art Museum) presents 11 textiles from the late 16th–18th centuries. It’s a rare opportunity to see firsthand the exquisite artistry of these textiles and learn more about their broader political, cultural and economic significance.

The richness and scarcity of velvets (compared with other types of silk and cotton textiles) made them highly coveted in Europe as well as Safavid Iran, Mughal India and Ottoman Turkey—the three “superpowers” of the early modern Islamic world. However, velvets formed only a small part of the global textiles trade that was critical to the economic and political power held by these three dynasties. The Safavids relied on the export of raw silk and silk textiles (including velvets), while the Ottomans earned revenue from domestic silk textiles and collected taxes on Persian silks routed to European markets. India’s wealth, deriving largely from a lucrative cotton textile trade, enabled the Mughals to be significant consumers of

Persian and Turkish luxury silks, and also spurred local production. Persian and Turkish velvets circulated abroad, where they were widely admired, and impacted design and fashion. Colored and brocaded velvets for court use were made in India, Iran and Turkey, and were also imported from Europe.

Technical complexity and expensive materials—high-quality silk and gold- and silver-wrapped threads—as well as the large quantities required of these materials, the special looms, and the resulting sensuousness of the textiles made velvets very special. Velvet fabric is characterized by the short dense pile that gives it a plush feel. Skilled weavers combined the creative potential of three technical elements—cut pile (the soft areas), uncut pile (looped surfaces) and “voided” areas (flat backgrounds)—to create a play of textures, depth and light reflection. Add to this the sheen of metallic threads, bright colors from silk yarns, and intricate patterns to get a highly sumptuous, expensive fabric (that was also difficult to maintain before modern dry-cleaning methods).

Contrary to what one might expect, the primary use of velvets in Mughal, Safavid and Ottoman contexts was not for clothing, although velvets indeed served as courtly ceremonial attire and robes of honor in diplomatic gift-exchange protocols. Velvets were widely employed for furnishings—as tents, carpets, coverings, bolsters, hangings, bags and envelopes. In Mughal India, velvets also dressed royal horses and elephants. These applications not only made velvet textiles markers of luxury and refined taste, but also fulfilled political goals by creating an impression of power, authority and success.

The velvets that survive from the 16th through the 18th centuries offer only a glimpse of their original splendor, having suffered the tests of time due to delicate materials, extensive use, climatic effects and insect activity. *Woven Luxuries*, however, showcases carefully preserved textiles from a private collection that retain much of their original richness. The featured velvets (6 Mughal, 3 Safavid, and 1 Ottoman) span three distinct cultural areas, offering stunning examples of the varied tastes and cultural exchange woven into these celebrated textiles.

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Image 1 (top left): AAM Woven Luxuries Tent Fragment EX2015.5.8_01: Tent fragments, 1500–1600. Iran, Safavid period (1501–1722). Cut and voided velvet with supplementary weft patterning; silk and metal thread. Courtesy of Rina & Norman Indictor. Image © Rina & Norman Indictor, photo by Sheldan Collins.

Image 2 (bottom): AAM Woven Luxuries Carpet Border Fragment EX2015.5.4_01: Carpet border fragments, 1600–1700. Probably India, Mughal period (1526–1858). Cut velvet with tablet woven edge; silk. Courtesy of Rina & Norman Indictor. Image © Rina & Norman Indictor, photo by Sheldan Collins.

Featured Research Collection

The Design Center at Philadelphia University

by Rachel Snack

The Design Center at Philadelphia University is a nationally recognized resource for the study of Western and non-Western textiles and costumes from the 1st century A.D. to the present, dedicated to the preservation and research of the textiles and costumes in its collection.

Inside the mid-century façade of The Design Center, rooms are filled floor-to-ceiling with costumes, vintage ready-to-wear, accessories, textiles, swatch books, rugs and tapestries—creating a true designer’s heaven. With an extensive collection of costumes and textiles, it is hard to imagine a more perfect place to come searching for creative ideas and leave filled with inspiration. Visitors to the collection include students, fashion and textile designers, and others in the apparel industry, and entrepreneurs.

The collection features pieces as old as 2,000-year-old Egyptian Coptic fragments and Pre-Colombian woven and printed textiles. It also houses elaborate European silk embroideries and brocades, Kashmir and Paisley shawls, 18th and 19th century quilts and coverlets, and 19th and early 20th century Chinese imperial court robes and Japanese kimonos. Traditional costumes from around the world are represented, as are a wide range of clothing accessories from stockings, shoes, hats, and gloves to parasols, beaded bags, and fans.

Marcella Milio, curator of the collection, said, “It is an unparalleled teaching resource and one of the great benefits of an education at Philadelphia University.” Milio teaches several interactive classes at The Design Center that use the collection as a learning tool for fashion and textile design students. The advancement of learning through the collection also is achieved through tours, special exhibitions, enrichment programs, and targeted research opportunities.

The Design Center is continuing to build an online presence through the cataloguing and photographing of the collection. The Design Center’s “tapestry archive” <http://tapestry.philau.edu> offers a catalogue of thousands of historic swatches digitized from the collection, available to anyone around the world to view. In addition, The Design Center’s stunning Tumblr site <http://thedesigncenter.tumblr.com/> highlights the textile and costume collection. It includes weekly “Wardrobe Wednesdays” postings, when a contemporary fashion trend is paired with an item from The Design Center’s collection.

Rachel Snack is the Textile and Costume Collection Graduate Assistant at The Design Center at Philadelphia University. She can be reached at snack6900@mail.philau.edu. The Design Center at Philadelphia University is an institutional member of The Textile Society of America.

The Collection is free and open to the public by appointment Tuesday through Thursday. For more information contact 215-951-2860 or thedesigncenter@philau.edu



Image 1 (above): Students from Philadelphia University learning firsthand about Renaissance textiles; Image 2 (below): Curator and teacher Marcella Milio in her classroom with garments from the collection on display.

International Report

compiled by Dominique Cardon, International Advisor to the Board of TSA

Editor's note:

Dominique Cardon inaugurates a column featuring museums, research centers, and associations concerned with textiles outside of North America. Contributions from fellow textile artists, producers, and researchers are welcome and should be sent to: cardon.dominique@wanadoo.fr.

This first column introduces an international scholarly association; two academic centers of textile research in Europe; two European museums with important textile collections; a museum and an association dedicated to natural dyes in Asia; and a sister newsletter in Australia. The international section lists pending events these groups are hosting.

Asia

The Museum of Natural Dye Arts, Daegu, South Korea

Director: Prof. Kim, Ji-Hee

A year-long celebration marks the tenth anniversary of this beautiful, privately owned museum dedicated to traditional uses of natural dyes in Korea, with all of the collections on display. Tour groups can experience hands-on dyeing at the museum.

Website: <http://http://eng.daegucvb.com/visitor/>

Contact: kimjh4300@empas.com



Earth Network, Otaru, Hokkaido, Japan

Director: Hisako Sumi

Founded in 1994, Earth Network is an NGO. The organization's objectives are: to preserve the indigenous dye-producing flora and fauna as well as natural fibers of Japan; to study, maintain and develop Japan's cultivated dye-plants, animals, and dyeing techniques; and to share knowledge and materials concerning dyes and pigments internationally.

Earth Network members cultivate dye-plants including three different species of indigo-plants, Japanese madder and murasaki *Lithospermum erythrorhizon*, and analyze pigments and bacteria. They collaborate with the Pharmacy Department and the Silk Laboratory of the University of Hokkaido. They hold annual workshops in their branches in different parts of Japan, keeping detailed research notes on the results.

Website: <http://earthnetwork.info>

Contact: hisakos@north-indigo.com

Europe

The Danish National Research Foundation's Centre for Textile Research, Copenhagen, Denmark

Director: Professor Marie-Louise Bech Nosch, CTR

The Danish National Research Foundation's Centre for Textile Research (CTR) organizes seminars, conferences, and courses in textile history at all academic levels. CTR is located both at the SAXO Institute, University of Copenhagen and at the National Museum of Denmark. The primary focus of the CTR until 2016 is the connection between textiles, environment, and society in the 1st and 2nd millennia BC. This is explored via two research programmes with sub projects and affiliated PhD projects. The director, Marie-Louise Nosch, works with project managers Ulla Mannering and Eva Andersson, both archaeologists, and Karin Margarita Frei, geochemist and archaeologist. CTR's scientific mission is to promote, expand and consolidate textile research in the academic world.

Website: www.ctr.hum.ku.dk

Contact: wsp539@hum.ku.dk

The Department for the History of Textile Arts, University of Bern, Switzerland

Director: Professor Birgitt Borkopp-Restle, PhD and The Werner and Margaret Abegg Endowed Chair for the History of Textile Arts
Within the Institute of Art History, the Department for the History of Textile Arts offers specialized MA and PhD programs in "Art History, with Special Qualification in the History of Textile Arts". Lecture courses and seminars aim at acquainting students with the history of silk weaving, embroidery, tapestry, and costume from the Middle Ages to the present day, addressing specific questions and problems related to these arts and to individual objects. The courses also consider the relationship between textiles and other applied or decorative arts and discuss the roles of different objects in the framework of interior space and of liturgy and ceremony. Research projects address numerous topics, for example textile production, the use and significance of textile objects in artistic and political contexts, the repertoire and transfer of patterns, and the role of textiles in exchange between cultures.

A close cooperation with museums dedicated to the decorative arts and the textile arts in particular is intended to offer students opportunities for intensive study and appreciation of original objects. Excursions to public and private collections, church treasures, and palaces are a regular part of the department's activities.

In order to characterize scholarly research on the textile arts as a dynamic process in which students are encouraged to participate, the Department for the History of Textile Arts pays special attention to embedding new and ongoing research discourses in seminars, lecture courses, and excursions. As the classes are also open to students of the four other art-historical departments of the Institute at Bern University, dedicated respectively to the History of Architecture, Medieval, Early Modern, and Contemporary Art, the study program also takes an active part in reintegrating the textile arts into the subject area of art history.

For admission to the MA program, a BA degree in art history is required. Students should be able to follow courses in German and read English and French. Papers and MA theses may be written in English and a number of other languages.

Website: <http://www.zib.unibe.ch/>

Contact: birgitt.borkopp@ikg.unibe.ch

The Musée du quai Branly, Paris, France

Director: Stéphane Martin

Consisting of nearly 30,000 objects including archaeological fragments measuring a few centimeters to architectural elements such as nomadic tents from Asia or Africa as well as traditional costumes, the Musée du quai Branly textile collection positions the museum among the leading reference institutions in this field. About 300 pieces are on display, covering four geographical areas. Textiles are fragile materials particularly sensitive to light and infestations, hence rotations or exhibition renewals are planned annually, allowing visitors to appreciate the richness of this corpus. The collection was essentially formed from field gatherings performed during the nineteenth century. Donations and acquisitions continue to enrich it. The museum also boasts a large set of archaeological pieces from Peru, covering most of the cultural and geographical areas of this country. Results of classification and systematic study should be available soon.

Website: <http://www.quaibrantly.fr/en/>

Contact: christophe.moulherat@quaibrantly.fr, Christophe Moulherat, Scientist in charge of analyses of the textile collections, Department Patrimoine (heritage) and Collections, Centre for Conservation/Restoration

Textile Collections and Research at Katoen Natie, Antwerp, Belgium



Katoen Natie, an international logistics service provider and port operator, is home to a collection of about 1400 textiles and 700 textile related objects from antiquity displayed in five galleries. The largest gallery, called the Tunic Gallery, shows 20 complete late Roman or "Coptic" tunics as well as a collection of shoes, sandals, hairnets, and two Fayum portraits. Additional highlights include a large Egyptian textile fragment of a linen mantle, radiocarbon dated (14C: 2010-1770 BC,

95.4% probability) and a sandal made from plant fiber 14C dated to the same period (Middle Kingdom). The gallery of early Islam and the Silk Road contains large fragments of carpet knotted with the Turkish knot (dated twice: 14C: 760-400 BC, 95.4% probability).

The institute conducts research on these artifacts examining types of textiles, the construction of tunics, dye analysis, especially if unusual dyes were suspected, such as Murex purple (4 pieces), Indian lac, and cochineal. Radiocarbon dating was performed on more than 200 textiles, socks, shoes, and sandals.

The collections can be seen by guided tour, by appointment only.

Contact: phone: 0032 32216811

Website: <http://www.headquarters-katoennatie.com/en/info/3500-years-of-textile-art/>

Oceania

Australian Natural Dye Newsletter

This is a useful link with Australian artists and designers working with natural dyes, managed by Jane Suffield.

Website/Blog: <http://naturaldyeneeds.blogspot.com.au/>

Contact: suffield@pac.com.au

Global

Centre International d'Etude des Textiles Anciens/International Centre for the Study of Ancient Textiles—CIETA, Lyons, France

President: Dr. Birgitt Borkopp-Restle, Professor, Department of History of the Textile Arts, Institute of Art History, University of Bern, Switzerland

CIETA, founded in 1954, is an international, scholarly association of museum curators, textile conservators, and researchers in the history of textile arts: woven textiles, tapestry, embroidery, lace, costume, and others, from archaeological finds to modern works of art. This world-wide network of over 400 members is administratively based in the Musée des Tissus in Lyons. Every odd year CIETA members meet for a three-day congress to present and discuss recent studies, followed by excursions organized to discover local and regional textile collections and gems of the host city.

CIETA offers specialized courses, *sessions techniques*, that introduce participants to the technical analysis of woven textiles. Sessions are held in Lyon and consist of two sequences of two weeks each, normally over two subsequent years. The *sessions techniques* are open to members and non-members, but as they are much in demand and the number of available places is limited, those who wish to attend usually wait two years or so before they can be admitted.

Each June and December the *CIETA Gazette* informs members of developments within the association, current and upcoming textile exhibitions, conferences and workshops, recent publications, and new research projects. The *Bulletin du CIETA* regularly publishes in-depth studies, mostly developed from papers presented during the congresses.

The *CIETA Vocabularies* present the technical terminology used in the description of woven textiles with precise definitions in a number of languages: French, English, German, Swedish, Italian, Spanish, Portuguese, and Japanese.

CIETA has a substantial number of institutional members, namely museums in Europe and the United States holding important textile collections. Libraries wishing to receive and provide access to the CIETA publications are welcome as subscribing members.

Website: <http://www.cieta.fr/>

Contact: Lyon office, colas@mtmad.fr; President, birgitt.borkopp@ikg.unibe.ch

Member News

Member Exhibitions

California

The Asian Art Museum, San Francisco, CA. Mar. 13- Nov. 1, 2015

"Woven Luxuries: Indian, Persian, and Turkish Velvets from the Indictor Collection." Silk velvets have been preeminent luxury textiles in many parts of the Islamic world and Europe, especially from the 15th century onwards. The 11 textiles in this exhibition are selections from a private New York collection, providing a glimpse into the richness and diversity of Iranian, Indian, and Turkish silk velvets.

http://www.asianart.org/exhibitions_index/woven-luxuries

Lacis Museum, Berkeley, CA. Opening Oct. 2, 2015

"Nets Through Time: Netting Exhibit." With the vital connection to filet lace, this exhibit is based on the LMLT collection and the extensive donation of netting artifacts by **Jacqueline Davidson**, author of the book *Nets Through Time*. <http://www.lacismuseum.org/>

Connecticut

Browngrotta Art, Wilton, CT. Apr. 24 - May 3, 2015

"Influence and Innovation: Fiber Sculpture Then and Now" includes fiber work by **Maria Dávila & Eduardo Portillo** <http://browngrotta.com/>



Florida

Ruth Funk Center for Textile Arts, Melbourne, FL. May 16 – Aug. 22, 2015

"Southern Accents," a juried quilt exhibit features work submitted by Studio Art Quilt Associates (SAQA) members living in the Southeast. Quilts were inspired by the question: What makes life in this part of the country special? <http://textiles.fit.edu/>

Georgia

The Hudgens Center for the Arts, Duluth, GA. Jan. 13 – Mar. 21, 2015

"Intertwined: Contemporary Southeastern Fiber Art," organized by the Southeast Fiber Arts Alliance, features juried entries selected by **Dot Moyer**. Artists include TSA members **Lynn Pollard**, **Muffy Clark Gill**, and **Robin L. Haller** <http://thehudgens.org/>

New York

The Metropolitan Museum of Art, New York, NY. Feb. 2- June 19, 2015

"Elaborate Embroidery: Fabrics for Menswear before 1815" features lengths of fabric for an unmade man's suit and waistcoat, as well as a selection of embroidery samples for fashionable menswear made between 1760 and 1815. During this period, France was the undisputed epicenter of the European fashionable world, and professional embroidery workshops there produced a dizzying array of colorful designs from which a man could choose.

<http://metmuseum.org/exhibitions/listings/2015/elaborate-embroidery>

North Carolina

The Center for Craft, Creativity & Design (CCCD), Asheville, NC. Apr. 3-4, 2015

"Back to the Drawing Board", a new program series that provides 6 artists including **Tanya Aguiñiga**, the opportunity to "take-over" CCCD's Benchspace Gallery & Workshop for a 24-hour period. Collaborators invited and juried from across the United States will produce installations, performances, and other experimental activities that invite the audience to participate in the creation of a final work of art.

<http://www.craftcreativitydesign.org/programs-exhibitions/lectures/>

Rhode Island

Sarah Doyle Women's Center at Brown University, Providence, RI. Mar. 2 – Apr. 23, 2015

"Views from the Edge: Women, Gender and Politics" is a show of works from the Women's Caucus for Art. Artwork by **Linda Friedman Schmidt** is included.

<http://www.brown.edu/campus-life/support/sarah-doyle-center/>

Canada

Textile Museum of Canada, Toronto, ON. May 2 – Oct. 4, 2015

"Artist Textiles: From Picasso to Warhol." Organized by the Fashion and Textile Museum, London, United Kingdom.

This major summer exhibition offers a fascinating overview of textile design by some of the world's most celebrated artists including Pablo Picasso, Salvador Dali, Sonia Delaunay, Henri Matisse, Henry Moore, Andy Warhol, and Alexander Calder.

http://www.textilemuseum.ca/apps/index.cfm?page=exhibition_detail&exhid=367

Textile Museum of Canada, Toronto, ON. June 10 – Sept. 7, 2015

"Frida Kahlo: Through the Lens of Nickolas Muray with Traditional Mexican Costume from the Textile Museum of Canada"

Curated by Sarah Quinton and TSA's Board President **Roxane Shaughnessy**. An exciting exhibition of over 50 photographic portraits of renowned Mexican artist Frida Kahlo taken by Hungarian-born photographer Nickolas Muray, paired with traditional Mexican costume from the permanent collection.

http://www.textilemuseum.ca/apps/index.cfm?page=exhibition_detail&exhid=366

Latvia

Museum of Decorative Arts and Design, Riga, Latvia

Carol Westfall's "Cascade III" is now in the collection of the Museum of Decorative Arts and Design. <http://www.inmm.lv/en/dmdm/>



Member Publications

Elena Phipps. "Inka Textile Traditions and Their Colonial Counterparts," in Izumi Shimada ed. *The Inka Empire: A Multidisciplinary Approach* (The William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere). Austin: University of Texas Press. 2015

Elena Phipps. "Woven Documents: Color, Design and Cultural Origin of the Textiles in the Getty Murúa" T. Cummins, Emily Engel, Barbara Anderson and Juan Ossio, editors, *Manuscript Cultures of Mexico and Peru: New Questions and Approaches*, Los Angeles: Getty Research Institute Publications. Pp. 65-84. 2015

TSA Board Member, **Dominique Cardon's** interview on her vision of the prospects for natural dyes in the textile industry by Corrie Pelc will be published in the July, 2015 *Association of Textile, Apparel & Materials Professionals (AATCC) Journal of Research*. <http://www.aatcc.org/media-new/aatcc-journal-of-research/>

TSA Board member **Rowland Ricketts** and his wife and partner Chinami Ricketts are featured in the April/May 2015 issue of *American Craft Magazine* in the article "Dirt to Dye," by Diane Daniel, about their efforts to carry forward indigo traditions. <http://craftcouncil.org/magazine/article/dirt-dye>



Mariko Kusumoto is featured in the April/May 2015 issue of *American Craft Magazine* in the article "Objects of Wonder" by Joyce Lovelace. Mariko's intricate fiber works were featured in TSA's Juried Exhibition at the Craft & Folk Art Museum in Los Angeles, CA in 2014. <http://craftcouncil.org/magazine/article/objects-wonder>

"Natural Translation", an article in the April/May 2015 issue of *American Craft Magazine* by Joyce Lovelace, explores the complex and layered weavings of **Whitney Artell**. Artell's work

was featured in the TSA group exhibition "New Directions" at the Craft and Folk Art Museum fall 2014.

<http://craftcouncil.org/magazine/article/natural-translation>

Sara von Tresckow wrote *When A Single Harness Simply Isn't Enough: Double Harness Techniques to Produce Complex Patterning*, Fond du Lac: The Woolgatherers Ltd, LLC. 2014

This book combines many years of experience and reading regarding double harness weaving techniques - from half heddle/sword to complex drawlooms. The content encompasses the setup and operation of several different double harness looms as well as design considerations. <http://woolgatherers.com/DrawloomBook.html>

Jacqueline Field's article "Mud Silk and the Chinese Laundress: From the South China Silk Industry to Mud Silk Suits in Maine" was published in *Textile History*. South China mud silk is a little recognized or collected regional textile. The article examines and discusses four rare, pristine, and provenanced ca.1920 mud silk suits discovered in Maine. It goes on to explore mud silk and its place in the overall south China silk industry of the nineteenth and early twentieth centuries, Smithsonian Institution, Washington, DC. *Textile History*, 45(2), 234-260, November 2014. <http://www.maneyonline.com/toc/tex/current>

Member Workshops and Lectures

California

Slow Fiber Studios, Berkeley, CA. Jul. 26 – Aug. 16, 2015

Jiro Yonezawa will be leading a series of lectures, bamboo jewelry workshops, and basketry workshops hosted by Slow Fiber Studios and **Yoshiko Wada**. These events are accompanied by an exhibition of Yonezawa's artwork.

Slowfiberstudios.com

The Hillside Club, Berkeley, CA. Apr. 6, 2015 at 7:30pm

"Encountering the Silk Road in Western China: Then and Now"

A lecture and discussion, inspired by **Carol Bier's** recent travels in western China (eastern Turkestan), addressing perplexities she encountered with regard to geography and the environment, ethnicity and identity, religion, and the arts along ancient trade routes.

www.hillsideclub.org

Koret Auditorium, de Young Museum, San Francisco, CA. Mar. 5, 2015 at 10am

Kimberly Chrisman –Campbell presented on *Fashion Victims: Dress at the Court of Louis XVI and Marie Antoinette*.

<http://deyoung.famsf.org/calendar/guest-lecture-fashion-victims-dress-court-louis-xvi-and-marie-antoinette-kimberly-chrisman>

Palm Springs Art Museum, Palm Springs, CA. Feb. 19, 2015

"Two Weavers: Jack Lenor Larsen and **Jim Bassler**"

This conversation was part of the museum's Modernism Week. Jim Bassler described creating meaningful fabrics and unique woven art. Bassler, who lives and works in Palm Springs, is a weaver creating unique artworks, often using ancient methods.

<https://museum.gwu.edu/museum-muse-textile-museum-collection-in-spires-new-works-contemporary-artists-sourcing-museum>

Florida

Ruth Funk Center For Textile Arts, Melbourne, FL. May 16, 2015 at 1pm

Gallery Talk by juror Dr. Sandra Sider, Curator of the Texas Quilt Museum, and the juried quilt exhibit *Southern Accents* on view at the gallery. textiles@fit.edu

New Mexico

Museum of International Folk Art, Santa Fe, NM. May 17, 2015 1pm

Elena Phipps, Past President of TSA, presents the lecture "Cochineal Red: The Global history of a Color" to accompany the opening of *The Red That Colored The World*. From Antiquity to today, as symbol and hue, red has risen to the pinnacle of the color spectrum. Throughout art history, a broad red brushstroke has colored the finest art and expressions of daily life. <http://www.internationalfolkart.org>

New York

The Hunter College Department of Classical and Oriental Studies, New York, NY. Nov. 15, 2014

"Ancient Textiles in Context" Symposium **Marie-Louise Nosch**, presented on Textile crops in Mycenaean agriculture.

Color/Forms: The 24th Annual Parsons/Cooper Hewitt Graduate Student Symposium on the History of Design. New York, NY. March 24-26, 2015

TSA Board Treasurer **Maleyne Syracuse** presented "Color as Form in Grethe Sorensen's Digitally Woven Art," a paper based on her recent research on digital weaving in contemporary fiber art. This symposium explored the forms color takes and the role color plays in the meanings of design and the decorative arts since the Renaissance.

<http://www.aatcc.org/media/Read/AR/index.htm>

Member News

Opportunities

Member Workshops and Lectures cont.

Texas

Dallas Museum of Art, Dallas, TX. Apr. 30, 2015 at 7pm

Kimberly Chrisman –Campbell presented on *Fashion Victims: Dress at the Court of Louis XVI and Marie Antoinette*

<https://www.dma.org/programs/event/fashion-victims-dress-court-louis-xvi>

Washington DC

Freer Gallery of Art and Arthur M. Sackler Gallery Smithsonian Institution, Washington, DC. Apr. 18, 2015 at 11am and 1pm

Carol Bier presented an illustrated lecture, "Geometric Patterns in Islamic Art" as one of many programs offered as part of the inaugural National Math Festival in Washington DC. Sponsored by the Mathematical Sciences Research Institute (Berkeley) and the Institute for Advanced Study (Princeton) in cooperation with Smithsonian Institution. The festival is dedicated to discovering the delight and power of mathematics in everyday life. <http://www.mathfest.org/schedule/>

International Hajji Baba Society, Washington, DC. Nov. 16, 2014

Japanese textile scholar **Ann Marie Moeller** gave the lecture "The Element of Surprise in Japanese Kimono Tradition." Her talk explored the sophisticated level of kimono and obi design in which a garment is made to change appearance depending on lighting or proximity. Patterns can literally appear and disappear due to a passing cloud or the angle of observation. <http://ihbs.org/>

Philippines

MUNI Market Day at Capitol Commons, Manila. March 28, 2015

This event featured the workshop "Women Weaving Change" by TSA member **Karin Hazelkorn** of Endangered Textiles and co-founder of The Hinabi Project. <http://muni.com.ph/whatwedo/munimarketday/>

Member Honors and Achievements



Dominique Cardon has been awarded the Silver Shuttle by the NGO « Tours Cité de la Soie » (Tours, City of Silk) last February 19, at the Ecole des Beaux-Arts (College of Art) in Tours, France. The Silver Shuttle is an award for textile craftspeople and researchers. It is the exact replica of a double-spool silk shuttle. Tours, a city on the Loire valley, south of Paris, was the place where sericulture was

first introduced in France, in 1470 AD. One of the former laureates was Mr. Gabriel Vial, a pioneer of technical analysis of ancient textiles. The award was given to Dominique Cardon by the Mayor of Tours.

Share Your News: Please send Newsletter submissions to newsletter@textilesociety.org

Residencies, Fellowships, Calls for Papers & Entries

California

Anawalt Postdoctoral Fellowship in the Study of Textiles or Regional Dress

Application deadline May 15, 2015

The Fowler Museum at UCLA invites applications for a Postdoctoral Fellowship in the study of textiles or regional dress. The one-year Fellowship will begin Sept. 1, 2015, and may be extended for a second year at the discretion of the Fowler Museum. The position is open to candidates who have obtained their doctorate within the past six years in art history, anthropology, or another appropriate field. The Fellowship provides unparalleled access to the Fowler Museum's renowned textile collections and mentorship by experienced Fowler Museum staff.

Kentucky

The Churchill Weavers Fellowship at the Historical Society in Frankfort, Kentucky.

Application due June 1, 2015

This fellowship offers the opportunity to study over 30,000 products and swatches produced by Churchill Weavers in over 85 years in the handweaving business. This extensive collection, which also includes documentation of the operation, is housed at the Historical Society in Frankfort. <http://history.ky.gov/portfolio/churchill-weavers-collection/>

Pennsylvania

Fiberart International 2016, Pittsburg, PA. Submission Deadline Aug. 31, 2015

Triennial juried show open to textile artists from around the world invites submissions that reflect a wide range of works related to the fiber medium. 2016 is juried by Chunghie Lee, Arturo Alonzo Sandoval, and **Tali Weinberg** (Executive Director of TSA) <http://fiberartinternational.org>

Denmark

Pre-Columbian Textiles Conference at the Danish National Research Foundation's Center for Textile Research, University of Copenhagen, Denmark. May 31-June 3, 2016

Please send Lena Bjerregaard bjerregaardlena@aol.com a preliminary confirmation of your interest in participating in the conference, your academic affiliation and suggested title of your contribution before June 2015. http://ctr.hum.ku.dk/conferences/2016/pre_columbian_textiles/

Greece

34th Conference for Dyes in History and Archaeology, Thessaloniki, Greece. Oct. 22-23, 2015

Hosted by the Department of Management and Conservation of Ecclesiastical Cultural Heritage Objects at the University Ecclesiastical Academy of Thessaloniki. Abstract submission deadline May 31, 2015 with notification of acceptance July 15, 2015. <http://www.dha2015.gr/>

Korea

The 9th Cheongju International Craft Competition, Cheongju, Korea. Sept. 16- Oct. 25, 2015

The theme is Hands + Expansion and Coexistence. The International Craft Competition is seeking artists who will lead the discourse on the future of craft with fresh interpretations and challenging works encompassing life's varied genres. Entry deadline July 5, 2015. <http://okcj.org/wp/?cat=3>

Mexico

360 Xochi Quetzal winter artist residency located on Lake Chapala, central Mexico. Dec 18 2015-January 14, 2016. Applications due Sept. 27, 2015

International writers, playwrights, visual artists, fiber artists, filmmakers, photographers, new media artists, dancers and musicians are all welcome to apply for a 1-month residency. We also have a personal residency program for artists who need longer periods of creative time (1 - 4 months). <http://www.deborahkruger.com/1/art-residency.html>

Upcoming Conferences

Conferences

California

Weave A Real Peace Annual Meeting, Mercy Center San Francisco, CA. May 29-31, 2015
The 2015 annual conference will bring textile scholars, community developers, students, and fiber activists together around the theme of Blending Tradition and Textiles. Includes presentations by several TSA members including Executive Director Tali Weinberg
<http://weavearealpeace.org/annual-meeting/>

New York

Material in Motion: 10th Biennial North American Textile Conservation Conference (NATCC), New York, NY. Nov. 16-20, 2015
The tenth biennial NATCC will focus on the theme of "Material in Motion." Topics include, but are not limited to, technical analyses and descriptions, scientific and historical research, conservation treatments, and other issues. <http://www.natccconference.com>

North Carolina

3D Fabrics 6th World Conference on 3D Fabrics and Their Applications, Co-hosted by NC State University College of Textiles and TexEng Software Ltd. Raleigh, NC. May 26-28, 2015
Explores the advances in textile-technology for 3D fabrics.
<http://wp.tx.ncsu.edu/3dfabrics/program>

Belgium

HeadquARTers, Antwerp, Belgium. Nov. 27-29, 2015
The International research group "Textiles from the Nile Valley" is preparing its 9th conference. Organizers are Prof. Dr. Antoine De Moor and Dr. Cécilia Fluck. Contacts: antoine.demoor@UGent.be; c.fluck@smb.spk-berlin.de or caefluck@tele2.de The 2015-conference will focus on textiles from excavations and provides opportunity to visit the textile galleries in HeadquARTers.

China

The 13th International Wool Research Conference: Innovation, Ecology and Quality: The Pathway to the Wool Future, Zhejiang Sci-Tech University, Hangzhou, Zhejiang, China, June 10-14, 2015
3-day conference serving as an exchange platform for academic experts, scientists, engineers, and product developers from all over the world on wool and other related fields. <http://iwrc13-aatcc.zstu.edu.cn/index.php?lang=en>

Denmark

First Textiles: The Beginnings of Textile Manufacture in Europe and the Mediterranean, at the Centre for Textile Research in Copenhagen, Denmark. May 7-8, 2015
This project concerns the beginnings of textile manufacture, tools and techniques, with a focus on the Neolithic and Early Bronze Age in Europe and the Mediterranean.
http://ctr.hum.ku.dk/conferences/2015/First_Textiles_Conference_preliminary_programme.pdf

Mycenological Colloquium, Amager, Center for Textile Research, Copenhagen, Denmark. Sept. 2-6, 2015

Convened by Hedvig Landenius Enegren and **Marie-Louise Nosch**. The venue will be the Carlsberg Academy, once the private home of the beer brewer J.C. Jacobsen. There will be guided tours to the Ny Carlsberg Glyptotek and the National Museum. There is no conference fee and everybody is welcome to attend as a listener but we kindly ask you to register beforehand by sending an email to the conference email address: mycenology2015@gmail.com

Germany

26th General Assembly and Congress of Centre International D'Etude Des Textiles Anciens (CIETA), Textiles in Transfer and Transformation at the Deutsches Historisches Museum (DHM), Berlin, Germany. Sept. 28- Oct. 1, 2015
International meetings are held every other year in a different city to evaluate progress made in the field of textile research. The CIETA is an international association founded in 1954 in order to coordinate work methods used by specialists in ancient textiles. www.cieta.fr

Netherlands

17th European Textile Network (ETN) Conference at the Ethnographic Museum of Leiden, Netherlands. May 15-17, 2015
Dutch Textile Art, Craft and Design will take place in the framework of the "Textiel Festival." A full program of the pre- and post-conference tours and trips is offered to Amsterdam, Tilburg, Zaandam & Marken, Antwerp & Leuven, and a visit to the Dutch Textile Biennial in Rijswijk.
<http://www.etn-net.org/etn/211e.htm>

United Kingdom

Bradford College Textile Archive Conference, West Yorkshire, England. Apr. 22, 2015
The Industrial Revolution has led to an infinite amount of material held within textile archive collections. This conference presents responses about textile collections by current academic researchers, historians, and designers. <https://www.bradfordcollege.ac.uk/about/arts-culture/news-events/infinite-and-various>

The Medieval Dress and Textile Society Spring Conference, The Art Workers Guild, London, England. May 30, 2015
Occupational Dress will include papers presented by speakers from across Europe and opportunities for discussion. <http://www.medats.org.uk>

2014 Symposium Proceedings Now Available Online

<http://digitalcommons.unl.edu/tsaconf/>

Calling 2014 Symposium Presenters Get Published

If you missed the deadline to submit your paper for publication in the Proceedings, our editor has graciously offered to accept late submissions. Guidelines for late submissions are online. **DEADLINE JUNE 1st**

<http://textilesocietyofamerica.org/2014-proceedings/>

Explore TSA's Online Membership and Registration System

with Membership Associate Lauren Hartman

In 2013 TSA implemented an online system for membership, donations, and program registration. This system has strengthened our infrastructure, allowed us to increase our programming, and provided a platform for a searchable online membership directory.

We also realize that it is complex and that not all members find it intuitive. We hope this brief tour will help you take advantage of the system's full abilities.

The screenshot shows the website's navigation menu and main content area. The navigation menu includes: Membership Services, TSA Member Center Home, Donate Now (circled in red), and Return to TSA Website. The main content area features a sidebar with links: My Account, Change Password, My Membership, My Profile, My Transactions, My Committees, My Events, Member Directory, Program Registration, Online Store, and Logout. Red annotations point to specific features: 'Renew here--' points to My Membership; 'Update Directory here--' points to My Profile; 'Register here--' points to Program Registration; 'Search for other members here' points to Member Directory; 'Membership details here' points to the My Membership link; and 'new user profile here.' points to a link in the main content area. The main content area also includes a 'Donate Now' button (circled in red) and a 'new user profile here.' link (circled in red).

To get started, click on the black “Login” button in the upper right corner of the TSA website or copy and paste this link into your browser: <https://netforum.avectra.com/eweb/DynamicPage.aspx?WebCode=LoginRequired&Site=TSAAvec> Here you can renew your membership, donate to TSA, update your contact information, register for TSA programs, create or edit your profile in the Online Member Directory, and search for other TSA members.

Log in using your email address and password. If you have never created an online account with TSA click on “[new user profile here](#)” to register for the site and generate your password. Click on “Create Account” when you have completed the required information fields. You can always come back later to edit or add additional info.

If you already have a TSA account but forget your password, no problem. Click on “[Forgot your Password?](#)” at the bottom of the screen. On the next page enter your email address and click “go”. A link with instructions to reset your password will be sent to your email inbox.

To update your **Membership Directory** profile, click on the “My Profile” bar. Individual and organizational members are listed separately. Fill in as much detail about yourself as you would like to share with other members. You may remove your profile from the Membership Directory at any time.

To search the Membership Directory click on the “+” next to Member Directory. Individual and organizational members are listed separately. Look up specific individuals by name or browse members by location and areas of interests. To browse all entries, simply click “enter.”

Review your membership details and **renew your membership** by clicking on “My Membership”. To renew click on the “renew” button on the right hand side of the page. If you are the primary contact for an institutional membership use the arrows next to the My Memberships bar to choose either your individual profile or your organizations’ profile.

View your purchases and open orders by clicking on the “My Transactions” bar. From here you can **pay open orders** by clicking on the “Pay Open Orders” box. If you started the membership renewal process but were not asked for payment details, this is where you will find your invoice to complete your payment.

Program registration is also online. *Make sure to login before registering to access the discounted member registration fees.* Once you have registered, you can view any TSA programs you have registered for by clicking on the “My Events” bar on the left hand column.

We value your continued support and participation. **To Donate** to TSA click on the “Donate Now” bar in the upper portion of the screen. You do not need to login to access this page and the process only takes a minute. Every dollar we receive from your donations goes directly to our programs, scholarships, and awards.

We are always here to help! If you ever need assistance with membership or program registration, please contact our membership associate Lauren Hartman who will be happy to assist: lauren@textilesociety.org