

# Newsletter

## Reflections of A Symposium Co-Chair

by Wendy Weiss

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

**A**UGUST 2010 MARKS TWO years since we started planning this coming Symposium in earnest. By this time two years ago, Co-Chair **Diane Vigna** and I had met with TSA Board members at the Spring, 2008 meeting in Berkeley, CA. We had already selected our conference hotel, The Cornhusker Marriott, located two blocks from Lincoln's glorious state Capitol building that was designed by Bertram Goodhue and completed in 1932.

Foremost in my mind was to secure exhibition venues so that we could celebrate textiles in many forms throughout Lincoln and in Omaha. I asked Omaha artist **Mary Zicafoose** to chair the Exhibition Committee, and drew on local individuals, along with TSA Board members **Janice Lessman-Moss** and **Mary Anne Jordan** to assist with exhibition planning. I contacted galleries and museums in Lincoln, while Mary worked with venues in Omaha.

Lillian Elliott awardees honored at previous Symposia will be represented in three different exhibitions in Lincoln. Other TSA members will have work included in "Binary Fiction," a

show of weavings mediated by digital technology. You can get a sneak preview of "American Tapestry Biennial Eight" (ATB8) at: <http://americantapestryalliance.org/Exhibitions/ATBs/ATB8/ATB8.html> Rebecca Stevens juried this exhibition and some of the artists will be presenting papers at this year's Symposium.

Diane and I organized a local steering committee on the advice of **Tom Klobe**, co-chair of the 2008 Hawaii Symposium, and we began working as a team in the Fall of 2009, meeting monthly. This group is composed of people from the area who share a passion for textiles. You will have a chance to meet them during the Symposium, as they will

serve as on-site hosts whenever their work schedules allow.

The Book Fair Committee has secured an excellent selection of books representing TSA authors and more, available for you to purchase and have shipped home. Market vendors will be located on the same level as the program sessions and will be easily accessible during the Symposium. You will want to have time to shop! The Nebraska Bead Society is hosting its annual Bead Bazaar at the Cornhusker on Sat., Oct. 9, so you will have a chance to stock up on beads for the new skills you will acquire at the walk-in bead workshop during the Symposium Opening Reception.

Fundraising is a significant aspect of planning for the Symposium, and TSA Board member **Elena Phipps** has done a stellar job in securing support from The Reed Foundation to bring international speakers of the highest caliber to speak

**Elizabeth Ingraham**, University of Nebraska faculty member, will exhibit selections from her embroidery project "Mapping Nebraska: Personal Cartography, Eccentric Topography" in the exhibition "Stitch: Modern Embroidery" at the Haydon Art Center.



## Textiles and Settlement:

MORE SYMPOSIUM on P. 8

## From Plains Space to Cyber Space

Textile Society of America – 12th Biennial Symposium – Lincoln, Nebraska – October 6 - 9, 2010

about natural dyes. Here in Lincoln and Omaha, we have been able to garner support from local foundations and individuals to underwrite parts of the exhibition program. Elena also worked with **Christine Martens** to obtain funding from the Trust for Mutual Understanding to bring speakers from Uzbekistan and Kyrgyzstan for the organized session "Textile Traditions of Central Asia and Reverberations Abroad."

The Cooper Foundation is the sponsor for "A Turning Point: Navajo Weaving in the Late Twentieth Century" at the Cooper Gallery, curated by **Ann Hedlund**. Weavers Melissa and Lola Cody and Martha Shultz will demonstrate and discuss weaving at the Site Seminar in this exhibition space. While the weavers are in Lincoln, they will interact with teachers and youth from Lincoln Public Schools to create audio interviews with support from Native American Public Television.

Long before visitors arrive in Lincoln for the Symposium, a small staff is working locally to get the entire community enthused about the exhibitions. The Woods Charitable Fund has underwritten this effort. And

Omaha residents Annette and Paul Smith have generously supported our exhibition program.

The textile enthusiasts in Lincoln and Omaha are looking forward to seeing you in October. As **Barbara Shapiro** says elsewhere in the *Newsletter*, over 90 compelling reasons to attend are listed in the *Preliminary Program*, downloadable from the TSA website.

<http://www.textilesociety.org>

Those reasons are the fascinating presentations submitted by TSA members from all over the world that were juried into the diverse program.

### Dyes and Color:

#### A Convergence of Master Dyers and Dye Historians at the TSA Symposium

THE UPCOMING TSA SYMPOSIUM will be an opportunity for participants to meet some of the world's leading experts in the subject of natural dyes. Coming from Japan, France, India, Mexico, China, the UK and the US, some of these experts will be in the US for the first time, thanks to a grant from The Reed Foundation to sponsor their travel.

The two-session panel on Dyes and Color (scheduled

for Fri. and Sat., Oct. 8 and 9), organized by **Elena Phipps**, will explore the subject from a variety of perspectives—both practical and historical. International experts such as **Dominique Cardon**, whose 2007 book *Natural Dyes* is one of the most important recent books on the subject, will participate in the panel and also provide the Fri., Oct. 8 Plenary Session Lecture, "Our Global Heritage of Color."

Master dyer and historian, **Sachio Yoshioka**, will travel from Kyoto to share his special knowledge and expertise about traditional Japanese natural dyes. **Jenny Balfour-Paul**, renowned expert on indigo, joins the panel from England, and **Bina Rao**, a dyer, artist and practitioner, will arrive from Hyderabad, India. **Hector Meneses** from Museo Textil in Oaxaca, Mexico, will present cochineal production from the region, and **Christina Cole** and **Susan Heald** from the Smithsonian Museum of the American Indian will discuss Native American dyes for quillwork—a special subject that is little known. **Feng Zhao**, an expert in textile techniques and Director of the China National Silk Museum, will discuss Chinese color sets and their relation to cultural and technical meaning.

A Pre-conference Natural Dye workshop (already filled) will be held at the University of Nebraska-Lincoln, led by **Dominique Cardon** and **Elena Phipps**.

This gathering of specialists will be a great cultural interchange on a subject that touches so many aspects of our textile interests.

— Elena Phipps

**Sachio Yoshioka**, a master dyer, is pictured in his Kyoto Studio. He is one of the presenters on the Dye and Color panel during the TSA Symposium in Lincoln.



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AS I WRITE THIS LETTER IN JULY, I'm aware that anticipation and excitement (on my part and that of others) are building for October and the upcoming Symposium in Lincoln. This will also be the final Board meeting over which I'll preside. What an outstanding organization we have as TSA members! It has been a privilege to serve as your President. I have found it very rewarding to work with our volunteer Board members who have willingly shared the tasks involved in leading this organization. I am deeply grateful to each member of the 2008-2010 Board, whom I value and respect as colleagues in the field, and whose friendship and support have been a most important part of these two years for me as President.

## Finances

I would especially like to thank **Carol Bier**, Past President, for all she has done for TSA. I could not have had a more generous mentor who has given her ALL to TSA. At the Spring, 2010 Board meeting, Carol agreed to serve as TSA's interim Treasurer until October, when the Acting

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Treasurer will be appointed. She has seen TSA through a major transition: the rebuilding of our financial structure. She has worked closely with Jennifer Treece, our Bookkeeper, and with John Wessells, CPA, **Charlotte Cosby**, National Office Manager, and **Mary Masilamani**, past Treasurer; and also with our Finance Committee, **Patricia Cox Crews**, **Ann Hedlund**, and **Paul Marcus**. TSA is deeply grateful for the time, energy, and commitment this team of people has given so that the organization's finances can be managed in a most effective and transparent way. My hope is that Carol can now gracefully and quietly resume her scholarly research and life without the daily demands of TSA.

## Awards

**Ruth Scheuing**, as Vice President/President-elect, has served TSA well as Chair of the Awards Committee, working closely with **Elena Phipps**, **Fran Dorsey**, and the R.L. Shep Ethnic Textiles Book Award Committees consisting of **Mattiebelle Gittinger** (Chair 2008), **Barbara Sloan** (Chair 2009), **Jill D'Alessandro**, and **Kate Irvin**. With skillful leadership and care, Ruth has overseen TSA's increased capacity to offer awards, scholarships, workshop and study tour support, and financial aid through an increasingly diverse Awards Program. The Student/New Professional Scholarships and the Founding Presidents Award to be presented in Lincoln support the work and the professional development of TSA members.

We remain grateful to **R.L. Shep** for his generosity in establishing the Book Award in his name, which recognizes excellence in scholarship on the subject of ethnographic textiles.

We seek to further develop the Founding Presidents Award through donations. Your generous contributions support our

commitment to sustain this biennial award, recognizing outstanding scholarship in the field.

## Programs

Thank you to **Matilda McQuaid**, Chair of the Program Committee, along with Board members **Mary Anne Jordan** and **Barbara Shapiro**. During this Board's tenure, Mary Anne led a very successful international study tour to Uzbekistan. **Mary Masilamani** orchestrated a wonderful regional tour to Paterson, NJ, for us to learn about the Silk City and its important history.

Registration will open soon for TSA's planned international study tours to Southern India, Jan. 16-30, 2011, led by **Sandra Evenson**, and to Korea in Fall, 2011 with **Karen Searle**.

## Publications

My thanks go to **Sumru Krody**, who has served as Chair of the Publications Committee. During her tenure Sumru has overseen a lot of transition as TSA publications have moved from print to electronic media. Increasingly TSA's website has become the important visible face of the organization. This will continue to be strengthened. Task Representative, **Susan Powers**, has worked closely with **Dorothy Clay**, our Webmaster, to update postings.

Thank you to **Laura Strand**, who served as TSA's Listserv Manager for nine years. We are very grateful for her long-term commitment and contribution to TSA. We are delighted that **Lydia Fraser** has stepped forward to replace Laura, and that the current version of the Listserv has new life with the capability of image posting. Please resubscribe to the TSA Listserv (page 18) and be part of the active conversation about textiles worldwide.

Thank you to **Karen Searle**, who has for eleven years served as the Editor of the *TSA Newsletter*, now available on the website. She solicits articles for the three Newsletters each

year. Please read your *Newsletter* online or download it, enjoying it as you did the printed version. Karen also designs and produces the *Membership Directory*, available on the TSA website. Now that an electronic version is possible, she can update this semi-annually.

The 2009 *Textile Bibliography* is now available to members in the Members Only section of the TSA website. TSA and the Magrath Library, University of Minnesota Libraries, jointly publish the *Bibliography*. I thank the Reference Librarian at Magrath Library, **Marlys McGuire**, our Bibliographer, who compiles citations and titles for this electronic publication.

Finally, **Ann Svenson Perlman** deserves deep appreciation as Editor of the *Symposium Proceedings* and as designer for the Symposium print and electronic media. The Board has voted to have the *12th Biennial Symposium Proceedings* made available through the University of Nebraska-Lincoln's Digital Commons, rather than published as a CD. During this Board's term, the Board has made necessary decisions in order for TSA to keep pace with the transition happening in the larger world of publications.

## Archives

Thank you to **Carol Bier** for Chairing the Archive Committee, working with **Roxane Shaughnessy**, **Karen Searle**, **Matilda McQuaid**, and **Pat Hickman** (ex-officio). The University of Nebraska-Lincoln's Love Library houses the TSA Archives. I am grateful for the progress this committee has made in clarifying what materials are housed in the library for future reference.

## Membership

Thank you to **Janice Lessman-Moss**, Director of External Relations, to **Mary Anne Jordan**, Director of Internal Relations, and to **Joanne Eicher**,

Director-at-Large, for their efforts to broaden membership and make TSA more visible through press releases and other committee work towards this goal.

## Fund Raising and Development

**Elena Phipps**, Chair of this *ad hoc* Committee, with the help of **Barbara Shapiro**, succeeded in securing a generous grant for TSA from The Reed Foundation, making it possible to bring international scholars and specialists to present their knowledge of natural dyes at the Symposium. In addition, Elena worked closely with **Christine Martens** to secure a Trust for Mutual Understanding Grant, which makes it possible for two Central Asian scholars to present their focused textile knowledge at our Symposium in Lincoln.

## Legal Consultant

TSA is grateful for the work of Deb Jung, who has carefully reviewed contracts and legal agreements during this term.

## National Office Manager

I must acknowledge **Charlotte Cosby** for her dedication to the organization, making sure that things run smoothly and properly. I am indebted to her for her help and support as we have restructured our system of financial reporting. We could not run this organization without her generous assistance.

## Symposium

Very special thanks to all those on the local Steering Committee who have contributed to the success of the 12th Biennial Symposium in Lincoln. Most of all, my deepest appreciation goes to **Wendy Weiss** and to **Diane Vigna**, Symposium co-chairs. They have tackled this extraordinarily time-consuming, labor-intensive task of co-organizing a Symposium and have done it with grace and skill. They have

secured generous financial and community support, which contributes greatly to a successful Symposium, along with securing multiple venues for exhibitions in museums and galleries in both Lincoln and Omaha. Words are inadequate to convey the significance of the exceptional series of events and programming that awaits us in Lincoln. The 2010 Symposium promises to be one of the best ever.

## Retiring Board Members

I thank everyone who has served and worked hard on the 2008-2010 Board and as Task Representatives, and especially acknowledge those who are stepping down this Fall: **Carol Bier**, **Janice Lessman-Moss**, **Fran Dorsey**, **Matilda McQuaid**, and **Sumru Belger Krody**. You have the thanks of everyone in TSA.

## Welcome New Board

I welcome the newly elected Board—**Ruth Scheuing** as President, **Elena Phipps**, Vice President/President-Elect, **Roxane Shaughnessy**, re-elected as Recording Secretary, **Michele Hardy**, External Relations Director, and **Gerry Craig**, **Sarah Fee**, and **Ann Svenson Perlman**, elected Directors-at-Large. As President, and according to our by-laws, I have appointed **Matilda McQuaid** from the past Board to complete **Elena Phipps'** term for two more years as Director-at-Large, since Elena has been elected Vice President/President Elect. I will also be appointing an Acting Treasurer to complete **Mary Masilmani's** remaining two years. It will be my pleasure, as immediate Past President, to serve with this strong new Board.

With appreciation, I look forward to TSA 2010 in Lincoln and anticipate TSA 2012 in Washington, DC.

—*Patricia Hickman*  
TSA President



## 2009 R.L. Shep Ethnic Textiles Book Award

THE TEXTILE SOCIETY OF America is pleased to announce the recipient of this year's R.L. Shep Ethnic Textiles Book Award: *Uncommon Threads: Wabanaki Textiles, Clothing and Costume* by Bruce Bourque and Lauren LaBar, published by the Maine State Museum, Augusta, in association with The University of Washington Press, Seattle and London, 2009.

Dr. Bruce J. Bourque and Lauren A. LaBar are curators at the Maine State Museum in Augusta. He is Chief Archeologist and Curator of Ethnography; she is Chief Curator of History and Decorative Arts. *Uncommon Threads* showcases the extraordinary textile arts of the Wabanaki people of the Maritime Peninsula, a region that falls in both the US and Canada. The authors tell the story of the Wabanakis—through archaeological discoveries, war trophies, flea market finds, and scholarly purchases—and describe how textiles were used to maintain identity in a rapidly changing world. The Wabanaki culture is much less studied and documented than the more well-known indigenous peoples of the Western US and Northwest Coast of Canada. Yet textiles were just as important a means of personal expression and identity to the Wabanaki as they were to other Native American cultures. Bourque and LaBar hope that *Uncommon Threads* "...has rescued from oblivion one of North America's most dynamic indigenous textile traditions."

Through their impeccable scholarship and the superb quality of their presentation, the authors have paid lasting tribute to the Wabanaki.

Given annually to a publication judged to be the best book of the year in the field of ethnic textile studies, the award consists of a cash prize funded by an endowment established by R. L. Shep in 2000. The endowment is administered by the Textile Society of America through an Awards Committee, composed this year of **Jill D'Alessandro**, **Kate Irvin**, and Chair, **Barbara Belle Sloan**.

A formal presentation of this award, along with that of the 2008 R. L. Shep Ethnic Textiles Book Award winner, *English Embroideries: Twixt Art and Nature 1500-1700* by Andrew Morrall and **Melinda Watt**, will take place at the TSA 12th Biennial Symposium in Lincoln, NE, Oct. 6-9, 2010.

Nominations for the 2010 R.L. Shep Ethnic Textiles Book Award are due by March 1, 2011. The nomination procedure can be found on the TSA website.

— *Barbara Belle Sloan*

Chair 2009, R.L. Shep Ethnic Textiles Book Award Committee

## Itinerary Set for Study Tour to South India

January 16-30, 2011

THE TRIP BEGINS IN CHENNAI, formerly Madras, capital of the colonial Madras Presidency and largest trading port on the Bay of Bengal. Textile expert Jasleen Dhamija will lecture on the rich history and variety of South Indian textiles, what they mean, and how they are used in the 21st century. After high tea, we will explore Sunder Mahal, a delightful arcade where we can stock up on Indian outfits.



From Chennai, we will take day trips to Kanchipuram, Mahabalipuram, and Dakshinachitra. A unique feature of India is that specific villages and towns specialize in the production of specific fabrics. Kanchipuram is one example. Kanchipuram is famous for its saris woven with gold and silk thread, as well as for its temples dating from the Chola empire (200 BCE). Mahabalipuram is an ancient sea port, with fabulous sculpture and architecture characteristic of South India's Dravidian heritage. The sculptures are particularly interesting because they depict scenes from everyday life and set the context for the role of textiles in South Indian society. Dakshinachitra is the Williamsburg of South India—a living heritage museum that presents daily life typical of South India over 200 years. Artisans work at traditional professions, including dyeing and weaving.

In Chennai, we will visit the Craft Education and Research Center at the Kalakshetra Foundation. Here, a variety of traditional textile products are spun, dyed, and woven, including the painting of kalamkari.

Indian Madras Plaid, also known as Real Madras Handkerchief, or RMHK, has been traded out of the Port of Madras/Chennai to England, West Africa, and the Americas for over 200 years. We will visit the offices of Beardsell

Exporters, one of the oldest RMHK trading firms in Chennai. Here we will see the antique pattern books used by West African customers and weavers alike to select and duplicate weaving patterns cherished for generations.

Then we will follow the trail of RMHK to the village of Chirala, to see RMHK in the making. The cotton yarns are spun by machine elsewhere in India, but in Chirala they are dyed, starched, and woven by hand. Special types of RMHK called Fancies (which use a dobby technique and rayon and Lurex yarns) and Telia Rumal (a double ikat set with oil) are also hand-woven in nearby villages, where we can meet the artisans.

India is famous for double ikats—fabrics woven from yarns that have been resist-dyed; where the yarns intersect, a picture or motif forms. We will see a silk double ikat produced for the domestic market in Poochampally—yet another excellent example of a village-economy centered on a textile tradition.

In Hyderabad, we will explore the bazaar around the Charminar, and the famous bangle bazaar with its countless shops of glass and lac bangles. On the outskirts of Hyderabad, we will get to try our hands at various textile techniques at Creative Bee, a craft foundation, fashion house, and design studio dedicated to maintaining ancient

weaving skills through contemporary design. Creative Bee was founded by TSA member **Bina Rao**.

Our journey will conclude in Ahmedabad, site of the Mahatma Gandhi's Sabarmati Ashram and the famous Calico Museum of Textiles. The Calico is the premier textile museum in India and houses fabulous antique and modern textiles, rare tapestries, and historic dress. The collection is housed in two historic buildings, connected by pools, fountains, and lush gardens. As a final highlight, we will visit the Salvi family, master weavers of one of the finest double-ikats called Patan Patola. Flowers, animals, birds, and human figures form the traditional motifs.

Watch your e-mail and the TSA website for final cost and travel details. Contact Sandra Evenson for more information at [sevenson@uidaho.edu](mailto:sevenson@uidaho.edu).

## TSA Study Tour to Korea

Sept. 16- Oct 1, 2011

THE DATES HAVE BEEN SET, the price is being finalized, and details will be posted soon on the TSA website for the Fall, 2011 Study Tour to Korea.

**Karen Searle**, along with Korean artists **Jeeun Kim** and Soonran Youn, have selected an itinerary that includes a variety of Korean folk arts as well as the finest examples of contemporary textile art.

A highlight of the tour will be a visit to the Cheongju International Craft Biennale, consisting of multiple exhibitions throughout that city. Our group will participate in the opening ceremony of the exhibition, and its organizers have offered us a home-stay experience with local families for the two nights we will spend in the city of

**Varieties of fabrics from the Chennai area of South India.**



**Hanbok, the traditional Korean dress.**

Cheongju. Artist members of TSA are encouraged to look for the exhibition prospectus (posted on the Bennale website early next year) and to enter their work in the Biennale's competitive exhibition.

<http://www.okcj.org>

Other travel stops will include the Ramie Museum in Seochon, the Bamboo Museum in Damyang, and the Hemp Cloth Center in Andong. In Seoul we will visit the National Folk Art Museum and the Museum of Korean Straw and Plants, in addition to other museums, galleries, and artists' studios. Our hotel will be located near Insa Dong, an area famous for its charming shops and galleries.

A tour extension is planned for those who wish to stay a bit longer, that will include more activities in Seoul and a visit to Daegu, the center of Korea's textile industry.

For more information on the Korea Study Tour, email Karen Searle, [ksearletart@gmail.com](mailto:ksearletart@gmail.com).



## TSA NEWSLETTER DEADLINES

- March 30 • July 30
- November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:

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## Member News and Achievements

**Jill D'Alessandro** has been named Curator of The Caroline and H. McCoy Jones Department of Textile Arts at the Fine Arts Museums of San Francisco. Jill has been with the museum since 2002.

**Karen Augusta** reports that the website for her exclusive Fashion & Textile Auctions has been re-designed and is now online.

"The site's most unique feature is a searchable database for everything we have sold in the past. Give it a try! We are still adding photos and data from sales past, and correcting small mistakes. We welcome feedback; please let us know what you think, as well as what needs tweaking/ changing. Thanks! Dates for Fall Fashion & Textile Auctions: Sept. 8, Sturbridge, MA, and Nov. 10, NYC"

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

**Fern Devlin** writes: My latest blog post is about the tapestry studio of Jan Annabert, and Marianne Yoors. Never heard of them? Neither had I, until recently, but the Yoors studio has got to be the most fascinating weaving studio I'd never heard of. If you'd like to read about it,

here's the link:

<http://buyathread.wordpress.com>

## Member Exhibitions

**Regina Benson's** exhibition of her rust-dyed textiles, "From Nature's Studio," will be on view at the Denver Botanic Garden's Gates Garden Court Gallery until Oct. 3. She will present a public workshop on Sept. 18. Regina received a special Juror's Mention at the 13th International Triennale of Textiles, Lodz, Poland, for her installation "Ablaze III."

<http://www.botanicgardens.org>

**Hazel Lutz** and Anna Carlson are co-curating an exhibition of selections from **Donald Clay Johnson's** Paritosh Collection of South Asian Textiles at the Goldstein Museum of Design,

University of Minnesota. "Beyond Peacocks and Paisleys: Hand Crafted Textiles of India and Its Neighbors" will open in June, 2011 and run into September. The exhibition will show the broad variety of surface design and weaving techniques employed in South Asia. It is the goal of the curators to make these exquisite textiles more accessible to contemporary American viewers by exploring connections of South Asian textiles with American fashion past and present, and with American handcraft of the studio arts and DIY movements.

Two digitally designed weavings by **Janice Lessman-Moss** have been included in the First International TECHstyle Art Biennial exhibition mounted at



## Elayne Zorn 1952-2010

Long-time TSA member, Elayne Zorn, died on June 15 of cancer. She is survived by her mother, Sandra Gordon, and her son, Gavriel Cutipa-Zorn. She served as the Southern Regional Representative on the TSA Board from 2000-2002.

Elayne Zorn is widely known for her work with the artists and artisans of Taquile, Peru. Zorn began working in the 1970s with Quechua-speaking weavers and knitters who made elaborate garments for their own use. She and Kevin Healy helped establish a cooperative production and marketing system that included a retail store on their island in Lake Titicaca. Over three decades, she not only documented changes in their textile production, as they

developed and sold more products to visiting tourists, but also worked alongside them at the Smithsonian Festival of American Folklife and performances at the American Museum of Natural History. Zorn eloquently chronicles this involvement in *Weaving a Future: Tourism, Cloth, and Culture on an Andean Island* (University of Iowa Press, 2004).

Building on several visits to Bolivia, Zorn devoted her doctoral work in anthropology to documenting contemporary and historical weaving in the Department of Potosí. During dissertation field research in the 1980s, she lived in Sacaca, a community where the traditional warp-patterned structures changed to include doublecloth, and both men and women were increasingly applying intricate embroidered designs on their garments; all these innovations were being vividly expressed in exuberant color schemes and lively animal motifs. In her dissertation and articles such as "Dressed to Kill" (*Latin American Fashion Reader*, Berg, 2004), Zorn effectively demonstrated



how both long-standing Andean symbolic repertoires and current changes in political economy, such as work in the coca fields, were expressed in Sacaca dress.

Zorn applied her keen insights in many textile realms. Early studies based on fieldwork in Macusani, Peru, analyzed the complex braided structures of herders' slings, and she sensitively inquired into ritual uses of small woven cloths. More recent investigations extended to Native North American tapestry. More broadly, in an ongoing internet project, *PeruVine*, she and collaborator Natalie Underberg are not only making available their own research findings but facilitating access to the collections of

the Institute of Ethnomusicology in Lima, Peru.

Because she trained as an artist and studied economics, Zorn had an especially keen understanding of the relationships between creativity and economic concerns. Her talents as an anthropologist grew out of her natural sensitivity, grace, compassion, and humor. Thus, Elayne Zorn's contributions to our understanding of textiles transcend any individual area of scholarship, artistry, or social involvement.

A native New Yorker, Zorn earned a BFA in Textile Arts at the California College of the Arts (formerly of Arts and Crafts), an MA in Latin American Studies/ Economic Development at the University of Texas-Austin, and a PhD in Cultural Anthropology at Cornell University. After teaching for four years at Colgate University, she joined the faculty of the University of Central Florida, where she was an associate professor.

— *Blenda Femenías*  
with contributions from Leslie Lieberman and Natalie Underberg.  
Photo by Nancy Rudner.





**"Summer Matrix II" by Janice Lessman-Moss, © 8/08, hand woven Jacquard, silk, linen, 63 x55".**

the San Jose Museum of Quilts and Textiles, Aug. 16-Oct. 31. "Summer Matrix II" was hand woven on the TC-1 loom in the studio of Kent State University, where Janice is a professor of textile art; the other weaving was produced at the Oriole Mill in North Carolina. Janice says, "Whether the final object is woven by an industrial Jacquard loom or by me on a Jacquard hand loom, the architecture of the weave, while capturing the iterative motifs of my designs, creates both the visual dynamics of the surface and the physical plane of cloth. This connection forms the basis of my work conceptually and materially."

**Adrienne Sloane's** piece, "Fated Glory," was awarded the HGA Award "in recognition of a work demonstrating outstanding creativity and craftsmanship in the Fiber Arts" by exhibition juror **Wendy Weiss** at Convergence, the biennial Handweaver's Guild of America conference recently held in Albuquerque, NM. To view the piece, visit: <http://adriennesloane.blogspot.com> [www.adriennesloane.com](http://www.adriennesloane.com)

**Ruth Katzenstein Sousa** will display her rugs at the Craft in America Study Center, Los Angeles, CA, Sept. 25-Nov. 13. Ruth uses recycled clothing and fiber to achieve a very painterly quality, with the strips she hooks

or knots becoming pixels within the dense pile of each piece. She references the abstract patterns of traditional quilting. The *Craft in America* project includes a PBS documentary series, a companion book, traveling museum exhibitions, and an extensive website. The Study Center is an extensive craft-focused library, an archive of video footage, and a gallery with rotating exhibitions featuring the work of contemporary artists working in craft media.

<http://www.craftinamerica.org>

TSA members **Linda Wallace** and **Lany Eila** participated in "Dialogues: Tapestry and Human/Nature," Jul. 5-Aug. 20, at South Broadway Cultural Center, Albuquerque, NM. Handwoven tapestry served as both medium and metaphor to explore the complex boundaries between humans, nature, and human nature. The inherent fragility of the plant and animal fibers used to create tapestry works becomes a potent metaphor for the fragility of human life and ecosystems.

Recent work by **Linda Wallace** was featured in the Summer 2010 issue of *Fiberarts* magazine. This work, along with work by Eila, will also be part of "American Tapestry Biennial 8," at the Elder Gallery, Nebraska Wesleyan University, Lincoln, NE, Sept. 20-Nov. 15. The exhibition can be viewed during the TSA Symposium.

The two women also show with "Tapestry 3-2-1," an international group of six artists who have shared years of ongoing discussions about tapestry, art, conceptual frameworks, and individual creative passions.

**Above right, Linda Wallace** shown with her tapestries "Threadbare" and "Hanging by a Thread."

**Right, Detail of a pile rug by Ruth Sousa.**

**Far right, Detail of "Any Time Now: One Family's Softbook Primer of Anticipated Catastrophes" by Lany Eila.**



The "To Dye For" exhibit at the de Young Museum, San Francisco, CA, features five contemporary textile artists. **Barbara Shapiro's** piece, "Flotsam," from her Indigo Landscape series, is handwoven silk indigo ikat, with pigment and gold leaf. Other artists in the show are **Ana Lisa Hedstrom**, Judith Content, **Yoshiko Wada**, and Angelina Deantonis. Barbara taught a "Greener Indigo" workshop at the Mendocino Art Center, Aug. 2-28. She will teach a four-week "Greener Indigo" course for the Osher Lifelong Learning Institute at San Francisco State University in Feb. and Mar., 2011. For information on "To Dye For," visit: <http://www.cel.sfsu.edu/olli>

**Carol Westfall's** work, "Cascade III," was hung in the "Make Me Something Beautiful" exhibition at the Newark Museum this summer. This show was the 2010 edition of the New Jersey Craft Artists exhibition series.

A basket by **Alicia Woods** titled "Elegance," is shown in the first International TECH-Style Art Biennial exhibition at the San Jose Museum of Quilts and

Textiles through October. The piece, a coiled basket made from VCR tape and fiber optic cable collected from dumpsters, was mentioned in the exhibition's press release.

## Member Lectures

**Sumru Belger Krody** reminds us that the Textile Museum's fall Symposium, "Tying the Rainbow: Reexamining Central Asian Ikats," will be held in Washington, DC, during the first weekend in October. Sumru has been lecturing on this subject during the past year; her most recent lecture was "Weaving Rainbows: Many Yarns of Central Asian Ikat," presented on Mar. 12 at the Philadelphia Rug and Textile Society. She has also been lecturing on other topics, such as "Tulips to Roses: Re-examining Ottoman Embroidery" at the Asian American Forum on Feb. 25, and "Relationship of Design and Structure in Textiles" at the Corcoran School of Art and Design on Jun. 23 and Jul. 14.

**Carol Westfall** will speak at the "Arstextilia" Conference in San *Member News to p. 17*





# Textiles and Settlement:

## From Plains Space to Cyber Space

Textile Society of America - 12th Biennial Symposium - Lincoln, Nebraska - October 6 - 9, 2010

### Symposium Exhibition: *Binary Fiction: Digital Weaving 2010*

CURATED BY JANICE LESSMAN-MOSS

FEATURING WORK BY LAURIE ADDIS, CATHARINE ELLIS, GAIL KENNING, CHIA-HUI LU, CHRISTY MATSON, VITA PLUME, MICHAEL RADYK, ISMINI SAMANIDOU, RUTH SCHEUING, PAULINE VERBEEK-COWART, AND BHAKTI ZIEK

ONE OF THE MANY EXHIBITIONS to be mounted in conjunction with the 12th Biennial TSA Symposium will be held at the Eisentrager-Howard Gallery in the Department of Art and Art History at the University of Nebraska-Lincoln. With Cyber Space being part of the conference theme, it seemed appropriate to present an exhibition such as this, featuring digitally related woven work by eleven artists.

The title of the exhibition references the process of weaving itself, which is binary in nature: warps up or warps down. While this duality forms the basis of the process, the term binary is more familiar to many today because of its relationship to the language of computing. Binary suggests something concrete, while fiction implies a world of imaginative options. Although all of the artists are engaged in the logical system of weaving, the translation of any thought or action into woven or digital form involves invention, subjectivity, even fantasy. In curating the exhibition, I was looking for interesting work that not only revealed a deep understanding and sensitivity for the vocabulary of weaving and its structural and

tactile properties, but represented a unique artistic voice.

Acknowledging the tradition of historic tapestry weavings in depicting timely narratives, **Ruth Scheuing** presents weavings that employ collages of photographic images and symbols that address her personal perspective on the mythologies surrounding the computer and the loom. Also building on historic roots, but with a distinctly different output, Australian artist **Gail Kenning** deconstructs basic basket weaves, which she then uses as the foundation for her computer programming codes. Her explorations result in the reconstruction of the original forms as digital animations in combination with new interpretations of woven objects.

The systematic language of weaving has a close

correspondence to the algorithmic functions of the computer. Both **Laurie Addis** and Christy Matson elaborate on the iterative capabilities of both in their distinctive work. Addis's painterly woven compositions contain delicate linear traces of traditional paisley motifs integrated with grounds loosely based on calculations of cellular automata. Matson creates woven planes of rhythmic geometric shapes which have been computer generated and manipulated according to her specific input. In them, she challenges the idea of musical notation as abstract pattern.

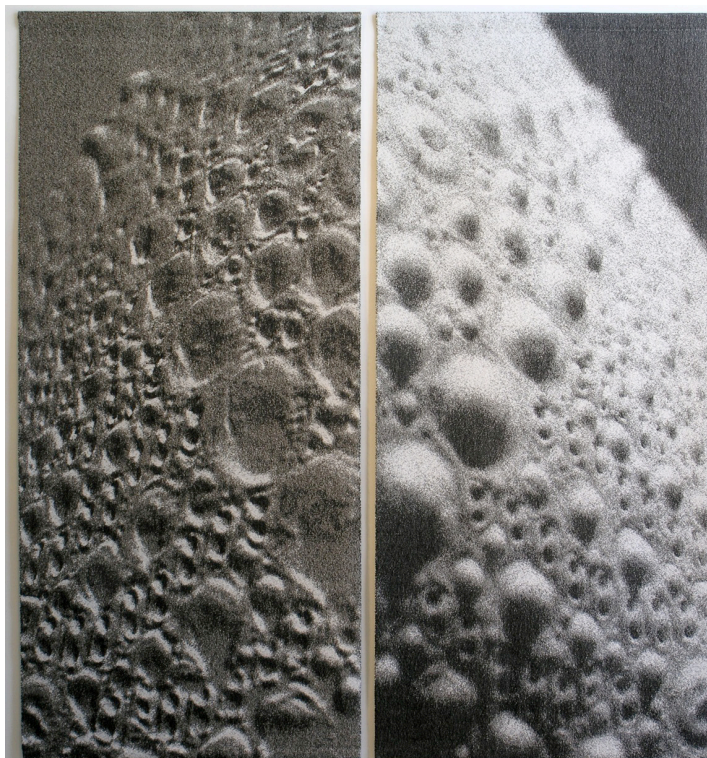
Pauline Verbeek-Cowart uses photo realism combined with a strong material sensibility to present a dramatic interpretation of the surface of the moon, as the title of her large-scale diptych "Luna" confirms. Tactility is the

essence of the richly textured surface of the two-panel piece by **Michael Radyk**, composed of gently angled rows of shapes informed by his interest in architecture. Although Verbeek-Cowart and Radyk allude to macro-sized subjects, alternative interpretations of the microcosmic provide an engaging ambiguity.

The manipulability of cloth is an asset that is sensitively engaged by Chia-Hui Lu in her poetic weavings. The folded plane of fabric deceptively contradicts the images that remain visually uninterrupted, implying a mysterious sense of illusion. The physicality of fabric is also emphasized in the work of **Catharine Ellis**. Her large decorative fields of shibori-dyed pattern drape gracefully to the floor as they reinforce the sense of infinity implied by repeated motifs. **Vita Plume** also uses digitally enhanced shibori dye techniques to create a dynamic field from which highly emotive portraits emerge.

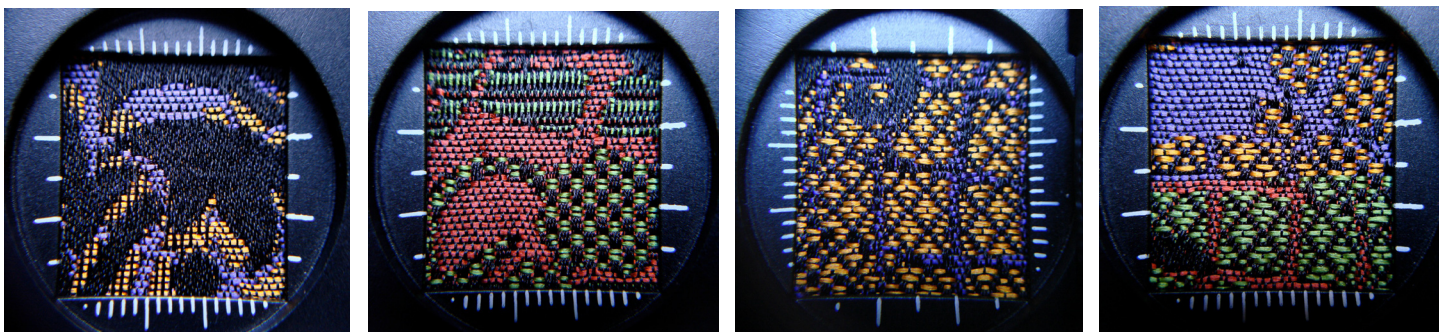
While several of the artists, exemplified by Bhakti Ziek, are recognized internationally for their significant contributions to the field of textiles, others, such as Ismini Samanidou, are emerging talents in the discipline. All of the artists share a sophisticated understanding of the potential inherent in weaving and digitization, and are adept at using that skill and knowledge to realize their conceptual perspectives.

— Janice Lessman-Moss



Pauline Verbeek-Cowart's diptych, "Luna," digital weaving, 90" H x 83" W.





Four macro photos taken through a pick glass of custom-designed weaves used in a damask with pattern weft. One warp, two ground wefts, and one pattern weft are used to create contrasting warp-and weft-faced weave effects in each image.

## Pre-Symposium Workshop: A Loom of Opportunity

October 6, 2010

**L**ISIO FOUNDATION INSTRUCTOR, **Julie Holyoke**, will hold a one-day seminar dedicated to building weaves for Jacquard textiles before the TSA Symposium. The objective of this workshop is to strengthen participants' skills in the choice, creation, and adaptation of weaves in Jacquard weaving.

Patterning in a Jacquard-woven textile is the result of contrasting weave structures. In order to select, create, or build the weaves appropriate to a given project, the maker must first identify the range and type of contrast required between two or more weave effects, and then adapt the chosen weaves to the loom set-up, materials, and artwork to be used.

### The Day's Program

**Morning:** The first part of the morning will be dedicated to a brief review of weave analysis and drafting methods for textiles having a single series of warps and wefts.

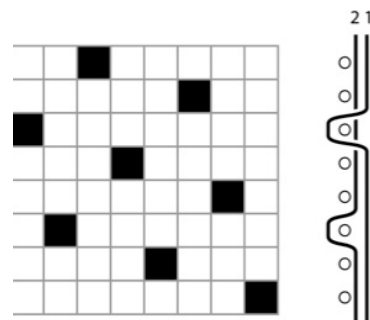
During the second part of the morning participants will design self-patterned textiles using simple weave structures, in which patterning is achieved by the exchange of ground warp- and weft-faced surfaces, and the contrast between the three major weave groups—plain, twill, satin, and their derivatives. Aesthetic considerations will dictate the selection of weaves. Subsequently, the chosen weaves will be evaluated according to technical parameters: weave stability, float length, take-up, etc., and any necessary corrections will be made.

**Afternoon:** A selection of contemporary and historic textiles with both ground and pattern wefts will be observed and discussed. Using textile design software, participants will construct weaves with both ground and pattern wefts functioning to produce specific effects. The weaves will then be evaluated for technical correctness: float length, weave compatibility, stability, and take-up.

— *Julie Holyoke* is a designer for hand and industrial production of dobby and Jacquard-woven textiles. She teaches textile design at the Lisio Foundation and other educational institutions in Florence, Italy, and abroad.



Weave and weft color sampler. "Grenade," design by Emelia E. Haglund, Lisio Foundation School, 2010. Silk damask with one warp, two ground wefts, and one pattern weft.



Weft satin 8, shift 5, drafted on graph paper, then drafted in profile.





Nebraska Bead Society Bazaar

## Ninety Great Reasons to Attend TSA Symposium 2010

IF YOU ARE STILL SITTING ON the fence debating whether to attend the TSA Symposium in October, a look at the wide scope of papers that will be presented might help you decide to join us.

The program, available for view on our website, <http://www.textilesociety.org/> offers a varied and tantalizing selection. You will hear about textiles from north to south and east to west, the American heartland to the farthest hinterland, how we color our world and cover our heads, what our clothes say about us and what our objects of desire are. Explore textiles in the colonies and textiles in the hands of conservators; slow practices and warp speed; history, renewal, and the groundbreaking new.

Our esteemed presenters articulate the how and who and why of textiles from plains space to cyber space—and even outer space. From the back breaking to the news-breaking to the cyber revolution, it's all there during one glorious weekend in Nebraska.

— Barbara Shapiro

## Bead Society Invitation

THE NEBRASKA BEAD SOCIETY, based in Lincoln, invites TSA Symposium attendees to its 12th annual Bead Bazaar at the Cornhusker Marriott Plaza. Oct. 9, 9-4 pm. Vendors will be selling seed beads, handmade lampwork glass beads, gemstone beads, jewelry findings and more.

The Bead Society is also coordinating a bead embroidery workshop for us on Wednesday evening at the International Quilt Study Center Museum during the TSA Symposium's opening reception. Harriett Sleeper, a prominent Native American bead artist, will also be displaying her artwork that evening.

Bead work by Society members and by Ms. Sleeper will be on exhibit in the hallway outside the Hillestad Textiles Gallery on the UNL East Campus all week.



## 15th Annual Weaving History Conference

MAY 15-16, 2010  
CLAYTON, NY

THE WEAVING HISTORY Conference met at the beautifully restored Clayton Opera House, sponsored by the Thousand Islands Arts Center, home of the Handweaving Museum. Saturday's schedule offered a slate of five presentations.

Florence Feldman-Wood spoke about moving-spindle wheels, which were mid-19th-century patented improvements on the great wheel. The great wheel uses a spindle to twist fiber into yarn, and the spinner stands and moves away from the spindle as a length of yarn is spun. A moving-spindle wheel carries the spindle away from the spinner, allowing the spinner to sit. All of the known moving-spindle wheels incorporate an accelerating mechanism patented by Amos Miner, 1803 and 1810. There are two types of moving-spindle wheels: those in which the spindle moves on horizontal tracks, and those in which the spindle is carried on a moving arm. Hiram Wheeler's "Horizontal Spinner," first patented in 1838, provided the basis for the first type, and Lyman

Wight's "Pendulum Wheel," patented in 1856, exemplifies the second.

Patricia Hilts discussed pattern collectors interested in reviving American handweaving at the beginning of the 20th century. Notable among these collectors were Laura Allen and Frances Goodrich. Laura Allen contemplated publishing a weaving book and corresponded widely with weavers and pattern collectors throughout the country. Among her correspondents were William H.H. (Weaver) Rose and Harmon Goodwin, the last two old-time coverlet weavers in New England. She also shared drafts and coverlet pictures with William Wade, a wealthy Pittsburgh steel magnate and coverlet collector. Allen received encouragement and many drafts from Eliza Calvert Hall, author of *A Book of Handwoven Coverlets*. Allen also exchanged drafts with Frances Goodrich, founder of Allanstand Industries, who collected drafts and coverlets from the area around Asheville, NC. Among those who supplied Goodrich with drafts and woven coverlets was Almeda McHargue Walker, who appears in Goodrich's *Mountain Homespun* under the name of Granny Jude. Allen's weaving book was never written, but nearly all of her collected material went to Marguerite Porter Davison, whose *A Handweaver's Source Book* preserves the names of many who sent drafts to Allen.

After lunch, Marjie Thompson remarked on how little we know about the lives of most individual weavers. Many weavers are known, however, through surviving manuscript pattern books that were created by apprentices and journeymen as they copied drafts from their masters' books. Margie told of two successful women weavers. Eliza Wildes Bourne of Kennebunk, ME, took up the weaving of Bolton-style weft-loop counter-

# REGISTER NOW TO ATTEND

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



panes shortly after the embargo of 1807 put her ship-builder husband out of business. She and her daughter earned over \$500 from their weaving in 1811. Eliza Bourne wove a counterpane for First Lady Dolly Madison. A later weaver of weft-loop counterpanes was Hannah Leathers Wilson, who was active in the 1830s-1850s. She numbered each of her counterpanes, and, by the end of her career had made 177.

Frieda Peisley focused on the flax processing demonstrations at Genesee Village, Mumford, NY, and showed the exacting, time-consuming, and physically demanding process of converting flax into woven cloth. Flax seed is planted in the spring and after 90 days the plants are ready to be pulled and dried. Once dry, the flax is rippled to remove seed capsules and put in water or placed out on the grass to be retted. Retting decomposes the flax straw in order to separate the fibers from the plant stem. Retting is the most critical stage in the process and must be timed just right. Once retted and dried, the flax is broken, scutched and hackled. Each process requires its own set of tools—a flax break, a scutching board and knife, and a set of hackles. Frieda showed slides of the Genesee Village equipment and demonstrated hackling, dressing a distaff, and spinning the long flax fibers. She brought samples of handspun linen yarn and woven cloth produced at the museum. Notable among the weavings were some fine linen tapes with indigo-dyed linen, and a lace-weave tablecloth, also decorated with indigo-dyed yarn.

The final paper was by Ute Bargman, who has researched 18th-century linen production in Central Europe. Ill health prevented Ute from attending, so her paper was read by **Sonja Wahl**, Curator Emeritus of the Handweaving Museum. Sonja prefaced Ute's paper with a brief account of her own

experience as an apprentice to a master dressmaker near Dresden, Germany. Although travel was difficult in the 18th century, Europe was crisscrossed with a network of trade routes linking various centers of linen production. The major flax-raising regions in Central Europe were Westphalia, Lusatia, Silesia, Bohemia, and Slovakia, followed by Hungary. The Baltic countries produced the best seed, which was sent abroad, especially to the Netherlands and Switzerland. Haarlem in the Netherlands was a favored center for bleaching flax, and many foreign workers found employment there during the bleaching season. Fine drop-spindle-spun linen thread from Silesia was sold to the Netherlands and Switzerland for delicate linens. Flax processing and finishing was labor-intensive and industrial spying was rampant. Skilled workers were lured from one location to another with promises of higher wages and better living conditions, and lone journeymen sought improved techniques that they could take back home with them.

Following a fine meal at the Clipper Inn, after-dinner speaker Victor Hilts described 2010 as the bicentennial of the census of 1810. This census is of unique importance to historians of spinning and weaving in the US. In 1810, census takers were instructed to ask each household about the number of yards of cloth produced in the home that year, and also about the number of spinning wheels and looms owned. In the years leading up to the war of 1812, the government sought information about whether the US could be truly self-sufficient in cloth production, so as to be independent of foreign imports. The raw 1810 census data for some parts of the country survives, and provides a surprisingly detailed and intimate view of household textile making in the early 19th century. Some households produced more than 100 yards of cloth in 1810.

Sunday morning offered tours of three special exhibits featuring fiber artists Theo Moorman (1907-1990), Lucille Campbell Landis, and **Marjorie Durko Puryear**. A significant collection of Moorman's weavings offered a rare opportunity to closely examine some of her historic works. In addition to cubist style hangings in the famous inlay technique named for her, there were a number of innovative, shaped tapestries and necklaces embellished with metal and semi-precious stones.

Lucille Campbell Landis's massive color study collection included color cards painted with color arrangements based on Johannes Itten's color theories, along with dyed yarns matching the painted colors. There were nearly 100 wrapped color layout cards, many of which had corresponding woven samples. While we feasted our eyes on this colorful array, Sonja Wahl regaled us with stories of the relationships among Lucille Landis, Clare Cherepov and Theo Moorman. Landis was artist-in-residence at the Stamford Museum, CT, and developed the weaving program for the Industrial Design Department at the University of Bridgeport.

**Marjorie Durko Puryear** led a tour of her retrospective exhibit, "Looking Back from the Here and Now." She discussed her inspiration sources and her experiences in a Jacquard weaving course featuring Point Carré software. A diary and a ledger figured largely in inspiring her work. She translated written pages into Jacquard-woven pieces which she later embellished with embroidery. Puryear also described her "Notes From You" series, composed largely of antique handkerchiefs upon which old letters were transferred and minimally embellished with stitchery. Puryear became interested in fiber art through her Ukrainian heritage and she studied textile design in Khiva, Uzbekistan. A color catalogue was produced for her exhibit.

In the Handweaving Museum's main gallery, "Where the Wild Women Weave" showcased weavings by the Wednesday Weavers group that meets at the arts center. This colorful display did credit to their makers and to their leader, Sonja Wahl.

—Patricia Hilts



#### THE CLIMATE IS CHANGING

INTERNATIONAL TOURING EXHIBITION  
OF TEXTILE ART  
TEXTILE MUSEUM OF PRATO, ITALY,  
MAY 7 TO JULY 7, 2010

THE TOPIC IS VERY TIMELY. Climate change, and the need to revise economic models based on the exploitation of nonrenewable resources, is interpreted through a little-known but extremely versatile material: felt. Produced from sheep's wool, felt is an ancient material rich in cultural references. It lends itself as easily to the realization of impalpable veils as to the creation of three-dimensional solid objects. Felt can be shaped, but it also agrees to merge with other materials. It retains its fabric nature, and therefore can be cut, sewn, and embroidered. Felt has an original quality—an essence that makes this atavistic *Mateer* ideal to translate into works of visual art the complex man/nature relationship.

Selected from 180 entries from many European countries and North America, Australia and New Zealand, the 50 works on display raise questions, denounce the destruction of the



"Climate Change" exhibition, Photo: Daniel V. Kevorkian, courtesy Museo del Tessuto di Prato.

ecosystem, express confidence in the regenerative power of nature, or suggest solutions. There are large wall pieces, installations, small-format textiles and sculptures, and mixed-media works.

After showing at the Textile Museum of Prato, the exhibition will be mounted in different locations in Germany: Wuppertal, Historisches Zentrum, Jul. 17-Aug. 15; Göttingen, Holzhof, Aug. 20-Sept. 12; Halle, Neue Residenz, Sept. 17-Oct. 17; Dresden, Japanisches Palais, Oct. 28-Dec. 12; and Forchheim, Pfalzmuseum, Jan. 18-Feb. 13, 2011.

An exhibition catalog is available: *The Climate Is Changing*, with texts by Daniela Degl'Innocenti, Jo Turney, Lydia Predominato, Antje Soleau, Sigrid Bannier, and Eva Basile. Polistampa 2010, 21 x 21 cm., 132 pp., color, Euro 24.00. To order the catalog, contact Eva Basile: [evabasile@feltrosa.it](mailto:evabasile@feltrosa.it)

To see interviews with the artists, visit:

<http://www.youtube.com/watch?v=CmSeyTld-uw>

—Eva Basile

#### TO DYE FOR: A WORLD SATURATED IN COLOR

DE YOUNG TEXTILES GALLERIES  
GOLDEN GATE PARK, SAN FRANCISCO, CA

THROUGH JANUARY 9, 2011

FOR CENTURIES, ARTISANS HAVE employed the technique of resist dyeing to embellish their textiles. This exhibition, drawn from the Fine Arts Museums of San Francisco's permanent collection and from key private Bay Area collections, explores the use of the resist-dye method from a broad range of cultures and historic periods, with a more in-depth look at practices in India, Japan, Indonesia, and Africa, where dyeing techniques predominate in their textile traditions. Examples of resist-dye methods include tie-dye, stitch-resist, ikat, batik, stencil-resist, and mordant-resist dyeing.

Artisans have passed their knowledge down from generation to generation, and the roots of ancient practices can still be found in the artistry of their distant descendants. Techniques proliferated through migration and ancient trade routes, and new techniques developed as the artisans continued to experiment. Today, contemporary artists continue to experiment with both new materials and age-old methods, and through their work these ancient techniques survive.

— Jill D'Allesandro

## BOOK REVIEWS

#### 'Wrought in gold and silk' *Preserving the Art of Historic Tapestries*

Anita Quye, Kathryn Hallett, and Concha Herrero Carretero

National Museums of Scotland  
Edinburgh, Scotland, 2009  
ISBN: 978-905267-15-6, \$29.95

FOR THOSE READERS WHOSE work involves the conservation of tapestries, this book has earned a place on the shelf. It lays out, in great detail, the objectives, procedures, and results of the Monitoring of Damage in Historic Tapestries Project, (MODHT) involving seventeen 15th-, 16th-, and 17th-century pieces selected from tapestry collections belonging to the Palacio Real (Madrid), the Tournai Cathedral, the Bruges Musées Communaux, Musée Notre Dame de la Poterie, the Royal Museum of Art and History in Brussels, and Hampton Court Palace (UK). Three aspects of aging were examined: 1) the loss of strength; 2) the effects of dyes and mordants on fiber strength; and 3) the corrosion of silver and gold threads.

A lengthy history of the pieces used, as well as tapestry weaving in general, is included; the latter will be superfluous for those already familiar with tapestries. A chapter on Model Tapestries follows, which describes the making of woven and dyed replicas using traditional materials and techniques. These "models" were used for the accelerated aging and subsequent testing of wool, silk, and metal-wrapped threads, which were treated with the natural

dyes identified in the historic tapestries. Following another section on Tapestry History, detailed descriptions of the yarns, dyes, and metal threads are given, followed by sections on accelerated light aging; analyses of the fibers, dyes, and metal threads, both before and after aging; and clear explanations of the various testing methods.

Despite the wealth of technical information, non-chemists and microscopists can still come away with a good idea of the results of these tests, which are provided in minute detail in the succeeding chapter, along with careful descriptions of testing procedures, which often require advanced equipment not generally available to most conservation laboratories. The following chapter is a case study using three 17th-century tapestries, and is considered a "scaled-down version" of MODHT's procedures; so-called "tips" regarding sampling and analysis. It might encourage conservators in smaller laboratories to undertake investigations of degradation on their own.

Appendix 1 will be of interest to those conservators with a strong scientific background: the title, Technical Details and Protocols for Scientific Analysis, tells it all. However, Appendix 2, "Dyeing Recipes," will be of interest to many who work with fibers. Clear instructions for making all the dyes, colors, and mordants found in the historical tapestries are found here. For some, this section will be worth the price of the book.

Since this is a book "written by committee," writing styles in the chapters and sections necessarily vary. Sections within chapters sometimes appear to be directed to a variety of readers. But one can read the parts which interest one the most. The book is attractive to look at, with many photographs, mostly in color, which do not always give true color renderings; an apology is prominently given for this. There



is a Table of Contents, and an incomplete "basic" Bibliography, and there are many footnotes throughout the text. There is, however, no Index, which would have been helpful to the non-scientists among us.

- Molly S. Hope

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### *Creating with Reverence: Art, Diversity, Culture and Soul*

Claire Campbell Park  
74 pages, Self published

**G**LEANING FROM HER LONG career teaching Studio Art at Pima Jr. College in Tucson, AZ and around the world, fiber artist Clair Campbell Park offers a very personal little book of great value to fellow teachers and artists alike. Why do we create, why should we create, for whom and with whom, and how can we do so with reverence honoring and protecting this fragile world? These are among the questions she asks with references to the work of an intriguing selection of artists, familiar sources (Yanagi et al), and great catalogue essays (*Wrapped in Pride and Kindred Spirits*).

Each chapter begins with an artist or group of practitioners whose life and work embody a virtue Park respects. These include some textile artists, like Mayan embroiderers, 19th- and early 20th-century Arizona quilters, and a rural Japanese basket maker, as well as many from other media. Next comes a series of stimulating questions Park often posed to her students to develop their own creative foundation. The chapter is rounded off with her students' insights and reflections from Parks' own very personal perspective on subjects such as collaboration and continuity, freedom of choice, objects of integrity, and the creative process and faith. Reference is made to the work of artists she respects, such as James Bassler and her first teacher, Neda Alhilali.

Park's personal artistic journey has led her to rise above the craft/art issue. She elucidates what she calls the ego-centric, male-dominated, negative—even mean spirited—voice of Western art criticism and contemporary art practice slamming things together, shouting only a superficial message. She longs for a time when the artist was not marginalized, rather, an intrinsic part of society. She honors universal restorative values of community-based art practiced by early American settlers, Pueblo communities and non-Western cultures, and the poignant voice of respectful craftsmanship iconic to the Japanese Mingei tradition. For Park, disregard for craftsmanship expresses arrogance, whereas a humble respect for materials and the environment, along with the intense focus of an act of total attention, gives voice to a more profound and universal message. She sees cross-cultural inspiration and appropriation as well as honoring diversity and shared humanity when it is performed with respect.

Park's approach to teaching, much like her own art work, embodies this respect and speaks in a quiet, reverent voice. There are only a dozen illustrations, and more might have enhanced the reader's experience—especially more of this popular teacher's own work. This slim personal tome will be enjoyed by those who appreciate the humility with which weighty issues are approached, and the underlying faith in the healing power of art created with reverence. To order, visit Amazon.com or Claire's e-Bay catalog.

– Barbara Shapiro

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### *Maguey Journey: Discovering Textiles in Guatemala*

Kathryn Rouso  
University of Arizona Press, 2010

**B**ASKET MAKER AND BAST FIBER scholar Kathryn Rouso has devoted much of the past

ten years to research about the maguey plant, which is found from the southern US to northern South America. This life-sustaining plant provides food and beverage, clothing, shelter, and, most prominently, thread for a wide variety of utilitarian objects. The recipient of a Fulbright Award for her research, Rouso's explorations have culminated in *Maguey Journey: Discovering Textiles in Guatemala*.

Maguey production predates cotton, and its long history is tied to a subsistence life style that continues today. Textile enthusiasts, ethno-botanists, and anthropologists will find this book a good Western Hemisphere compliment to *Material Choices: Refashioning Bast and Leaf Fibers in Asia and the Pacific*, R. Hamilton and B. Milgram, editors, 2007. Rouso shares her passion for the quieter maguey textiles of Guatemala, often overlooked in comparison to colorful backstrap-woven cotton *traje* (costume). Her approach is culturally sensitive, with an attention to detail born from her years of experience as a textile artist.

In part one, "The Land of Maguey," we meet the men and women who for centuries have worked this strong and versatile fiber with varying techniques in several of Guatemala's distinct geographic regions. We revel in a travelogue of Rouso's sometimes harrowing research trips across Guatemala since the 1980s. We meet the generous maguey workers she encountered, whose practices vary by community. Part two, "The Plant to Textile Transformation," provides historical references that Rouso re-examines on-site and clarifies the biology, growth, fiber extraction, dying, spinning and textile production of maguey in a seemingly endless variety of structures.

Techniques examined include looping, knitting, ply-split darning, linking, interlacing, braiding, and weaving. There are diagrams and references for further study, as well as beautiful photos

taken by the author. Equipment, including several types of looms, is highlighted, as are the many products fashioned from maguey, including ropes, cargo nets, bags, tump lines, horse and mule gear, hammocks, and even fireworks.

Part three, "The Gift of Life," explores the economics of this most persistent Guatemalan cottage industry. In spite of dramatic changes in demographics, since post-civil war stability has encouraged greater international trade and the incursion of plastic into traditional life, Rouso is enthusiastic about a future for maguey as a sustainable green product.

*Maguey Journey* is a fascinating read about the staying power of this durable fiber and the people who have mastered it.

– Barbara Shapiro

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### *In the Loop: Knitting Now* Jessica Hemmings, Editor

Contributors: Sandy Black, Linda Newington, Freddie Roberts, and Paul Whittaker

London: Black Dog Publishing, 2010, 192 pages,  
ISBN: 978-1-906155-96-4  
UK: £24.95 US: \$39.95

**T**AKEN FROM THE "IN THE LOOP" conference held in England in 2008, the recent publication *In the Loop: Knitting Now*, is a collection of essays presented in the diverse voices of scholars, conservators, historians, librarians, and poets, with an intentional inclusion of makers. Through such varied lenses as psychoanalysis, history, taxonomy, the genre of "knit lit," kite aerial photography, zoetropes, "subversive teaching," and technology, 19 artfully illustrated essays examine—and often provocatively challenge—the meaning and place of knitting in contemporary society.

Edited by **Jessica Hemmings**, one of the conference organizers, this elegant paperback is divided into four sections, titled "Rethinking Knitting," "Narrative

Knits," "Site and Sight: Activist Knitting," and "Progress: Looking Back." With no intended chronology, each section elaborates and expands on its theme, showing equally through words and images how broadly knitting has permeated our collective consciousness. Freddie Robins and Celia Pym's cover image, "The Imperfect," a seamless but darned knit fabric body, visually represents the compelling contradictions of these associations.

Throughout the book, makers' voices complement each section, describing their impulses to provoke, challenge and redefine knitting through use of space, scale, time, associations, and materials. Whether using traditional tools as with Diedre Nelson's work, toy knitting cranks as in Lacey Jane Roberts' barrier fences, Liz Collin's knitting machines in "Knitting Nation," or using sophisticated Shima Seiki Whole Garment technology to create seamless work, as in work by Freddie Robins or Annie Shaw, makers are looping themselves into the future while acknowledging the past.

Given the tremendous resurgence of interest in knitting, the world-wide knit community on ravelry.com, the growing number of museums and galleries showing knit art, and the way in which knit graffiti has entered public spaces, those compelled by the needle arts cannot but wonder about how and why knitting has so captured the public imagination, and what role it now plays. *In the Loop: Knitting Now* serves as much as a barometer of the current status of women as it provides a deeper look into the state of knit today. It is a book to read over time, savor and digest.

"In the Loop 2: Knitting, Origins and Evolution" will meet at the Shetland Museum and Archives, University of Southampton, UK, Sept. 1-5.  
<http://www.soton.ac.uk/intheloop/>

— Adrienne Sloane



## The Bowes Museum

**I**N NORTHEASTERN ENGLAND, between the cathedral towns of York and Durham, lies the town of Barnard Castle, home of a successful carpet industry in the 19th century. The Bowes Museum, opened in 1892, is a French-style chateau commissioned by John and Joséphine Bowes (he was a businessman born in nearby Teesdale; she was a French actress) to house and share their art collection with the local populace.

In May the museum opened a new fashion and textile gallery, organized by Keeper of Fashion and Textiles, Joanna Hashagan. This new gallery features a permanent display of objects from the collection, with examples dating from the 17th century to the 1970s. The objects are displayed in glass bays designed to compliment the arches of the original architecture. Highlights of the Bowes collection include European furnishing textiles collected by Joséphine Bowes; items from the wardrobe of French Empress Eugénie; and the dealer Arthur Blackborne's lace collection.

Across from the new permanent display is the "Glass Cube." This combination storage and workspace has a ceiling height of 5 meters and glass walls on three sides, which allow the visitor to see some of the English quilts hanging above the heads of staff members as they work on cataloguing and storage projects below. I can attest to the fact that visitors find this "behind-the-scenes view" irresistible, as the staff were repeatedly interrupted by quilt enthusiasts while I was there.

On either side of the glass cube are small temporary exhibit areas. Currently, the visitor can watch a riveting video featuring Italian theatrical costumer Luca Costigliolo. He created a ca. 1872 ensemble based on garments in the Bowes collection, and is seen dressing a local woman in these garments. When he's done, she looks as if she has stepped out of a James Jacques Tissot painting. The other area features three Madeleine Vionnet dresses recently acquired by the Bowes Museum. These belonged to British socialite, Lady Foley, and include a rare example of Vionnet's use of a patterned textile—printed chiffon with a bold design of red and purple flowers.

The new Fashion and Textile gallery is part of a recent museum-wide renovation. It is visually striking, and was planned to be a flexible space for future displays. The Bowes Museum and Hashagan have used their resources wisely, and the results make this museum much more than just a local tourist attraction.

For more information, visit:  
<http://www.thebowesmuseum.org.uk>

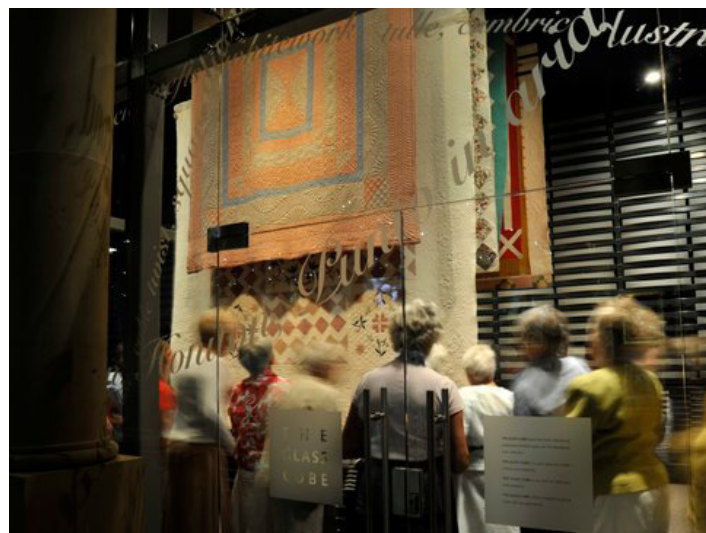
— Melinda Watt  
 Associate Curator,  
 European Sculpture and  
 Decorative Arts  
 Supervising Curator,  
 Antonio Ratti Textile Center  
 The Metropolitan Museum of Art



## Exhibition, Book, and Symposium on Broderie de Marseille

**T**HE INTERNATIONAL QUILT Study Center & Museum presents the first US exhibition devoted to the French needlework tradition of *broderie de Marseille*, Nov. 13-May 8, 2011. "Marseille: White Corded Quilting" showcases French whole cloth quilted and corded needlework, reviews the origins and development of the tradition, and describes its influence on quilted needlework traditions over three centuries on five continents. Guest Curator Kathryn Berenson is author of *Quilts of Provence* and the forthcoming *Marseille: The Cradle of White Corded Quilting*, released by the Nebraska Press this fall.

Broderie de Marseilles is a three-dimensional textile sculpture using plain white cloth and white cotton cording to yield exquisite patterns and play of light and shadow. The technique



Radio controlled quilt descending for a Quilt group, June, 2010, in The Glass Cube.



was widely copied and interpreted in Europe and America and enjoys great popularity today. Contemporary versions, often referred to commercially as *matelassé*, are machine-made; but, today's quilters have also taken up the technique and produce unique creations.

The exhibition includes bed coverings, ceremonial wedding quilts, petticoats, corsets and caps, all fashionable items in the 17th century.

The IQSC Biennial Symposium, "Quilted and Corded Needlework: A Closer Look" is scheduled for April 1, 2011.

<http://www.QuiltStudy.org>

## MFA Boston Opens New Wing with Textiles

The Museum of Fine Arts, Boston, opens the highly anticipated new Art of the Americas Wing on Nov. 20. The new wing includes 53 new galleries, including the Edward and Nancy Roberts Family Gallery, which will feature a rotation of three exhibitions on "Colonial Embroidery of Boston: Samplers, Pictures, and Domestic Textiles." Featuring fine pieces of colonial embroidery created in Boston, the rotating exhibits will provide insight into the lives of Colonial Boston women and their domestic lifestyle. Each exhibition will focus on a distinct type of needlework—samplers, schoolgirl pictures, and domestic embroideries. The rotation begins with "Colonial Boston Samplers," Nov. 20-Mar. 13, 2011; "Schoolgirl Embroideries" will run from Apr. 2, 2011-Aug. 28, 2011; and "Domestic Embroideries," Sept. 17, 2011-May 27, 2012.

<http://www.mfa.org>



## Elliot Tapestry On View in Lincoln

Silent auction to Benefit The Lillian Elliott Award

IN THE MID 1960s, CREATIVE textile artists made an unexpected and dramatic switch to focus on, and exploit, the tactile sensuality of fiber. It is arguable that those who were working in clay, glass, metal, and even in wood, like these weavers, were all following the lead that was established by the American painter Jackson Pollock. It was a vibrant and valuable period, exposing a somewhat previously ignored aspect of the diverse materials and media that artists used.

Soon, creative people expressed a need to do more than simply display this inherent property. To apply this reality, this characteristic directed towards a concept stirred up a movement, a direction, and an application that clarified a purpose under the label "fiber art."

Lillian Elliott was a key member of this loosely formed group that grew particularly in the west—the Bay Area of San Francisco and Berkeley—but also the north and south and inland. Lillian was an artist-craftperson who had an intriguing approach.

"Color it Twill," a historic tapestry by Lillian Elliott, 1973, 20"x 32", is being offered in an online silent auction. The tapestry will be on view at the Tugboat Gallery, Lincoln, NE, during the exhibition "Surrounded: Large and Small Work by Lillian Elliott Awardees," Oct. 1-29. It will also be on view at the TSA Symposium Banquet on Oct. 8.

In looking forward, she maintained an occasional glance backward to the past, to textiles' history.

"Color It Twill" was a result of her open mind. As a tapestry it directly explores basic traditional tapestry structure, married with its unique color qualities and now its powerful tactile nature and a freer technical handling. Today it could quietly be given a casual, respectful nod, as we move forward to current directions that are the rewarding of these earlier, and now historical days.

Lillian moved forward too, not least to her fascinating collaboration during the late '70s and '80s with **Pat Hickman**, where the humble basket took a new turn and a new life. It is important to recognize key steps that identify the earlier moments of the fiber art movement. "Color It Twill" is surely one such moment.

— Archie Brennan

*The Board of the Lillian Elliott Award is pleased to offer, in silent auction, this tapestry by Lillian Elliott. Proceeds will support the Lillian Elliott Award, established in memory of Elliott and Joanne Segal Brandford, and offered every two years to a contemporary artist working in the field of fiber. An image of the tapestry may be viewed on the TSA website, <http://www.textilesociety.org>*

*To bid, please submit your offer (opening bids begin at \$1,500), including the amount and your name and contact information, to [lelliott.tapestry@gmail.com](mailto:lelliott.tapestry@gmail.com).*

*A Board member will reply, confirming that your offer has been received. The bidding will close October 29, 2010 and the highest bidder will be notified once the reserve has been met.*

## New MOIFA Exhibit: Empowering Women:

A QUIET REVOLUTION IS TAKING place around the world led by women artisans cooperatives. Taking the initiative to collectively produce, manage, and market their crafts, women have enriched their lives and become powerful forces in their communities. On July 4, the Museum of International Folk Art inaugurated its "Gallery of Conscience," a space dedicated to exploring contemporary issues affecting folk art production and consumption.

"Empowering Women: Artisan Cooperatives That Transform Communities" opened in conjunction with the first annual International Folk Arts Week, with demonstrations, lectures, folk music, performances, and other programs concurrent with Santa Fe's International Folk Art Market.

Focusing on 10 cooperatives that illustrate how the power of such grassroots collaborations transform women's lives,



the exhibit brings together first-person quotes, stellar photos, and stunning examples of the cooperatives' handmade traditional arts, revealing how female folk artists are working cooperatively to preserve and reinvigorate their traditional arts; generate steady livelihoods for their families; give back to their communities; become leaders in public life; overcome domestic violence; develop literacy programs for themselves and their children; heal the traumas of war; sustain their natural environments; and save for the Future.

<http://www.moifa.org>

## Friends Group Forms for Quilt Museum

THE FRIENDS OF THE International Quilt Study Center & Museum (IQSC) is a newly formed nonprofit organization dedicated to supporting the mission of the Lincoln, NE, Center through special events, grant funding, and learning opportunities. A membership drive is currently underway, with the goal of expanding support for the IQSC and offering participants a unique way to be part of the Center's international community of scholars, artists, and quilt enthusiasts. For membership information, visit:

<http://www.IQSCFriends.org>

## Felt Moon Sculpture at RISD Museum

AN ENORMOUS HAND-WORKED felt sculpture of the moon, "Lunacy" by Tristin Lowe, is on view at the RISD Museum through Oct 24. Its surface is composed of fourteen felt sections hand-worked and sewn together. Raised craters and rings approximate the moon's terrain rather than replicating its actual geological features. Tristin Lowe is a multidisciplinary artist who uses a range of materials toward unexpected ends.

<http://www.risdmuseum.org>



## DVD: Saving the Weavers: Small Assistance Programs for Maya Women in Highland Guatemala

34-minute Documentary  
Endangered Threads

### Endangered Threads

**Documentaries** (ETD) has released a new video about Guatemalan artisans. The 36-year civil war (1960-1996) decimated the indigenous Maya population of Guatemala. Many of those who survived were widows, left without any means of support for themselves or their children. This documentary focuses on 10 extraordinary people who saw the desperate need and dedicated years of their lives to establish small assistance programs and find markets for products made by Maya weavers.

Italian-Guatemalan-American Brenda Rosenbaum and her late husband Fred formed Mayan Hands in Guatemala City. American weaving expert and teacher Deborah Chandler subsequently joined the organization as the in-country manager. The late Jane Mintz of San Francisco founded Maya Traditions in Panajachel, Guatemala, and enlisted help from American, Martha Lynd. Vey Smithers, an American from the East Coast, opened the store Colibrí in Antigua, Guatemala. Maya leader Alida Pérez founded a large artisans guild in San Antonio Aguas Calientes, and opened a Maya textile museum and store in Antigua. Candis Krummel left a job on Capitol Hill in Washington, DC, and headed to Santiago Atitlán, Guatemala, where she co-founded the Cojolya Association of Mayan

Weavers. María Concepción Cuc, a Maya working as a community organizer in Guatemala, moved with her husband, American Felipe Gonzales, to Washington State, where they run Moonflower Enterprises and other Internet businesses. And, Pedro Marroquín, a young Maya from the Ixil Triangle, worked his way up to direct Codearteco, an assistance program for widows and orphans of the civil war in San Juan Cotzal, Guatemala. The documentary includes interviews with program founders and staff, and scenes of beneficiaries in highland Guatemala. It also provides background information on the devastating civil war and how it affected Maya women and their children.

<http://www.endangeredthreads.org>

## Zandra Rhodes Textile Revolution: Medals, Wiggles, and Pop 1961-1971

Samantha Erin Shaffer  
Antique Collectors Club  
ISBN 9781851498488

**Featuring textiles** never seen before, this book highlights Rhodes' early textile designs from her years at Royal College of Art and from her early design career. To pre-order:

<http://www.antiquecollectorsclub.com>

## Textile History and the Military A Supplementary Issue of Textile History

**The wearing of military uniforms** by rock and pop bands from the 1960s onwards has been considered to be a subversive anti-war statement. But, new research published in a special issue of *Textile History* reveals that the motives are often much less political. This special issue is included with a subscription to *Textile History*, or it may be ordered separately.

<http://www.maney.co.uk>

## Encyclopedia of World Dress and Fashion

Editor: Joanne B. Eicher  
Oxford University Press, 2010  
6000 pp.  
ISBN 978-0-19-537733-0 \$1595

**Global in scope** and of historical depth, the 10-volume *Encyclopedia of World Dress and Fashion* is the first comprehensive reference work to explore all aspects of dress and fashion from pre-history to present-day. Articles by over 600 renowned scholars from around the globe cover all issues relating to the art and anthropology of costume, dress, and fashion. Orders:

<http://www.oup.com/us>

**Berg Fashion Library.com** is an online resource incorporating the *Encyclopedia of World Dress and Fashion* and is updated at least three times a year to keep students, scholars, and professionals at the cutting edge of their subject. It offers users cross-searchable access to an expanding range of essential resources. <http://www.bergfashionlibrary.com>

## Textiles Asia

**Textiles Asia Newsletter** is published in Hong Kong three times a year by Bonnie Corwin. Issue 3 (January, 2010) contains articles on Japanese Kosode by Valerie Foley and on Chinese Tiger zodiac textiles by John E. Vollmer. Subscriptions: \$35. To subscribe through Paypal, email [bonniemcorwin@gmail.com](mailto:bonniemcorwin@gmail.com) and request a Paypal invoice.

## FibreQuarterly

fibREQUARTERLY Summer 2010 is now online at <http://www.velvethighway.com> This issue presents a range of examples of writing by students, professional textile object makers, and academics.



Member News from p. 7

Jose, Costa Rica, this September. Her talk will focus on "Heart, Hand and High Tech." The computer, the internet, and the web have done much to unite us across the globe in our individual quest for knowledge and understanding of what it means to be human in this age of high tech.

## Member Publications

**Sumru Belger Krody** has completed work on the book *Colors of the Oasis: Central Asian Ikats*, with contributions by Feza Çakmut, **Mary M. Dusenbury**, **Kate Fitz Gibbon**, Andrew Hale, Sayera Makhkamova, and Susan Meller. It will be published and released this fall. The book accompanies the exhibition of the same name curated by Sumru, on view at the Textile Museum, Oct. 6-Mar. 13, 2011.

## Member Workshops and Tours

**Serena Lee Harrigan's Textile Odyssey Tour** to Southwest China has openings, Nov. 1-18. This tour visits remote areas of Yunnan, Guizhou, and Guangxi, where many artisans continue ancient textile traditions and wear finely crafted clothing distinctive to their ethnic group.  
[www.textileodyssey.com](http://www.textileodyssey.com)

**Karen Searle's Guatemalan Lake Villages Textile tour** has openings, Nov. 11-20. Art Workshops in Guatemala  
<http://www.artguat.org>

**The Lisio Foundation** offers the following workshops this fall:  
Oct. 25-28: Figured panels woven in silk on computer-operated loom.  
Oct. 21-23: Recognition, study & cataloguing of lace: Bobbin lace.  
Nov. 8-12: Creativity and the traditional vertical loom.  
Nov. 15-25: Recognition, analysis and cataloguing of woven textiles: Plain and weave-patterned cloth.  
Nov. 29-Dec. 3: Computer-aided

textile design for Jacquard-woven textiles.  
Dec. 9-11: Recognition, study and cataloguing of lace: Needlepoint lace, laces of varied techniques, machine-made lace simple to complex.

<http://www.fondazioneisio.org>

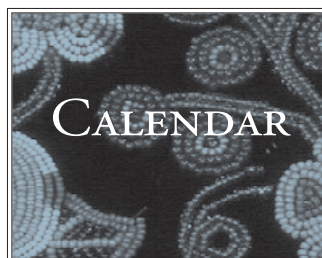
## Corrections Spring/Summer 2010 issue



"Bugs on Parade," a tapestry by Patricia Z. Williams, and part of her artist's statement, were mistakenly included in the obituary for Patricia J. Williams.



"Tiger," a Jacquard fabric woven by a student at the Lisio Foundation was incorrectly attributed to Julie Holyoke.



*Below is a brief selection of upcoming Textile-related events. See Member News and the TSA website, or follow individual links for more detailed information.*

## Conferences & Symposia

**DEC. 17-18: HISTORICAL SYSTEMS OF INNOVATION: THE CULTURE OF SILK IN THE EARLY MODERN WORLD (14TH-18TH CENTURIES)** at the Max Plank Institute, Berlin. Organised by Dr Dagmar Schafer (Max Plank Institute for the History of Science, Berlin), and Professor Luca Molà (European University Institute, Florence, and University of Warwick, UK). The conference is a collaboration between the Max Plank Institute, the Centre for the History of Innovation and Creativity (CHIC), and the Global History and Culture Centre at Warwick. Information: [ggrzimek@mpiwg-berlin.mpg.de](mailto:ggrzimek@mpiwg-berlin.mpg.de)

**Jan. 15, 2011: THE FIFTH TRIENNIAL R.L. SHEP SYMPOSIUM ON TEXTILES AND DRESS**, Los Angeles County Museum of Art. In conjunction with "Fashioning Fashion: European Dress in Detail, 1700-1915," LACMA will present a one-day symposium. Featured speakers include Akiko Fukai, Director and Chief Curator, Kyoto Costume Institute, and Andrew Bolton, Curator, The Costume Institute, The Metropolitan Museum of Art.  
<http://www.lacma.org>

**April 1, 2011: The 2011 IQSC Symposium QUILTED AND CORDED NEEDLEWORK: A CLOSER**

LOOK will be held on April 1, 2011, in conjunction with the exhibition "Marseille: White corded Quilting", featuring speakers Linda Baumgarten, Curator of Textiles and Costumes at the Colonial Williamsburg Foundation and Kathryn Berenson, curator and author of *Quilts of Provence* and the upcoming *Marseille: The Cradle of White Corded Quilting*. Further details are available at  
<http://www.QuiltStudy.org>

**May 20-21, 2011: MATERIAL CULTURE, CRAFT & COMMUNITY: NEGOTIATING OBJECTS ACROSS TIME & PLACE**, University of Alberta Material Culture Institute. Keynote Speaker: Laurel Thatcher Ulrich, Harvard University. Organizer Beverly Lemire, Department of History & Classics and Department of Human Ecology, University of Alberta.  
<http://www.wornthrough.com/2010/03/22/cfp-material-culture-craft-community-negotiating-objects-across-time-place>

**May 21, 2011: STUDY DAY, SACRED DRESSED IMAGES** at Lisio Foundation, Florence, Italy.  
<http://fondazioneisio.org>

## Exhibitions United States

### CALIFORNIA

**De Young Museum**, San Francisco. To Sept. 26: "To Dye For: A World Saturated in Color," textiles and costumes from the collection.  
<http://www.deyoungmuseum.org>

**Fowler Museum at UCLA**. To Dec. 5: "Nini Towok's Spinning Wheel: Cloth and the Cycle of Life in Kerek, Java."  
<http://www.fowler.ucla.edu>

**Los Angeles County Museum of Art**. Oct. 2-Mar. 6, 2011; "Fashioning Fashion: European

Dress in Detail, 1700-1915.”  
<http://www.lacma.org>

### **San Jose Museum of Quilts & Textiles.**

To Oct. 31:  
“International TECHstyle Art Biennial 2010: Exploring the Intersection of Technology and Fiber Art.” Juried exhibition with 41 works by 28 artists from six countries who combine fiber media with new information and communication technologies.  
<http://www.sjqmusem.org>

### **DELAWARE**

**Winterthur Museum,** Wilmington. Oct. 2-Jan. 2, 2011: “Betsy Ross: The Life Behind the Legend,” explores Betsy Ross as a wife and mother, and her work in the upholstery trade and as a flagmaker.  
<http://www.winterthur.org>

### **DISTRICT OF COLUMBIA**

**The Textile Museum.** To Sept. 12: “Art by the Yard: Women Design Mid-Century Britain.” To Jan. 9: “The Art of Living: Textile Furnishings from the Permanent Collection.” Oct. 16-Mar. 13, 2011: “Colors of the Oasis: Central Asian Ikats.”  
<http://www.textilemuseum.org>

**Smithsonian American Art Museum.** To Sept. 26: “Christo and Jeanne-Claude: Remembering the Running Fence, Sonoma and Marin Counties, California.”  
<http://www.americanart.si.edu>

### **IOWA**

**Vesterheim, the Norwegian-American Museum, Decorah.** To Mar. 20, 2011: “Pieces of Self: Identity and Norwegian-American Quilts.”  
<http://www.vesterheim.org>

### **MASSACHUSETTS**

**Museum of Fine Arts, Boston.** Sept. 25-Jun. 19, 2011: “Scaasi: American Couturier,” showcasing Scaasi’s custom-made clothing that evoked the height

of elegance and craftsmanship from the late 1950s to the present. Nov. 20-Mar. 13, 2011: “Colonial Boston Samplers.”  
<http://www.mfa.org>

**American Textile History Museum, Lowell.** To Jan. 2: “High Style: Betsy Bloomingdale and the Haute Couture.”  
<http://www.athm.org>

**Fuller Craft Museum, Brockton.** To Feb. 26, 2011: “The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft.”  
<http://www.fullercraft.org>

### **MINNESOTA**

**Textile Center, Minneapolis.** To Oct. 15: “Mind At Hand: Jerome Fiber Artists Project Grants.”  
<http://www.textilecentermn.org>

### **NEBRASKA**

**International Quilt Study Center & Museum, Lincoln.** To Nov. 17: “South Asian Seams: Quilts from India, Pakistan, & Bangladesh.” Dec. 1: “Childhood Treasures: Doll Quilts from the Ghormley Collection.” Nov. 13-May 8, 2011: “Marseille: White Corded Quilting.”  
<http://www.quiltstudy.org>

### **NEW MEXICO**

**Museum of International Folk Art, Santa Fe.** To Sept. 11: “Material World: Textiles and Dress from the Collection.” To May 8: “Empowering Women: Artisan Cooperatives That Transform Communities.”  
<http://www.internationalfolkart.org>

### **NEW YORK**

**The Museum at FIT.** To Nov. 26: “Eco-Fashion: Going Green.” To Jan. 8, 2011: “Japan Fashion Now.”  
<http://www.fitnyc.edu/museum>

**GAGA Arts Center, Garnerville.** To Oct. 3: Tapestries by Archie Brennan and Susan Martin Maffei.  
<http://gagaartscenter.org>



Mola on display at the Textile Museum of Canada.

### **RHODE ISLAND**

**RISD Museum, Providence.** Oct. 1-Jan. 9, 2011: “Lynda Benglis.” Retrospective exhibition spanning 50 years of work by this American sculptor who figures prominently in the feminist art movement. To Oct. 24: “Lunacy” by Tristan Lowe

## **International**

### **CANADA**

**Textile Museum of Canada, Toronto.** To Oct 17: “Person Place Thing,” featuring Lia Cook, David R. Harper and Stephen Schofield. To Feb. 13, 2011: “Drawing with Scissors: Molas from Kuna Yala.” Mola blouses and their striking panels constructed from multiple layers of brilliantly-coloured cloth.  
<http://www.textilemuseum.ca>

### **ENGLAND**

**The American Museum in Britain, Bath.** To Oct. 31: “Classic American Quilts.” 50 historic quilts spanning the history of the craft. Catalog.  
<http://www.americanmuseum.org>

### **JAPAN**

**Kyoto National Museum.** Oct. 9-Nov.23: “Transmitting Robes, Linking Minds: The World of Buddhist Kasaya.”

## **Lectures**

**Oct. 18:** Vesterheim Norwegian-American Museum, Decorah,

IA. “Hidden Treasures: Finding Evidence of Quilting in Norway,” Joan Foster. TEL 563-382-9681.  
<http://www.vesterheim.org>



**Due Nov. 15:** SACRED DRESSED IMAGES, a Study Day at the Lisio Foundation in Florence Italy on May 21, 2011. Those interested in attending or submitting a proposal for a presentation are invited to contact Paola,  
[pmarabelli@fondazionelesio.org](mailto:pmarabelli@fondazionelesio.org)

## **New TSA Listserv**

**T**O BETTER SERVE OUR MEMBERS and ensure continuity through administrative changes, TSA has engaged the hosting services of EMWD to provide a permanent home for this important means of communication.

The mission of the listserv is to provide an effective venue for ongoing dialogue among our diverse and globally-dispersed textile community. It is a place to: engage in conversation about research; share information about particular textiles, techniques, people, and regions throughout the world; announce publications and exhibitions; and share research in progress.

The new platform requires that all members resubscribe using the form on the TSA website. It will take only a moment of your time. If you have not been a member of the listserv, this is a perfect time to sign on.

We hope that all of you will choose to join in the conversation! Subscribe at:  
[http://www.textilesociety.org/resources\\_listserv.htm](http://www.textilesociety.org/resources_listserv.htm)

— Lydia Fraser,  
Listserve Coordinator



