

Newsletter

A Weaver Looks at Tinguian Blankets

Kathleen Forance Johnson with Yushan Tsai

CONTENTS

- 1 A Weaver Looks at Tinguian Blankets
- 2 Symposium 2012 News
- 3 From the President
- 4 TSA News, TSA Member News
- 6 Conference Reviews
- 10 Tinguian Blankets, Continued
- 14 Textile Community News
- 15 In Memoriam: Ardis James
- 16 Book Reviews
- 17 Exhibition Reviews
- 20 Calls for Papers, Calendar
- 23 Tinguian Weave Draft

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.

IN 1898 THE AMERICAN Commodore, George Dewey, defeated the Spanish fleet in the Battle of Manila Bay, ending the period of Spanish domination of the Philippines, and the archipelago was annexed by the United States of America. In the early years of the American Colonial Period, anthropologist Laura E Benedict was working to document indigenous tribal cultures in the southern Philippines. In 1907 she wrote an urgent letter, now in the Field Museum archives, to Dr. George Amos Dorsey, Curator of Anthropology at the Field Museum in Chicago. In it she detailed the rapid disintegration of the lifestyle and culture of hitherto pristine, "wild" tribal groups in her area.

Newly arrived American planters and entrepreneurs were establishing large plantations to grow the lucrative "Manila hemp," *abaca*. Seeking plentiful and cheap labor, they built whole towns for settlement by tribal groups who were lured in from their villages with promises of an easier and richer life. True, the tribes went willingly, and

they enjoyed some of the new amenities offered, but Benedict deplored that their original cultures would never again be seen in their undisturbed, natural settings.

Worse yet, those cultures had not been systematically documented in those original settings by professional observers.



1. Fay and Mable Cooper-Cole in the Philippines, 1906. Photo Archives of the Field Museum, Chicago.

Miss Benedict made an impassioned plea for a team of anthropologists to study and record the endangered cultures of what remained of the "wild tribes" of the Philippines. Luckily, Dorsey heeded the call and dispatched his able assistant, Fay Cooper-

Cole (1881-1961), to take up the challenge. Cole studied a group of isolated and little-known mountain people from 1907-1908 during a stay of 16 months for the Field Columbian Museum.

Cole called these people Tinguian but they have always referred to themselves as "Itneg" and that is how they are known in much of the literature. Here we have used the terms interchangeably. At Cole's time, the Tinguian/Itneg were among the least known of the many Philippine ethnic groups. They were head hunters living in the most remote mountainous region of the Cordilleras in the Abra district of Northern Luzon. Thanks to the rugged terrain and their habit of taking the heads of intruders, they were not settled into towns by the Spanish or Christianized by early missionaries.

Into this dangerous territory Cole was accompanied by his wife, Mable, and together they made an impressive team. Working together closely in their investigations, they each had unique qualities to offer. Mable

Textiles & Politics

Textile Society of America 13th Biennial Symposium
SEPTEMBER 19-22, 2012 • WASHINGTON, DC



THE UNITED STATES' CAPITAL IS ready to provide a beautiful and dynamic setting for the Textile Society of America's 13th Biennial Symposium, which will take place Sept. 19-22, 2012, in Washington, DC. The theme of *Textiles & Politics* befits the Symposium venue in the midst of a presidential election year, and will generate lively discussion about the myriad ways in which textiles pervade our lives.

Throughout human history and around the globe, whether as intimate artifacts of interpersonal relations or state-level monumental works, textiles have been imbued with political importance. From trade goods to protest banners, textiles have been instrumental in generating, supporting, and challenging political power. *Textiles & Politics* will explore the ways in which politics influence the aesthetics, production, materials, uses, and countless other aspects of textiles (and vice versa).

Symposium Headquarters

The TSA 2012 Symposium Organizing Committee is busy planning programs and events to make this Symposium one of the most memorable. Our headquarters is the Washington Court Hotel, situated in downtown DC, in close proximity to the Smithsonian Institution on the National Mall, other museums and galleries, historic monuments, transportation hubs, and superb restaurants.

The hotel will extend the excellent Symposium room rates to conference participants for three days before and after the Symposium.

Host Institution and Receptions

The Textile Museum, as the hosting institution for the Symposium, will welcome us at a reception on Friday evening, corresponding with the opening of the exhibition "The Sultan's Garden: Floral Style in Ottoman Textiles." The U.S. Botanic Garden will host the opening reception and will feature an exhibition of fiber and dye plants especially for TSA Symposium attendees.

The Textile Museum houses a world-renowned collection of over 18,000 textiles dating as far back as 3,000 BCE and is located in Washington, DC's Embassy Row. The U.S. Botanic Garden, one of the oldest botanic gardens in North America, is the brainchild of Thomas Jefferson and James Madison, and has been in continuous operation since 1850.



Local and Regional Tours

TSA Symposium attendees will also enjoy unparalleled access to the Washington, DC metro area's museums and collections. Special behind-the-scenes collections tours are planned exclusively for TSA at: the Daughters of the American Revolution Museum; Dumbarton Oaks; the Smithsonian Institution's National Museums of the American Indian, African Art, American Art, and American History; the Arthur M. Sackler and Freer Gallery of Art; the National Gallery of Art; Hillwood Museum; the Sewall-Beumont House and Museum; and Tudor Place. The Symposium will also feature tours to outstanding private contemporary fiber art collections and to the embassies of several nations, which are not accessible to the general public. Additionally, Symposium attendees will have the opportunity to explore the rich textile offerings of the mid-Atlantic region through pre- and post-conference tours to Richmond, VA, Baltimore, MD, and the Winterthur Museum in Delaware.

Proposals Sought

TSA members are a critical part of the Symposium planning process. We invite TSA members

to submit proposals exploring various facets of the *Textiles & Politics* theme. Presenting at the Symposium provides you with a forum to share your research, work, projects, and enthusiasms, whether you are a scholar, researcher, artist, gallery or museum professional, or textile lover.

Presentations from all textile-related disciplines and interdisciplinary areas are welcome—from anthropology and conservation to mathematics and political science. The Symposium also offers several different types of presentations: individual papers; organized sessions of three or four thematically related papers; panel discussions; and film/digital media. For more detailed information, please refer to the *Call for Papers* published in the previous newsletter and posted on the TSA website,

http://www.textilesociety.org/symposia_2012.htm

TSA members can also support the Symposium planning process by sharing the *Call for Papers* with colleagues who may be interested in participating. We are accepting proposals through **October 1** at

http://www.textilesociety.org/symposia_2012.htm

We hope you will plan to join us in Washington, DC to explore the myriad ways textiles pervade our lives and express political messages.

Left, The Textile Museum. Above, Cushion Cover, Ottoman, Istanbul, Turkey, 17th century, velvet. The Textile Museum 1.54, acquisition of George Hewitt Myers, 1951. Photo: Renée Comet.

TSA BOARD OF DIRECTORS

OFFICERS

PRESIDENT

Elena Phipps
TEL 212/349-4485
elena@ephipps.org

VICE PRESIDENT

Matilda McQuaid
TEL 212/849-8451
mcquaidm@si.edu

RECORDING SECRETARY

Roxane Shaughnessy
TEL 416/599-5321 ext. 2226
rshaughnessy@textilemuseum.ca

TREASURER

Mary Littrell
TEL 970/491-5811
mlittrell@cahs.colostate.edu

DIRECTOR OF INTERNAL RELATIONS

Mary Anne Jordan
TEL 785/864-3919
majordan@ku.edu

DIRECTOR OF EXTERNAL RELATIONS

Michele A. Hardy
TEL 403/220-4137
mhardy@ucalgary.ca

PAST PRESIDENT

Patricia Hickman
TEL 845/947-8735
phickman@hawaii.edu

DIRECTORS AT-LARGE

Gerry Craig
TEL 785/532-6605
gkcraig@k-state.edu

Joanne B. Eicher
TEL 651/645-2914
jeicher@umn.edu

Sarah Fee
TEL 647/347-9246
sarahf@rom.on.ca

Christine Martens
christinelianmartens@gmail.com

Barbara Shapiro
TEL 415/882-7401
boneweavr@aol.com

Ann Svenson
AESPerlman@gmail.com

TASK REPRESENTATIVES

TSA WEBSITE COORDINATOR
Susan Powers
tsa.susan@gmail.com

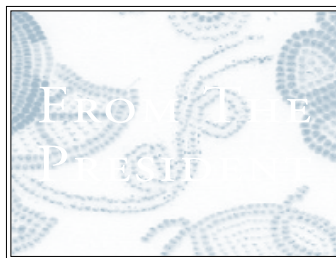
TSA LISTSERV MANAGER
Lydia Fraser
lydia.fraser1@gmail.com

TSA NEWSLETTER EDITOR
Karen Searle
ksearletsa@gmail.com

TSA BIBLIOGRAPHY EDITOR
Marlys McGuire
m-mcgu@umn.edu

2010 SHEP AWARD CHAIR
Jill D'Alessandro
jdalessandro@famsf.org

TSA SYMPOSIUM 2012 CO-CHAIRS
Sumru Belger Krody
skrody@textilemuseum.org
Cecilia Gunzberger Anderson



Dear TSA Members:

This has been a very active summer for TSA. We have made the Executive Committee transition, since **Ruth Scheuing** stepped down from her Presidency in the Spring. **Matilda McQuaid** has actively filled the position of Vice-President, while I stepped into the Presidency. This move was earlier than planned, as normally, I would have come into the position at next year's Symposium. With **Christine Martens** appointment to fill the Director-at-Large position formerly held by Matilda, we are up and running! Thanks for everyone's support and good wishes.

Regional Events

These past few months TSA has moved forward into exploring our regional resources with three local events—a great way for members to get together, look at textiles with scholars and curators, and to meet and talk. Our event in Philadelphia was very successful; we met with Shelia Hicks, who personally gave us an exclusive tour of her exhibition at the Institute for Contemporary Art, after which we went to the University Museum to see the incredible ancient Chinese textiles from the Silk Road.

In NYC, Susan Brown and **Matilda McQuaid** organized a great day-long event viewing exhibitions at the Metropolitan Museum of Art (Andean Tunics) and the Bard Graduate Center (Knoll Textiles), with a visit to the workshop of textile designer/printers Tillett and Rauscher.

Planned for late August was a San Francisco event organized by TSA Board member and artist, **Barbara Shapiro**, to see Korean textiles at the Museum of Craft and Folk Art, the Gertrude Stein exhibition (including her famous vest) at the Jewish Museum, and African quilts at the African Diaspora Museum. Unfortunately, this event was cancelled. We would like to plan more events like these, and would be happy to hear from you about possibilities in your regions.

Travel Opportunities

This has been a difficult year for international travel programs, and sadly, TSA has had to cancel both the India and Korea tour programs.

I had the opportunity to travel to China in June, thanks to a grant from the Asian Cultural Council, to examine archaeological textiles from the Silk Road. During my travels to western Uyghur regions, I also encountered some silk spinners and ikat weavers—a great learning experience for me. (See photo at right.) Travel, with all of its difficulties, can be so rewarding, and seeing firsthand craftspeople using their skills and creativity in traditional and contemporary environments is truly a learning experience. To that end, I hope that TSA will be able to support some enriched travel experiences—both to give our US members opportunities to go abroad through our International Travel Program, as well as for our international members and colleagues to be able to come to the US for our TSA events. We are working toward that goal, and I hope that if any of you have ideas about how we can support this idea, you will feel free to contact me. We need your help and ideas to grow this organization, and are always looking for ways to expand our programs, which of

course need financial and intellectual support, along with all the volunteer efforts of our Board and our members.

Symposium 2012

The 13th Biennial Symposium in Washington, DC, Sept 19-21, 2012, will be the perfect place to converge with all of our perspectives and interests in global issues relating to textiles, and I look forward to seeing you all there!

Best,
Elena

Elena Phipps, President, TSA
Elena@textilesociety.org



Hotan, China. Craftswoman preparing silk cocoons for reeling. June, 2011. Photo: Alan Finkel.

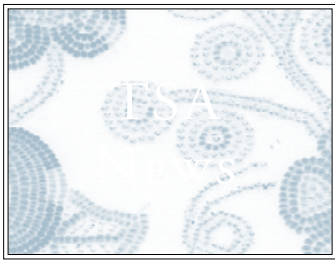
TSA HEADQUARTERS

Charlotte Cosby, Manager
TSA National Office
TSA Member Services
PO Box 193
Middletown, DE 19709
TEL 302/378-9636
FAX 302/378-9637
tsa@textilesociety.org

TSA Website:

<http://www.textilesociety.org>

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



2010 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: *Five Centuries of Indonesian Textiles* edited by **Ruth Barnes** and **Mary Hunt Kahlenberg**, published by DelMonico Books-Prestel.

This comprehensive volume highlights Kahlenberg's personal collection of over 350 Indonesian ceremonial garments and textiles which she has assembled over a 30-year period. Kahlenberg has been at the forefront of the study of Indonesian textiles. This handsome book chronicles a lifetime of work dedicated to both collecting and research. She has brought together some of the leading Indonesian textile scholars, including **Ruth Barnes**, Traude Gavin, **Roy W. Hamilton**, Rens Heringa, Marie-Louise Nabholz-Karatschoff, and Toos Van Dijk, to present new findings.

Ruth Barnes's essay addresses the scientific dating of early Indonesian textiles and successfully challenges many previous assumptions. For the first time important evidence for the antiquity of some of the textiles is given, including a surprising 15th-century date on some of the textiles. Each of the other contributors provided lively essays on specific regional groups (Sumatra, Java, Bali, Borneo, Nusa, Tenggara, and Maluku). Lavishly illustrated with maps, historic and contemporary contextual images, and superb photography of Kahlenberg's collection by Bruce White, this volume is one of the

most important contributions to the field in recent years.

Given annually to a publication judged the best book 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 award is offered to recognize and reward exceptional scholarship in the field of textile traditions. There was strong competition for the award this year, with 11 books nominated, each one of considerable merit.

The Textile Society of America administers the Shep endowment through its Awards Committee, composed this year of **Lee Talbot**, **Kate Irvin**, and Chair, **Jill D'Alessandro**.

Nominations for the 2011 R.L. Shep Ethnic Textiles Book Award are due **March 1, 2012**. The nomination procedure can be found on the TSA website. <http://textilesociety.org/awards>

—Jill D'Alessandro
Chair 2010, R.L. Shep Ethnic Textiles Book Award Committee



Member Exhibitions

"Personal Landscapes," an exhibition of textile and art quilt installations by **Regina Benson**, was featured at the Festival of Quilts in Birmingham, England, Aug. 11-14. Benson filled a large gallery with her signature discharged, rusted, burned, and stitched works undulating off walls and ceilings. She presented two lectures during the conference, each focusing on her unique design, construction, and mounting processes.

Neil Goss, a senior at the University of Kansas studying textiles and ceramics, installed

the Earthway Studio on KU's campus for his Senior Thesis project. Goss used the outdoor studio, constructed entirely from foraged tree limbs and found materials, as a workspace and a space to educate the campus community about traditional craft practices such as spinning, dyeing, weaving, basketry and wheel-thrown pottery.

Elin Noble received a finalist award from the Massachusetts Cultural Council for the Arts Fellowship Program. Her quilt, "Fugitive Pieces 5," appears in Quilt National '11 Sept. 28-Nov. 5 at the Dairy Barn, Athens, OH, and received a Juror's award. Two of her quilts are included in the 29th Annual "Fabric of Legacies Art Quilt Exhibition" at Lincoln Center, Ft. Collins, CO, Oct. 7-Nov. 13.

<http://www.fcgov.com/lctix/galleries>

Three works by **Adrienne Sloane** are included in Textile Biennale 2011 which runs through Sept. 11 at the Museum Rijswijk in The Hague. She also has work at the Arrowmont Gallery, Gatlinburg, TN.

www.museumrijswijk.org
www.arrowmont.org/galleries

Member Lectures and Workshops

Polly Barton taught a workshop at Penland School of Crafts Aug. 14-26 on "The Rigors and Secrets of Ikat Dyeing." www.penland.org
textile@penland.org

Linda LaBelle was invited to teach three workshops at the



Museo Textil de Oaxaca in September: a weft Ikat workshop for the weavers who have participated in the Indigo Project since Sept 2010; a warp Ikat workshop for ten new Indigo Project weavers; and a workshop on Michel Garcia's method of making a reduction indigo vat. She is raising funds for this trip and to visit one of the last villages in Mexico that produces indigo, to interview the villagers and document the indigo production from the field to the indigo cake. She is writing a book on the indigo growers that documents this process. She is also raising funds to have her earlier publications, *Stories of Hope-Oaxaca* and *Stories of Hope-The Indigo Project* translated into Spanish.

<http://www.blurb.com/bookstore/detail/2132961>

<https://www.fracturedatlas.org/site/contribute/donate/2928>

Lisio Foundation News: Eva Basile will represent the **Lisio Foundation**, Florence, Italy, at the upcoming European Textile Network conference in Kaunas, Lithuania, Sept. 22-24.

During the upcoming CIETA Conference in Copenhagen, Oct. 3-6, TSA and CIETA member **Julie Holyoke** of the Lisio Foundation will present a joint paper with Barbara Czaya-Szewczak, conservator at Wilanów Palace Museum, Warsaw, on the reproduction of a 'mirror' velvet. Dr. Czaya-Szewczak will discuss the historical context of the project, whereas Holyoke will document the reconstruction of an historical technique employed to weave a mirror velvet for the King's bedroom at Wilanów Palace.

The Fall workshop schedule for the Lisio Foundation is listed on page 22.

<http://www.fondazionelisio.edu>

Neil Goss sits in the outdoor Earthway Studio, a project he developed to educate the University of Kansas community about fabric and ceramic production methods using natural materials.

Dr. Linda S. McIntosh, Consulting Curator, will lecture on the Chulakathin Festival of the Phuthai on Sept. 15 at Tilleke & Gibbins, Bangkok, Thailand. The talk is illustrated with images from a recent festival, along with a special viewing of Phuthai textiles from the Tilleke & Gibbins Textile Collection. The Chulakathin festival focuses on the production of monks' robes in a 24-hour period of time. All steps of production, from collecting the cotton bolls, ginning, carding, rolling, spinning, winding, dyeing, and weaving must be carried out within 24 hours. Members of the community unite to complete the robes to offer to a selected monastery. It also a time of celebration, where the lay people dress in their finest clothing in processions to honor the occasion. As the production of hand-spun and hand-woven cotton has decreased in Thailand, only a few communities continue to sponsor a Chulakathin.
linda.m@tillekeandgibbins.com

Karen Searle will be a speaker at the International Seminar of the Cheongju International Craft Biennale, "The Identity of Craft and its Future," Sept. 24 in Cheongju, Korea.
<http://okj.org>

Barbara Shapiro and Dr. Mary Ruth Smith will present an Artist Talk and Demonstration on Sept. 17 in conjunction with "Wrapping Traditions: Korean Textiles Now" at the Museum of Craft and Folk Art, San Francisco.
<http://www.mocfa.org>

Member Publications

Indigo: Egyptian Mummies to Blue Jeans by **Jenny Balfour-Paul** has been reissued with a new final chapter. This invaluable resource examines indigo from all angles: the historical, agricultural, and botanical origins of the different plant sources; different production and dyeing methods;

commerce and economics; various patterning techniques used on a wide range of beautiful textiles; indigo's continued presence in folklore, art and alternative medicine; and its iconic status as the dye that makes blue jeans blue. Release date: September, 2011. 272 pages, 150 color illus. ISBN 978-0-7141-5096-3, Paper, £19.99, \$US 30.95
<http://www.britishmuseumshoponline.org>

Beverly Gordon announces the October publication of her long-in process book, *Textiles: The Whole Story (Uses, Meanings, Significance)*, published by Thames & Hudson. She says, "My original title was *The Fiber of Our Lives: Why Textiles Matter*, which I still prefer, and which I will still be keeping alive on a blog. The book is both scholarly and accessible, filled with 400+ illustrations and sidebars—quite beautiful."
bgordon@wisc.edu
<http://www.thamesandhudson.com/newbooks.html>

Joy Hilden, author of *Bedouin Weaving of Saudi Arabia and its Neighbors*, will lecture and demonstrate Bedouin spinning and weaving at Bookworks, Albuquerque, NM, on Oct. 16.
joy@beduinweaving.com, www.beduinweaving.com
<http://www.dukecityfix.com>

Jacquard magazine, the bi-annual magazine of the **Lisio Foundation** in Florence, Italy, covers subjects related to figured silk weaving, textile art and education, conservation, and historic textiles. All articles are in English and Italian. The magazine is now distributed by Nardini Editore, specialists in cultural heritage and restoration. Subscriptions:
didat@fondazioneislio.org
Submission proposals:
pmarabelli@fondazioneislio.org

Costume and History in Highland Ecuador, edited by **Ann Pollard Rowe** with text by her as well

as by **Lynn A. Meisch**, and contributions by five other scholars, has been published by the University of Texas Press. The book assembles for the first time for any Andean country the evidence for indigenous costume from the entire chronological range of prehistory and history. Sources include pre-Hispanic representations on ceramics, archaeological textiles from the Inca Empire in Peru, written accounts from the colonial period, 19th-century European-style pictorial representations, and 20th-century textiles in museum collections. One conclusion is that Inca garments had a remarkable longevity in Ecuador. The book also addresses the diffusion of the hybrid poncho (from Chile) and rebozo (from Mexico) during the colonial period, and the adoption of some Spanish garments. It is the last of a three-book series by Rowe and Meisch on Ecuadorian indigenous dress and textiles. ISBN 978-0-292-72591-1 402 pages, 9 color and 194 black & white photos, 7 drawings, 8 maps, hardcover, \$60.00
<http://www.utexas.edu/utpress/books/rowcos.html>

http://www.textilemuseumshop.org/index.php?page=shop.product_details&flypage=shop.flypage&product_id=56&category_id=28&manufacturer_id=0&option=com_virtuemart&Itemid=28
arowe@textilemuseum.org

Under the umbrella of her Slow Fiber movement, **Yoshiko Wada** has produced a new DVD: *Natural Dye Workshop with Michel Garcia, Colors of Provence, Using Sustainable Methods*. Directed by Andrew Galli of Studio Galli, this film shares Garcia's knowledge as one of the leading natural dye experts in the world. He has revised traditional European methods, once laborious and polluting into simpler, safer modern recipes sensitive to issues of sustainability.

<http://shop.yoshikowada.com/Library/dvd-s>
Find more info about the DVD and natural dye project at:
<http://naturaldye-workshop.com>

Member Tours

Wendy Erd announces her 2012 Summer & Fall Textile Tours in Bhutan. The tours, led by Wendy and a Bhutanese guide, offer a rare opportunity interact with local weavers in a country uniquely governed for gross national happiness, tucked into the folds of the beautiful, rugged Eastern Himalayas. **East to West-Bhutanese Textiles of Home, Heart and Spirit**, Jun. 22- Jul. 3, 2012. **Eastern Textiles of Bhutan: A Weaver's Journey**, Nov. 18-27, 2012. For details:
<http://www.sacredhimalayatravel.com>
wendyerd@gmail.com

Stephanie Schneiderman announces her fall "Tia Stephanie Tours" to Oaxaca. Follow the links for full details. **The Textile Traditions of Oaxaca: Coast, Isthmus & Valley**, Nov. 18-27.
http://tiastephanietours.com/more_info/trip23.html

Natural Dye Workshop with **Charlotte Kwon of Maiwa Handprints**, Dec. 2-10.
http://tiastephanietours.com/more_info/trip7.html

Serena Lee Harrigan announces her **Textile Odyssey Tour to Northern Vietnam Hill Tribes**, Jan. 3-12, 2012. This tour visits one of the most fascinating regions in Southeast Asia, where over 30 ethnic groups make their homes. Isolated from outsiders until recently, many continue to make and wear handcrafted, distinctive costumes that clearly identify their connection to an ancestral group. For more information and photos:
http://www.textileodyssey.com/textileodyssey/Vietnam_January_2012.html
textileodyssey5@yahoo.com



ISEND 2011

THIS YEAR, WITH A SPECIAL GRANT from The Reed Foundation, TSA was pleased to offer seven TSA members travel funds to enable them to participate in the international dye conference ISEND 2011 in La Rochelle, France. The conference, which had over 500 participants from 85 different countries, was an incredible experience for all. For more information about the conference, participant lists, lectures, videos, etc., please see the website:

<http://www.ISEND2011.com>

Below are some excerpts from the reports of the TSA grantees.

Mary Dusenbury

On Apr. 25, 524 people from 56 countries gathered at Espace Encan, a handsome conference center on the Old Harbor of La Rochelle France. We gathered to consider the place of natural dyes and pigments in our world today—and to explore the possibilities of a greatly expanded use in the future. We also gave some attention to the archaeological and historical study of ancient colorants and the information—technical, social and cultural—embedded within each...

The following are two of the many themes that emerged during the conference:

Indigenous knowledge of properties of dye plants—a rich but endangered resource. Dr. Subhash Chandra Tiwari from the Department of Forestry in Bilaspur and Dr. Padma Vankar from the Indian Institute of Technology in Kanpur, India, for example, spoke of the eight

tribes and various sub-tribes that inhabit the Chhattisgarh forest in central India. It was a pleasure to hear them speak with great respect of the intimate knowledge these indigenous peoples have of the properties of the plants in their environment, and to hear them report that we can learn from these tribal peoples not only the particular properties of specific plants, but also from their knowledge of “how to use the forests.” Others spoke of knowledge irretrievably lost in contact with the colonial and modern worlds. Tiwari and Vankar joined other voices in speaking of the urgency to record inherited indigenous knowledge before it is lost.

Natural colorants—sources and issues of sustainability.

Universities, research institutes, and independent artists and artisans across the globe are experimenting with new sources of natural colorants and re-examining old ones. Anne de la Sayette reported that CRITT Horticole has analyzed more than 50 species of madder to find the ones best suited for local cultivation. Dr. Roman Jashenko from the Institute of Zoology of Kazakhstan informed us that there are over 57 species of carmine scale insects (2 just recently identified), with more than 30 in Central Asia alone.

The industrial-scale use of wild colorants (from plants, mushrooms, scale insects, purple-

yielding shellfish) would seriously endanger many species. Over-harvesting has extinguished or severely endangered species in the past. Eber Lopes Ferreira from Etno Botanica in Brazil reported that between 1500 and 1800 more than 350 billion brazilwood trees were felled for the European dye market. Brazilwood is now nearly extinct in its original range. There were many voices at the conference insisting that if these colorants are to be used in industry, they must be cultivated. But, Jashenko and others warned, there are dangers inherent in introducing new flora or fauna into an unfamiliar ecosystem. Close at hand was the devastation of the oyster beds near La Rochelle by the purple-dyeing shellfish *Ocenebra inornata*, inadvertently introduced from Japan to the Atlantic coast of France in 1994.

An exciting series of presentations discussed the use of by-products and other waste materials to produce dye extracts, even on an industrial scale.

Elaine Lipson

In all, the conference was an inspiring overview of the state of natural dyeing in the 21st century. With a legacy of thousands of years of colorants made from plants, insects, seashells, and other natural materials, the natural dyeing community seeks to preserve the indigenous knowledge of natural dyeing methods that is

a part of many cultures. At the same time, the search for greater environmental integrity in consumer products is driving many people to ask if natural dyes can be standardized and scaled up for industrial use in foods, cosmetics, textiles, and clothing. These two tracks—preserving ethnic knowledge and modernizing it—are not contradictory, but, integrating these directives is one of the challenges ahead for natural dyers.

Conference attendees, not surprisingly, came from all over the world—58 countries, I believe—with backgrounds in ethnobotany, etymology, anthropology, art, craft, social justice, textile conservation, fashion, media, education, and more. Conference proceedings included many sessions with multiple presenters, films, poster presentations, a day of excursions, and each afternoon, a vibrant marketplace and dyeing demonstrations.

Many of the sessions in the first days of the conference were largely case studies of natural dyeing operations and initiatives around the world. Most are relatively small-scale operations that focus on providing living wages in developing countries. Indigo, as the most well known and widely used plant dye, had its own roundtable, led by **Jenny Balfour-Paul**, author of *Indigo* (British Museum Press, 1998). Mary Lance, director of *Blue Alchemy: Stories of Indigo*, attend-

TSA Reed Grantees with Elena Phipps, TSA President, at the recent ISEND conference on natural dyes. Missing from the picture is Linda LaBelle.

Front row, Carissa Carman, Elaine Lipson.

Back row, Ivy Haliimaile Andrade, Mary Dusenbury, Fran Dorsey, Elena Phipps, Wendy Weiss.





Elena Phipps and Jenny Balfour-Paul.

ed the conference and showed her film. Speakers also shared information and experiences with the many other natural dye substances available, from seashells (for purple shades) to safflower, woad, cochineal, and many less familiar dyestuffs.

In the final two days of the conference, the conversation shifted from historical reviews and case studies of traditional uses of natural dyes to recent advances in the selection, biochemical study, production, and application of dyes, to the economic and social impact of natural dye use in global communities, and to marketing and education. In some ways, I would have liked to see the marketing and education session come earlier in the week, as it effectively

framed the discussion in contemporary terms. While there were varying opinions about the need for standardization, regulation, and labeling, there seemed to be consensus that we greatly need education for end users about natural dyes and their benefits.

Also on Friday afternoon, Barbara Bigler, a dyer and weaver from Switzerland, and Marie Marquet of France told the audience about The Rainbow Project, a forthcoming collaborative platform and online database of natural dye knowledge. The audience was enthusiastic, as this was one of the more concrete next steps for the natural dye community.

Finally, I would be remiss not to mention the very diverse exhibition of naturally dyed art textiles and garments on display all week, which included many beautiful and ambitious works by attendees and speakers at the conference. The conference organizers, led by **Dr. Dominique Cardon**, a senior researcher at the National Centre of Scientific Research in Lyon, France (and a keynote speaker at the 2010 TSA Symposium in Lincoln, NE), also provided a truly wonderful luncheon each day—in true French style, with delicious, beautifully presented food, generous amounts of wine, and inspired conversation as we looked out at the boats in the La Rochelle harbor.

Linda Labelle

I had an opportunity to sit down with **Ratna Krishnakumar** (founder of Aranya Naturals in Munnar Kerala, Southern India). <http://www.aranyanatural.com>

Axel Becker of Norway has paid two visits to Aranya. The first visit was to look over the space in order to design the equipment they would need to build in order to use the star frame technology for indigo dyeing. A stainless steel vat was built

Dyer demonstrating indigo vat dye.

that holds 2,500 liters of indigo. The vat is a tall cylinder reached by a set of stairs going up to a platform. The star frame is raised and lowered by a pulley system.

Once the equipment was built Axel returned to teach the youth how to work with the frame and maintain the vat. The indigo vat is made up of indigo from Tamil-Nadu, ferrous sulfate and lime. The recipe was handed down to Axel and he has now passed it on to Aranya! The use of a star frame allows yardage to be evenly dyed in the indigo vat. A rice paste resist is screened onto fabric to create designs prior to dyeing.

On the second day of ISEND Axel Becker held a workshop, "Indigo Dye- Dyeing with Indigo from Tamil Nadu, India using the European Star Frame."

Carisa Carman

ISEND was an incredible experience. I arrived as a fresh and youthful grad student from Concordia University, Montreal, Canada. In my second year of a three-year graduate program, I attended ISEND to exhibit a collaborative video, *Color Rhythm*. This three-screen video focuses on the innovations and performative act of the cultivation of dye plants. Showcasing our video maquette to the specialized and internationally diverse audience was eye-opening and informative.

Our experience in cultivating plants became the topic that instigated many conversations amongst textile industry and artisans alike. Discussions of successful latin species, mordanting variations, concentration of dye extracts, production of plant extracts, and application of natural dye silkscreen peppered my conversations over lunchtime banter, oyster dinner lines, breaks, workshops, and field trips.

The diverse and brilliant multi-disciplinary audience was intermixed with notable presenters, sharing their innovations

in research, creativity, industry and design. After the six days of dense and informative presentations, we let loose to dancing and feasting on the last night. The international language of rhythm was evident, as indigo dyers and weavers, naturalists, and chemists took to the dance floor. ISEND was a powerful and inspiring event.

In the coming months, with the tools provided to me by the conference contacts and conversation, I will embark on the facilitation and development of a natural dye session on immersion dyeing and silkscreen in the Print and Dye Course at Concordia University.

Fran Dorsey

As we probably all realize, the global textile industry is one of the most polluting. Producing the cloth we consume requires fantastic amounts of water, herbicides and acreages, offers terrible working conditions for vulnerable labourers, and generates a chemical soup from dye manufacture and processing waste that has not, historically, been well managed. If I could identify one major question that I arrived with, it would be around this: what role can natural dyes play in our real, concrete, future world?

As an artist and teacher working with dye and cloth, the conundrum of exploring ideas while doing the least harm possible has been a knotty and ongoing dilemma, so I was eager to learn how this huge challenge was being tackled elsewhere. I came away appreciating the common threads of logic that link people from diverse disciplines, as they struggle to find a way to get beautiful, light- and wash-fast, sustainable, predictable color onto and into cloth in an economically viable way. And, I came away both hopeful and inspired.





Yoruba indigo specialist Gasali Adeyemo showing his textiles.

Wendy Weiss

I learned from Martine Boulanger-Penduff, of New Caledonia, that while teaching about the environment and sustainability, students in a professional secondary school program for fashion and apparel learn to salvage raw material waste from local sources, including: by-products from gardens and household use, post-typhoon felled branches, residue from light industry, flowers, intrusive plants, etc. These students discovered dye material in their environment and recorded how they used these resources, including extraction, mordant application and colors obtained. This program has the potential to provide local tailors with naturally dyed fabric for value-added product development, while providing an integrated platform to educate students about global issues at a local level. Students from the Lycée, along with their fashion designs, participated in the symposium.

Sandy Heffernan of Massey University in New Zealand presented a talk about a short course on an application of natural dye that she developed specifically for presentation at ISEND 2011. The design brief she gave students asked them to work with natural dyes to develop a product that in some way addresses the theme of

reduce, re-use, recycle. Students used stitched and clamped resists to create apparel and upholstery fabric, with their end product exquisitely presented on design boards. During the three-week class, students researched a set of natural dyes, developed modifications in hue and shade, recorded test results for crocking and light and wash fastness, as well as examined historical antecedents.

Karen Urbanek presented a moving and visually dynamic commentary on her work with a community organization that provides art-making opportunities to adult artists with physical and developmental disabilities. Through Karen's program, these individuals have recently started working with the natural color palette she developed with her own natural-dye water-color paints and dye sticks. She formulates her own pastel crayons from beeswax, soap, corn starch, and pigments.

Weaving History Conference

Clayton, NY,
May 14-15, 2011

AT THE HANDWEAVING Museum's 2011 Weaving History Conference, a record number of enthusiastic attendees crowded the meeting room at the Clayton Opera House to hear Saturday's nine speakers.

First on the program was Sandra Swarbrick with "Mary E. Snyder: The Threads of her Life." A nationally known weaver, Snyder spent most of her weaving career in southern California. In 1996 she moved to Clayton, NY, where she became a beloved local celebrity and eventually willed her papers and books to the Handweaving Museum. Swarbrick traced Snyder's remarkable weaving and teaching career. She began by doing custom work and eventually wove items for department stores like Macy's. At one time, she worked at weaving 16 hours per day, seven days a week. In the early 1950s she began to teach weaving, and, in 1958 she made a notable teaching tour across the US. From 1964-1976, Snyder taught at the Chataqua Institution. In 1968—at age 61—she began a fine arts degree at the University of Kansas, which she finished in record time. Mary Snyder loved life and people and had a great spirit of adventure.

Lois Wyndham spoke about "The Role of 'La Dame a La Licorne' in the tapestries of the Middle Ages in France." Wyndham focused on a set of unicorn tapestries woven in the late 1400s and discovered at Chateau Lussac in the 19th century. The tapestries are now at the Cluny Museum. Wyndham compared them with other unicorn tapestries and explored the symbolism in the six panels, each of which appears to depict one of the senses. All of the tapestries feature a flag with three crescents, the coat of arms of John de Viste.

Patricia Hilts reported on the recently discovered weaving manuscript of John King, who lived and worked near Bedford, PA. King began his pattern book in 1839 at age 25. He continued weaving until the 1850s. The pattern book contains many drafts for double-cloth coverlets and includes specific instructions for arranging colors within each

draft. The tie-ups for many of the patterns presented problems of interpretation, and Hilts found it necessary to rearrange them into modern form in order to generate patterns from the drafts. The manuscript is still owned by a King family descendant, and is now on loan to the National Museum of the American Coverlet in Bedford, PA.

Rebecca Arkenberg's talk, "Very Costly Things: 19th-Century Letters Referring to Textiles," focused on the letters of Susan Edwards Johnson of Stratford, CT. Johnson's letters from 1792-1851 provide a lively picture of the role played by textiles in 19th-century life. The letter writer was a granddaughter of theologian Jonathan Edwards, and both of her grandfathers were presidents of institutions of higher learning (Princeton and Columbia). She was a prolific correspondent who wrote to many friends and family members. In addition to gossip and advice, her letters contain numerous references to textiles and clothing. Among the textiles mentioned are dimity, India book muslin, white "lute string," and green chintz. She also purchased a tablecloth from local weaver Silas Burton.

The last morning paper was by Mary Underwood, "Teachers Teaching Teachers Teaching Teachers." In this presentation, Underwood continued her work on Canadian weaving book author Oscar Beriau. He was deeply involved in the Canadian government's effort to promote home industries and was instrumental in founding L'École Provinciale des Arts Domestiques." The focus of the talk, however, was on the teachers at this school. Through study of a large class photo in early editions of Beriau's *Home Weaving*, Underwood was able to trace one US weaving teacher, Esther Hoagland Gallup, from the Snow Loom Company. She had been trained there, and had

also learned from a Swedish weaver. Gallup was one of three teachers that Beriau hired to train the future weaving teachers, who would then teach weaving throughout Quebec. Through a long and unlikely chain of events, Underwood was able to find and interview Esther Gallup, now aged 104, still sprightly and involved. Recorded selections from Underwood's interview with Gallup were a highlight of the conference.

The first afternoon paper was Marjie Thompson's "It's Late, But We're Still Weaving." Thompson documented some of the handweaving that continued after the Civil War. Rag rugs remained important items, but other textiles, including a few coverlets, were also woven. Among the post-Civil War weavers was David Bender, who learned to weave in Pennsylvania, and whose account book began in 1846. Bender moved to Iowa and continued to weave coverlets and other fabrics until the 1880s. The Ontalaunee Woolen Mill near Allentown, PA, continued to make coverlets and other goods from 1867-1900. Handweaving declined greatly after the Civil War, but, it did not die out entirely.

Judith Rygiel's "A Louisiana Weaving Lagniappe: Sarah Avery Leeds and Acadian Weavers in South Louisiana, 1884- 1917," traced the influence of two socially minded sisters, Sarah Avery Leeds and Margaret Avery Johnston, in promoting Acadian weaving in the late 19th and early 20th centuries. Much Acadian weaving was marketed through the New Orleans-based Christian Woman's Exchange consignment store, which in 1892 sold 1,429 yards of cloth valued at \$2,500. The Avery sisters were also instrumental in bringing two Acadian weavers, Madam Dronet and Madam Broussard to the 1893 Chicago World's Fair. Rygiel showed pictures of Acadian *boutonné*

blankets with knotted lace fringe, cottonade checks in cream, blue and natural brown cotton, and beautifully textured all-white cotton spreads.

Virginia Gunn's "The Coverlet Corridor of Ohio: New Insights on Jacquard Coverlet Weavers" focused on the four "backbone" counties of Ashland, Richland, Stark, and Wayne in central Ohio. These four counties boasted more than 80 coverlet weavers. Most of the weavers were of Pennsylvania German descent, came directly from Germany, or were born in Ohio of German parents. The earliest dated coverlet was from 1832. The peak of coverlet production was 1839-1853, and the latest dated coverlet was from 1902.

The sessions concluded with Martha Reeves's "Bead Leno-A Textile to Wear." Reeves earned her Handweavers Guild of America Certificate of Excellence with an advanced study of bead leno. Leno is formed by crossing warp threads, and hand-manipulated leno is known from 168 B.C. In loom-controlled leno the warp threads can be made to cross by using special heddles called douds, or with beads threaded on warps. Leno, or gauze weave, is usually an open-work fabric, but Reeves wanted to make a closer texture that could be used for clothing. After experimenting with a variety of "beads—sections from soda straws, grommets, pony beads and jump rings from jewelry, Reeves succeeded in making a tightly woven wearable fabric.

Saturday's events concluded with after-dinner speaker Tom Gentle, on "Twenty-five Years at Frank Lloyd Wright's Fallingwater, a Conservator Looks Back." Gentle detailed the many tasks involved in maintaining Wright's masterpiece, and in particular, solving the serious structural problems of the cantilever system that supports the terraces that jut out over the water.

Sunday morning was devoted to a "round robin" tour of three exhibits. At an exhibit of Mary Snyder's weavings owned by the Handweaving Museum, Sandra Swarbrick acted as tour guide. Heidi Smith introduced a display of textiles created by fiber artist Clara Cherepov. Sandra Rux brought a fine selection of Paisley shawls for her presentation, "Paisley in Portsmouth."

—Patricia Hilts

Lisio Foundation Study Day "Dressed Religious Statues"

ON MAY 21ST, 2011, THE Fondazione Lisio organized a "Study Day" at the Istituto degli Innocenti in Florence, with the intention of creating a forum for exchange of knowledge about clothed sacred statues. The typically Catholic custom of clothing religious statues was, and continues to be, widely observed throughout Italy, with archival evidence going back several centuries, and many still existing examples in centres both large and small.

A program of in-depth studies, new discoveries and interdisciplinary debates made for a day of genuine interest as regards the artistic and historical study of textiles, dress and sculpture (in various materials such as wood and papier mâché), and for research into anthropological and religious aspects of the subject.

The program included 13 presentations, some with more than one speaker, made by scholars from various Italian regions. Research and investigations highlighted devotional practices that were deeply rooted in local traditions, and yet featured interesting similarities as well as differences between regions.

As well as the contributions dealing with anthropological and devotional studies, the program

also gave space to discussions of systems of restoration and conservation of robed statues—a particularly complex subject, in which the different materials of their composition, the alterations carried out over the years, and the layered signs of passing time all have to be taken into account in deciding the objectives and methods to be adopted.

The *Proceedings* of the "Study Day" will be issued in e-book form, published by the Fondazione Lisio and Nardini Editore, to create a permanent record of the important contributions generously shared by scholars and conservators.

Any readers who have already published studies concerning this subject are warmly invited to communicate details to the Foundation, which will be happy to promote these via its website and in *Jacquard* magazine. We hope to receive news from TSA members of completed or ongoing research on the subject of dressed religious statues. Please contact: pmarabelli@fondazionelisio.org

TSA Listserv

THE MISSION OF THE TSA listserv is to provide a venue for ongoing dialogue among our diverse and globally dispersed textile community. Listserv members 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.

Subscribe to the Listserv by using the form on the TSA website and join in the conversation!

Subscribe at:
http://www.textilesociety.org/resources_listserv.htm

— Lydia Fraser,
Listserv Coordinator

Tinguian from page 1

made friends with the women, and perhaps because of her influence, we have a detailed account of the processes of weaving, spinning, garment production, and other domestic activities. The couple developed a respectful, friendly, and accepting attitude toward the people they were living among and studying, and were even made honorary members of the tribe! Largely because of this, they left the Tinguian having made many friends, and with their heads and lives intact. A colleague working in a nearby tribe was not so lucky.

The Coles amassed a wealth of information, a sizable collection of artifacts, and many interesting photographs taken in difficult circumstances. All of this material was brought back to the US, where it is still housed in the Field Museum, Chicago. Their considerable contributions helped to establish one of the largest and most comprehensive Philippines collections in the Western Hemisphere. The publications of their findings provided a valuable snapshot of an ancient culture that changed rapidly once contacts with the outside world were opened. Mable published her own memoir, *Savage Gentlemen*, in 1929. It gives us a lively sense of her feelings and perspectives on their experience with the Tinguian, and makes fascinating reading. Luckily, many of these publications, long out of print, have now been digitized and are available online at Gutenberg Books.¹

The Cole collection of Tinguian/Itneg material culture includes a group of magnificent hand-woven ceremonial blankets and the looms on which they were created. I am grateful to have had the opportunity to examine and photograph the textiles, weaving equipment, and original photo albums from this collection at the Field Museum. As a practicing weaver, I can appreciate the masterful weaving skill, aesthetic composition of

color and motif, and fine precision in execution and finishing which went into their creation. To see such beautiful works of textile art woven on the simplest of looms is both awe-inspiring and humbling.

The Blankets: *Owes*

The mountainous region of Northern Luzon, The Philippines, is known as the Cordilleras. At the time the Coles visited the Tinguian, these people shared the region with a number of other tribes. The Kankanay, Bontoc, Gaddang and Ifugao were weavers, while the Itneg, Ilongot, and Ibaloi were not, so they had to trade for their textile needs with their weaving neighbors. In either case, all groups valued the textiles in their lives and used them not only for utilitarian purposes (Figs. 2 and 3), but for many rituals marking life events from birth to death, and beyond. Whether self-manufactured or traded, fine textiles bestowed status upon the owner. Considering the amount of time, skill, and resources the women devoted to weaving them, it is not surprising that they constituted a form of wealth in a mostly non-monetary society.²

Blankets are called *owes*³ in Itneg, and they comprise an important, large category of Itneg textile production. Some are plain utilitarian types, while others are lavishly patterned and were used primarily on ceremonial and ritual occasions. Cole describes the inside of a typical Tinguian house where textiles were much in evidence. "At one end of the room a set of pegs, deer horns, or a cord supports a variety of clothes, blankets, a woman's switch, and perhaps a man's belt. The sleeping-mats either hang here or occupy a rack of their own. Below the cord stand chests secured in early years through trade with the Chinese. In these are the family treasures, valuable beads, coins, blankets, ceremonial objects and the like. Piled on the boxes is a



2. Tinguian figured ceremonial blanket similar to one in the Field Museum collection. Photo: Fay Cooper-Cole Negative archive #29170, Album 1, "Man wrapped in a blanket, Lagangilang N." 1907. Field Museum, Chicago.

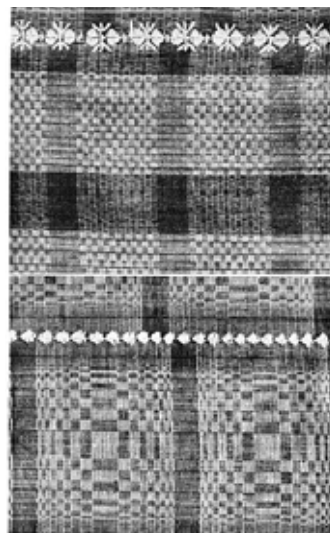
large variety of pillows, for no Tinguian house is complete without a number of these. The other house furnishings, consisting of a spinning wheel, loom, coconut rasp, and clothes beater find space along the other wall."⁴ In a sparsely furnished house, textiles and textile-related items were a sizable part of the inventory.

The mountain dwelling Itneg and their neighbors, the more settled and Christianized coastal dwelling Ilocano, shared a good deal of cultural affinity and

interaction, including similar textile traditions and technology.⁵ Some of the blankets I looked at in the Field Museum were actually Ilocano but fit well with the Tinguian part of the collection. Cole treats the Tinguian and Ilocano as two branches of the same people, rather like the story of the country and city mouse cousins. Both have made adjustments to their different circumstances.

The patterns in the blankets reflect the natural environment: mountains, forest, plants, celestial bodies, animals, insects, birds and people. The folklore traces the origins of many of these patterns back to the dreams and visions of an old, blind weaver, Apo Kisamay.⁶ These patterns were made using the *pinilian* technique, meaning "selected." This continuous supplementary-weft technique uses two wefts: a thin one for the ground weave, and a thicker one for the pattern. To select warps she wants to skip in order to make pattern, the weaver places them on a "pickup stick," weaves the pattern shot, and then weaves the ground-weave shot (Fig. 4).

When using this technique the weaver has almost infinite design possibilities at her disposal, limited only by time, patience, imagination, and aesthetic sensibility. Even the simplest back-strap loom can produce designs of great beauty and complexity, but it is very time-consuming. A good patterning and labor-saving device may be made by using a series of pattern heddle sticks, one for each shot of the pattern (Fig. 5). The warps to be used for pattern are selected and attached to the stick by a string heddle made by winding string between warp and heddle stick. When raised one after the other for each shot of the pattern, these sticks pull up the required



3. left, Binakul blanket pattern similar to the one in Fig. 2 and in the Cole collection in the Field Museum, Chicago. Photo: Cole, *The Tinguian*, plate #LXXIV.



4. Tinguian *impaad* loom set up for weaving *pinilian* patterns on a plain weave ground. It is set up with a series of 16 pattern sticks, plain weave ground sticks, a warp spacer (top) and reed. The *baliga* or weaving sword is shown closest to the weaver after the shuttle. The *baliga* was considered a weaver's talisman. The Field Museum, Chicago. "Tinguian backstrap loom, Field Museum #108907, 1908.1060, code 3456)

threads for each shot. The warp shed is then changed to one of the ground weave sheds, and the thinner weft passed through to create the plain weave ground. The weaver beats the weft into place with the shed sword, *Baliga*, which was considered a weaver's talisman by the Itneg.

The group of women in Fig. 6 are working at spinning and warp winding, and their apparent working methods are of special interest to me. The technology involved in the warp preparation and loom setup appears to be virtually the same as that used by the Atayal in Taiwan.⁷ I learned

to weave on this kind of loom from an old, accomplished Atayal weaver when I lived in Taiwan. The continuous warp is wound simultaneously with the formation of heddle loops on heddle sticks, *gorod*. The warp controller rod, *leteta*, is also wound to keep the threads in order and to help control the tension of individual warp threads.⁸ It is a very ancient technology dating back to pre-historic China, but efficient, and so has changed little in the intervening centuries.⁹

When all is ready, two thick rods, which act as cloth and warp beams respectively, are

inserted and the whole is tipped out and hung up, ready for weaving as in Figs. 4 and 5.

In the finished setup, warp threads pass through a reed, which Yushan Tsai, based on her work with Taiwan aboriginal weaving, thinks may open from the top. This way the warp threads can be evenly distributed in the spaces between reed bars. This helps to space the warps and keep them in order, preventing tangles. Also note in Fig. 5 the intersecting bamboo poles on the ground in front of the weaver and under her loom. The side poles are braced against the wall and the cross beam provides her with a secure foot brace, as well as a clever way to extend the possible weaving length of the warp. A T-shaped arrangement of the brace is also used by the Itneg, and I saw an example of this in the Field Museum collection.

Ceremonial Blankets

The Tinguian made and used a variety of blankets, *owes*, in

their daily lives. Most were of handspun, naturally white cotton in plain weave or twill. These blankets were composed of two or three narrow panels, usually no wider than the weaver's shoulders, joined by neat stitches at the seams. Simple cotton blankets were used for many purposes in daily life. Even a popular dance, the "tadek" or "horse dance,"¹⁰ was performed on many celebratory occasions by couples who flapped and waved their blankets as they advanced and retreated to the horse-like rhythm of a percussion accompaniment (Fig. 7). The horse is a symbol of power, grace, and bravery, and there is a large category of blankets which uses the motif. These seem to be among the most valued of the figured blankets. The pattern commemorates the death of a nobleman or warrior.¹¹ It also makes reference to the god of agriculture, Indadaya, who is highly revered and invited to every ritual or feast, especially those related to agriculture (Fig. 8).

Cole describes one type of blanket which was believed to be possessed by a spirit. The *Inalson* is "a sacred blanket made of

white cotton. A blue or blue and red design is formed, where the breadths join, and also along the borders" (Fig. 9).¹² Another interpretation of this textile calls it *inal-alsong* and describes it as "A white cotton cloth with dark blue trimmings featuring warp float designs of Xs, and diamond forms representing rice mortar



5. Woman weaving on the backstrap loom, *inlaod*. Notice the bamboo warp extender/foot brace and multiple pattern heddle sticks. She is weaving *pinilian*. There are eight pattern sticks as well as the four set up for plain-weave ground. The pattern appears to be the famous *kinarkaryan ken banbantay*, or rivers and mountains, including man and horse on near borders.



6. Tinguian women spinning, right and back, and winding a warp with heddles in preparation for weaving on the backstrap loom. Cole negative #29155, "Spinning and measuring thread for the loom. Patok," 1907-8, Field Museum, Chicago.

7. Above, Cotton blankets being used while dancing the *tadek*. Cole negative #28679, The Field Museum.



8. Horse and man motif, Itneg blanket, cotton, red and black, #108888, Field Museum, Chicago.



9. Detail, *Inalsong* textile with "rice and mortar pattern," and showing stitched joining of panels, collection Rolando Go, Baguio, Abra.



10. Shaman performing a ritual involving the sacrifice of a pig, and a display of treasured family blankets to please the spirits. Some of the same patterns appear in the blankets Cole collected and are now in the Field Museum in Chicago. Cole Negative #29168; Album 1, "Medium making *diam* over *yhe* pig at Bakid Ceremony. Manabo", 1906-08.

and rice grain respectively. It is especially used by the priestess in after-harvest rituals."¹³ Another informant reports that it was worn during after-harvest rituals. It may have had multiple applications. This only points to the fact that textile culture is dynamic and changes with time, place and individual weaver.

Although the Tinguian did not bury their dead in treasured textiles as some of their neighbors did, their multicolored, figured blankets were important family heirlooms which were passed down through generations.

During rituals, the presiding medium, shaman, or spirit doctor was possessed by the *anito* spirits while in a trance state. The scene in Fig. 10 shows the setting for one such occasion, perhaps a healing ritual. The spirits regularly spoke through these specially trained mediums, *alopogan*,

who were often middle-aged women. Thus, the unseen but not unheard spirits were able to participate in important life-cycle rituals, healing, fertility, spirit propitiation, and magic-making along with the living human participants.

The Tinguian funerary setting in Fig. 11, like the event pictured in Fig. 10, featured a textile display in this case, mounted above the corpse. The number and quality of blankets on display were an indicator of the wealth and status of the deceased and his family.¹³ In other ceremonial contexts, such as healing of a family member, the blanket display performed a similar status function. The patterns, like the blankets themselves, were passed down through generations of weavers.¹⁴ The most valuable blankets were brought out of their storage chests only on special

occasions, most often to be displayed in ceremonies which connected the people to their belief in a parallel universe of the spirits.

During the funeral of an important man, "The corpse was richly laid out in all his best attire with gift offerings arranged around him. It was believed that he would symbolically take these possessions and textiles with him as gifts to his future home with the ancestors in Maglawa."¹⁵

The blankets were thought to also have had a protective function. Beneficial spirits were pleased by the display of beautiful blankets. While evil ones might be drawn to the occasion, they were prevented from doing harm because before doing so, they were compelled to count all the threads in the blankets, holes in the fishing nets, and hairs in the switches. By the time they had completed that task, the ceremony was probably over, and no harm had been done.¹⁶

In looking through all of Cole's Tinguian photo albums in the Field Museum, I only noted a few images of the figured blankets in use, and among these,

11. Field Museum negative #29171, "Funeral of Malakay at Patok. pl. Funeral Ceremony." Note the display of family textiles on the line above the corpse. This display declares that the family is wealthy and has many valuable ceremonial figured blankets as well as more utilitarian textiles for clothing and accessories.

only two were being worn by people (men). The clearest, and in my opinion most noteworthy photo is that of the handsome young warrior from Lagangilang, wrapped in a geometric figured *binakul* blanket, shown in Fig. 2.¹⁷

A photo of a blanket with the same pattern as the one worn by the warrior from Lagangilang appears in *The Tinguian* as plate #LXXIV (shown in Fig. 3). A similar or the same blanket is in the Cole collection at the Field Museum. Cole mentions in passing that valuable figured blankets such as this were "much in evidence" during the head-hunting treaty ceremonies between the Tinguian and their neighbors, and Aquino reaffirms this tradition through her interviews of modern Itneg weavers.¹⁹

Blanket Weaves

The geometric red, white, and dark blue blanket in Fig. 12 is cotton woven in the loom-controlled *binakul* technique. For this, a loom is set up with a warp of two colors, one light, one dark, which are threaded into the dents in the reed in pairs. The threads of the warp form two layers: dark on top and light on bottom. These are on two different shafts or heddle sticks, and are raised in alternating order during weaving. The pattern areas are arranged to form "blocks."





12. Detail showing front and back of cotton Tinguian blanket, Luzon. Rep weave. Warp, thin white thread and thicker blue-black thread, red stripes along borders and grid, no fringe, three panels, white embroidered joins, weft thin black/indigo, thick white hand spun. Early 1900s. Field Museum, Chicago, Catalog #108894.

The first block is threaded in light/dark order; at the second block, the threading order becomes dark/light until the next block begins, when it reverts to light/dark, and so forth across the warp. The weft threads are of two different thicknesses. The first is the lighter, thicker weft which shows up the pattern in a high ribbed effect, and the other is usually darker and creates a low filling row in which the pattern does not show. The color dominance changes from one side of the textile to the other, making a “reversible” fabric (Fig. 12). The pattern is identified by Aquino as the classic “Whirlwind” or “Whirlpool.”¹⁸

The blanket is composed of three narrow panels with neatly stitched joining seams. Typically each panel is about 22 inches across. The pattern is repeated three times across the width of the panel, with a red stripe on

each edge. The joined edges of the two panels are embroidered in a decorative motif in a thicker, contrasting thread. Our blanket also has embroidery all around its outside edges.

I first saw the Tinguian blankets in The Honolulu Academy of Fine Arts in 2003, and was fascinated with the geometric patterns of the *binakul* blankets—some of them seemingly producing optical illusions. There was something oddly familiar about those patterns. The *binakul* patterns were reminiscent of certain geometric block pattern profiles I am familiar with from my study of early American coverlets. I had met similar pattern layouts called “weaver’s profiles” in old weaver’s pattern books and manuscripts from the 1700s-1800s, and it is from this perspective that I attempted to understand the blanket structure.

The museum documentation of these blankets designated their weave structure as “double weave,” and the pattern as “summer and winter” because of the “reversible” color effect, but my weaver’s eyes could tell that it

was neither double weave nor the structure known as “summer and winter.” The warps were densely spaced and along the selvages, thin dark threads alternated with a heavier thicker light thread in a plain-weave structure. This could only be warp “rep,” or “rib” weave.

I was able to confirm this weave structure after spending several months in the Philippines, where I collected samples, and did an analysis with a weaver friend. By counting warp and weft threads and graphing their inter-lacements, we could determine that this was, indeed, a two-block rep weave. A full report of this analysis appears on my web page, <http://www.travlinweaver.com>

The method of designing with block pattern areas is a very old system, usually associated with the multi-shaft loom. How it came into use by a tribe of isolated headhunters in the mountains of Luzon is still a mystery.

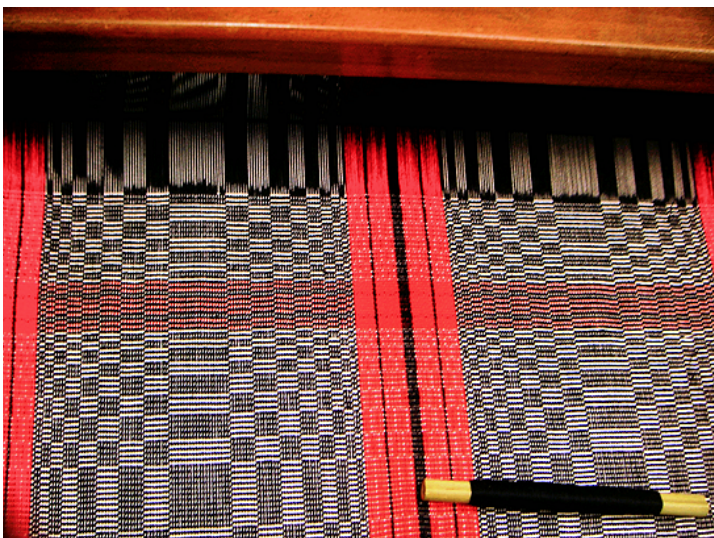
Yushan Tsai is a professor in the Department of Textiles and Fashion Design at the Fu Jen Catholic University in Taipei. She is a master weaver trained in Paris, and teaches historic textile analysis. I asked her to help me analyze some of the Tinguian blanket patterns from the photo, using thread density data from the first sample I had analyzed. She has analyzed and graphed the blanket in Fig. 12, and her pattern draft and drawdown appears on page 23. Yushan says that she can never be sure of the weave structure she has analyzed until it has been tested on the loom. Fig. 13 shows her re-weaving of the blanket pattern we have been discussing, confirming it as two-block rep. We hope to go more deeply into our investigation of the weaving of Tinguian blankets by analyzing and re-weaving more samples.

13. Using the weaver’s draft on p. 23, Yushan Tsai warped her loom in Taipei and wove this sample of the pattern from blanket Cat. #108894 in the Field Museum. She says she can never trust that her analysis is correct unless she weaves a sample from it. Thus weaving traditions are preserved.

There is an interesting account of how one weaver from a different tribal group started a new weaving tradition in her area. “Since the Ibaloi did not weave, Isinai blankets imported into this area were not copied or assimilated into any previously existing tradition. Around 1940, however, in the Kankanay area, a weaver living near Kayan is known to have begun translating Isinai ikat motifs into the a laid-in technique after repairing a badly damaged Isinai burial blanket. Subsequently, she found a ready market for this textile in the area around Bugias, where it was highly valued and used as a funerary blanket.”²⁰

While the world of the Tinguian as Cole knew it has long since vanished, the beautiful blankets still speak to us across time and space. The old blankets are preserved in museums and among private antique textile collections, still providing delight to the beholder and possible inspiration to future weavers and textile artists.

Kathleen Forance Johnson has a master’s degree in art education from New York University and in her post graduate studies there specialized in Asian art history. In 1976 she went to India to live and teach for seven years and to Poland for eight years. She lived in Taiwan and in Thailand for three years each with her husband, the former US Ambassador to the Kingdom of Thailand, H.E. Darryl Norman Johnson. Her 30 years as a teacher of art and art education in various countries sharpened her perception and nurtured her curiosity about the arts in those places. Kathleen is a hands-on textile designer and weaver who finds inspiration in the textile traditions she studies. She is the founder of the Thai Textile Society, hosted by the Jim Thompson Center for Textiles and the Arts in Bangkok. She and her husband are now retired and reside in Seattle, WA. She writes articles for textile publications based on her experiences and research. Please see her web site for a selection of her articles. <http://www.travlinweaver.com>



A Weaver Looks at Tinguian Blankets

Selected Bibliography

Aquino, Marlowe U., *Dynamics of Weaving and Development of an Itneg Community in Abra, Philippines*, PhD dissertation, University of the Philippines, Los Banos, April, 2005.

Bunce, Frederick W., *Buddhist Textiles of Laos, Lan Na and the Isan; The Iconography of Design Elements*. New Delhi, 2003.

Casal, Father Gabriel & Trota, Jose Regalado, Jr., *The People and Art of the Philippines*, Museum of Cultural History, University of California, Los Angeles, 1981.

Chen Chi-Lu, *Material Culture of the Formosan Aborigines*, The Taiwan Museum, Taipei, 1968.

Cooper-Cole, Fay, *The Tinguian, Social, Religious and Economic Life of a Philippine Tribe*, vol.14, no. 2 Chicago: Field Museum of Natural History, 1922.

-----, *Traditions of the Tinguian: A Study in Philippine Folklore*, vol. 14, no. 2. Chicago: Field Museum of Natural History, 1915.

Cole, Mable Cook, *Savage Gentlemen*, D. Van Nostrand Co. Inc., New York, 1929.

De Los Reyes, Isasbello, *The Tinguian*, Translated from the 1887 publication by MA. Elinora P. Imson, Cordillera Studies Center, University of the Philippines, Baguio, 2007.

Emery, Irene, *The Primary Structure of Fabrics: an Illustrated Classification*. Watson Guptill/Whitney Library of Design, The Textile Museum, Washington DC, 1966.

Lu, Sylvia. *Handwoven Textiles of South-East Asia*, Oxford University Press, Oxford, 1988.

Norbeek, Edward, *Folklore of the Atayal of Formosa and the Mountain Tribes of Luzon*, University of Michigan Press, 1950

Pastor-Roces, Marian, *Singaunang Habi: Philippine Ancestral Weave*. Nikki Coseting and Marian Pastor-Roces, Manila 1991.

Respicio, Norma A. *The Dynamics of Textiles Across Cultures in Northern Luzon, Philippines*, PhD Dissertation, University of the Philippines, Diliman, Quezon City, May 2000.

Respicio and Dulimamam, "The Itneg Epic," in *Literature of Voice, Epics in the Philippines*, edited by Nicole Revel, Ateneo de Manila University, Quezon City, 2005.

US Embassy, Manila, *To Islands Far Away: The story of the Thomasites and Their Journey to the Philippines*, commemorates the August, 1901 arrival in the Philippines of the Thomasites. Manila, 2001.

Maxwell, Robyn, *Textiles of Southeast Asia: Tradition, Trade and Transformation*, Revised edition. National Gallery of Australia, 1990, Periplus, Hong Kong, 2003.

Porter Davidson, Marguerite, *A Handweaver's Source Book*, Marguerite P. Davidson, Swarthmore PA, 1953.

Roth H. Ling, *Studies in Primitive Looms*, Journal of the Royal Anthropological Institute of Great Britain and Ireland, Vol. XLVI, London, 1916.

Tsai, Yu Shan, "Wings to Dream. Research on Taiwan Indigenous Textiles," Project of Taiwan Indigenous Teachers Training Course in Textiles," in *Heartbeats from the Taiwan Indigenous Loom*, Chinese Textiles and Clothing Culture Center, Department of Textiles and Clothing, Fu Jen Catholic University, Taipei, 2010.

Willcox, Cornelis De Witt, *The Head Hunter of Northern Luzon*, Franklin Hudson Publishing Co., Kansas City, MO, 1912.

Notes

1. Fay Cooper-Cole, *The Tinguian, Social, Religious and Economic Life of a Philippine Tribe*, and Mable Cole Cook, *Savage Gentlemen*, 1929. <http://www.gutenberg.org/ebooks/12849>

2. Casal & Trota, Jose Regalado, Jr., 1981, p. 220.

3. Respicio, 2000, p.257.

4. Fay Cooper-Cole, 1922, p. 365.

5. Aquino 2005, p. 76.

6. Aquino, 2005, p. 117.

7. Tsai, 2010, p. 32.

Chen Chi-Lu, 1968, p. 100-110.

8. Respicio, 2000. p.127.

9. Lu, 1988, pp. 4-6.

10. Cole, 1922, p. 183.

11. Aquino, 2005, p. 240.

12. Aquino, 2005, p. 236.

13. Respicio, 2000, p. 403.

14. Aquino, 2005, p. 122.

15. Aquino, 2005, p. 117.

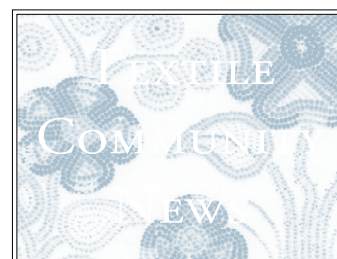
16. Cole, *The Tinguian*, 1923, p. 290.

17. Cole, 1922, p. 282.

18. Aquino, 2005, p. 102.

19. Aquino, 2005, p.118.

20. Casal and Trota, Jose Regalado, Jr. 1981, p. 224.



Fiberarts Ceases Publication

FIBERARTS MAGAZINE CEASED ITS 35-year coverage of art textiles and their makers with its Summer, 2011 issue. Started by Rob Pulleyn as a large-format tabloid in 1976, the magazine, with its mission "to promote all aspects of contemporary fiber art," made a significant contribution to sustaining the field. It will be greatly missed by the textile community.

The Textile Museum Affiliates with George Washington University

THE TEXTILE MUSEUM IS moving to George Washington University's Foggy Bottom Campus as part of a new, world-class museum scheduled to open in mid-2014.

Exhibitions and programs will be presented to the public in a custom-built, 35,000 sq. ft. museum building located at G and 21st Streets, bearing the names of both the Textile Museum and the George Washington University Museum. The new museum will include dedicated galleries for the Textile Museum, with increased exhibition space compared to its present facilities. Until the new museum opens, The Textile Museum will continue operating at its current location.

In addition to the new museum, the university announced that it will construct a 20,000-sq-ft. conservation and resource center on its Virginia Science and Technology Campus in Loudoun County, VA, for the study and care of the Textile Museum and the University's collections. This center will include storage facilities, a conservation laboratory and facilities for access to the collection.

The affiliation with the university will allow the Textile Museum to expand its rich tradition of scholarship, education and fostering cultural understanding as it broadly integrates its activities into the far-reaching GWU academic community.

ATA "Passages"

THE AMERICAN TAPESTRY ALLIANCE announces "Small Tapestry International 2: Passages" to be shown at The Cultural Center at Glen Allen, Glen Allen, VA, Sept. 15-Oct. 30. Juror Kay Lawrence, Director of the South Australian School of Art, chose 47 tapestries from 41 artists to be included in the show, out of 125 entries by 80 artists. Thanks to the generosity of the Teitelbaum Legacy Gift, ATA offers two monetary awards for Small Tapestry International. The First Place Teitelbaum Award Winner is **Mary Lane** for her tapestry "Untitled #134." The Second Place Teitelbaum Award Winner is Joyce Hayes, for her tapestry "Conciliation Fall."

Lahaula Textiles at Hawai'i Academy of Arts

LAST YEAR, GLADYS KUKANA GRACE, an accomplished *lauhala* weaver, received a National Endowment for the Arts National Heritage Fellowship. The prestigious program is designed to recognize and preserve the country's diverse cultural heritage, with fellowships going to master folk

and traditional artists.

To honor Auntie Gladys, as she is known, and her influence as a teacher, the Hawai'i Academy of Arts presents "Ulana Me Ka Lokomaika'i: To Weave from the Goodness Within," Aug. 25-Jan. 9, 2012, an exhibition of *pāpale*, or hats, skillfully woven by her and her many dedicated students.

Auntie Gladys learned the art of *lauhala* weaving from her maternal grandmother, Kukana, while growing up in the small town of Olelomoana on Hawai'i Island's South Kona coast. Weavers claim the *hala*, or *pan-danus* trees from that region produce the best *lauhala* (leaf used for weaving). The weaving techniques and patterns were once guarded as family secrets, handed down from mother to daughter. Auntie Gladys's grandmother's family was known in particular for weaving hats of light and dark contrasting patterns known as *anoni*.

Auntie Gladys explains best the value of *lauhala*: "It is a connection with the past. It changes your life. It will make you a better person." A steward of *lauhala* weaving for more than 30 years, she has taught hundreds of students since the 1980s. Between

Lahaula hat by "Auntie Gladys," Gladys Kukana Grae, featured at Hawaii Academy of Arts.



1988 and 1998, Auntie Gladys also participated in the State Foundation on Culture and the Arts' Folk Arts Apprenticeship program.

In 1997, Auntie Gladys and fellow weaver Frank Masagatani formed the weaving club *Ulana Me Ka Lokomaika'i*. Today, the club's annual workshop for new students has a two-year waiting list. Auntie Gladys's former students are now teachers who also perpetuate this time-honored art form. Her legacy will live on through their passion and devotion.

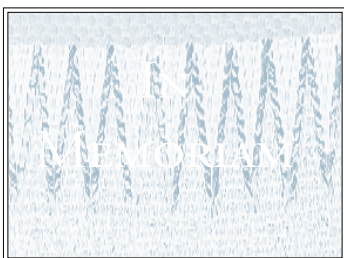
ISS Tour

IN CONJUNCTION WITH THE 8TH International Shibori Symposium in Hong Kong, Dec. 28-Jan. 2, 2012, Dr. Tomoko Torimaru will

lead an 8-day pre-conference tour, Dec. 19-27, through Guilin, Zhaoxing, Rongjiang, Kaili, Anshun, Guiyang and Shenzhen to study the signature costumes of many distinct Miao villages.

Dr. Torimaru received her PhD in History and Technology of Chinese Textiles from Donghua University (Shanghai, China). She is the Co-Author/Author of *One Needle, One Thread: Miao (Hmong) embroidery and fabric piecework from Guizhou, China*; *Imprints on Cloth: 18 years of Field Research among the Miao People in Guizhou, China*; *Spiritual Fabric: 16 years of Field Research among the Miao People in Guizhou, China*. For more information:

http://8iss.files.wordpress.com/2011/06/tour-guizhou_pub.pdf



Ardis James, 1926 -2011

ARDIS BUTLER JAMES, collector, enthusiastic student of quilt history, and philanthropist, died on July 7, 2011, at the age of 85. Long-time residents of Chappaqua, NY, Mrs. James and her husband, Robert, were natives of Nebraska and donated their personal collection of nearly 1,000 quilts to the University of Nebraska-Lincoln (UNL) in 1997, leading to the formation of the International Quilt Study Center & Museum (IQSCM).

Today the IQSCM is home to the largest public collection of quilts—more than 3,500 quilts spanning four centuries and more than 24 countries. The couple also endowed two UNL professorships and contributed the leadership gift for Quilt House, the stunning new building that opened in 2008 houses the IQSCM at the University of Nebraska-Lincoln, and served as the venue for the Textile Society of America's opening reception for its 2010 Biennial Symposium.

Ardis, with her husband, Robert, encouraged and supported the scholarship of researchers, sponsoring at least one paper each year for 20 years at the annual seminar of the American Quilt Study Group. Ardis understood that quilts provide a lens into society that few other objects offer. She recognized that quilts allowed women (and a few men) to express in needle and cloth their familial and community ties, patriotic and political sentiments, religious affiliations, and artistic ideas. She also realized that quilts offer insights into social, artistic, religious, economic, and technological influences on society that might otherwise remain hidden because women had limited options for public discourse until the 20th century.

We remember the quiet influence and philanthropy of Ardis with respect, gratitude, and admiration. She played a significant and influential role in preserving quilting traditions globally.

— Patricia Cox Crews



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

Samantha Erin Safer
Woodbridge, Suffolk, UK
Antique Collectors' Club, 2010

SAMANTHA ERIN SAFER'S RECENT book on the textile and fashion designer Zandra Rhodes is a visual feast as well as a definitive history of Rhodes's glory days. Safer covers Rhodes's career from her sketching- and sewing-filled childhood with her dressmaker and fashion design instructor mother, through her design education at the Royal College of Art, to her career as a textile and fashion designer, boutique owner, and businesswoman in the heady pop art scene of London in 1960s and early 70s. The book is dominated by the stunning images of Rhodes' vibrant textiles and clothing, and of the artist herself, and even includes a page of stickers of motifs from her textile designs.

Safer had access to an incredible array of resources in researching her work, including Rhodes's entire archive at her Fashion and Textile Museum, as well as Rhodes herself and her contact list. The text of the book, while short in comparison to the the book's images, is informative and well-documented, and effectively places Rhodes within the artistic and cultural milieu of the era. For most of Rhodes's early collections, Safer is able to trace the designs all the way from the pop culture objects that influenced or inspired Rhodes, to preliminary design sketches, through the textiles themselves in several colorways, to the

garments Rhodes created to showcase her textile designs, to advertisements and magazine editorials marketing the garments to the public. Safer also discusses Rhodes's manipulation of her own appearance as an artistic statement, using herself as her primary canvas. This thorough treatment provides great insight into Rhodes's design process, as well as into the integration of design and culture at this time.

If the book has a failing, it is the too-frequent grammatical errors, run-on sentences, and odd punctuation choices, which do distract the reader from the meaning of the text. The quality of Safer's research and the importance of her subject deserve similar quality in copy-editing. Nonetheless, it is difficult to imagine a more comprehensive or authoritative treatment of Rhodes's work through the early 1970s. Safer's book makes an excellent resource for designers and artists, as well as an important contribution to the emerging textile and fashion history of the late twentieth century.

—Cecelia Gunzberger Anderson

Vanishing Traditions: Textiles and Treasures from Southwest China

Bea Roberts

THIS BOOK, WHICH CONSISTENTLY caught the eye of students who wanted to look inside, was published on the occasion of the exhibition of the same name in 2010. The balance of intriguing photographs with concise descriptive copy in this 63-page monograph by **Bea Roberts** provides a good introduction or refresher to textiles and dress from Southwest China.

The book includes information about Guizhou Province, village life, traditional fibers, textiles and costumes. The reader is reminded of the dramatic recent changes to this region and the impact it has had on their textiles.

The last section addresses the future of the people and their textile traditions. It points out that not only has the infrastructure in this region changed to accommodate more tourists, but that their local textile techniques are vanishing.

This book reminded me that it is not necessary to have a large book to really get a good understanding of these exciting textiles. I recommend this book for anyone who loves traditional textiles and costume and as a reference book or starting point for textiles of Southwest China. I plan to use it to teach cultural textiles, since it covers a wide range of topics.

—Kaye Crippen

Textiles and Dress of Gujarat

Eiluned Edwards
London: V & A Publishing, 2011

THE GUJARATI PEOPLE OF WESTERN India for millennia have produced and traded textiles throughout the Indian Ocean area. Eiluned Edwards, in this magnificent volume containing 243 colored illustrations, surveys the roles textiles have played across many social and economic levels of the numerous social groups who collectively form Gujarat.

The historical introduction draws attention to the links and associations Gujarat had with Mohenjodaro and Harappa, the oldest archaeological sites in the Indian subcontinent. The designs and motifs used 3,000 years ago in fact closely parallel work that is done today, a fantastic example of the continuity of textile traditions in India. The transition from historical treatment to the second chapter, "Contemporary Dress," thus is hardly abrupt. Edwards documents numerous societal influences and values which affect present-day dress in the subsections: caste; modesty & veiling; adornment & auspiciousness; purity: uncut cloth & unstitched clothes; tailored

clothing: "traps for impurity;" and, from cloth to dress: the role of the tailor. Discussion of these subtopics crosses through numerous Gujarati groups and the illustrations further document issues discussed in the text.

The next three chapters (Constructed Textiles; Dyed, Printed and Painted Textiles; and Embroidery), provide analyses and illustrations of the distinctive Gujarati contributions to selected production techniques. The concluding chapter (Craft Development and Entrepreneurship) focuses upon three representative agencies to discuss how textiles fare in present-day Gujarat. This begins with the initiative of the Gujarat State Handicrafts Development Corporation along with the Ahmedabad-based National Institute of Design, to work with the block printers of Dhamadka. This successful project resulted in both local as well as international interest in block printing.

In contrast, the Shrujan Trust evolved from a 1960s famine relief project that allowed women to do embroidery work rather than being manual laborers. The wealth of embroidery traditions expressed by the numerous social groups brought instant success to the non-governmental organization when it began selling their work. Embroidery, being piecework, was readily accepted by families, since it allows women to work in their homes, yet earn money. Thus, the transition from famine relief work to ongoing employment was not difficult to make.

The final example is the commercial design company Bandhej, which has worked with artisans throughout India but primarily in Gujarat to produce works in the traditional manner yet appeal to a modern urban clientele. The creative interpretations of motifs and designs have resulted in stunning new applications of traditional craftsmanship that have met with great success.

As the chapter amply shows, textile traditions in Gujarat remain vibrant.

Finally, an Appendix provides garment construction analyses. This fascinating volume was impossible to put down.

– Donald Clay Johnson

Woven Lives: Contemporary Textiles from Ancient Traditions

Carolyn Kallenborn
Video Documentary
University of Wisconsin/WARF Foundation

THIS ONE-HOUR VIDEO written, directed, and produced by **Carolyn Kallenborn**, documents Zapotec artisans in six communities around Oaxaca, Mexico, and examines how the region's 25,000 year-old textile heritage has helped the Zapotecs retain their cultural identity, and how the artisans of today work to integrate traditional techniques with modern design and technology in order to sustain their textile practices. In six informative and entertaining vignettes, Kallenborn covers a wide and fascinating range of textile practices.

Seventh generation natural dyer and rug weaver, Pedro Aquino Cruz, has studied biochemistry and applies scientific methods to his family's ecologically-conscious dyeing enterprises. A visit to the Rancho Nopalera cochineal "farm" shows the life cycle and uses for cochineal dye.

Weaver Abigail Mendoza Antonio of Santo Tomas Jaliez carries on the country's oldest backstrap weaving tradition using a rigid-heddle device brought by the Spanish on her backstrap loom to weave patterned bands with traditional design motifs. She has redesigned the traditional patterns for finer threads in order to follow current fashion trends.

Silk shawl weaving, a little-known art in Mexico is being carried out by weavers in San

Pedro Cahonoo. A cooperative has added machine spinning technology and is reviving an almost-vanished sericulture industry, and dyeing the silk with natural dyes. The group is also known for elaborately knotted edgings on their products.

Tapestry rugs are woven with natural-dyed yarns in Teotitlán del Valle by well-known weavers such as Federico Chavez Sosa. A weaving cooperative has added solar collectors to its dye house, providing energy to pre-heat the water used for dyeing.

Small-scale production weavers in Mitla utilize fly-shuttle looms to speed up production. Weavers like Rodrigo Hernandez have entered into partnerships with foreign textile designers, producing fabrics for the fashion market.

To conclude her study, Kallenborn talks with shop owners in Teotitlán that feature innovative textiles blending ancient inspiration with modern design sensibilities. Textile artists discuss developing their work and markets. Some are involved with recycling, others use imported materials. The Oaxaca Textile Museum is contributing to the revival of Zapotec textile arts as well, by collaborating with artisans to study and reproduce antique textiles and patterns as well to produce them for the museum shop.

The film captures the diverse flavor of the region, ties together textiles and culture, and is a must-see for textile lovers, and anyone interested in art, inspiration, tradition, sustainable projects, and traditional cultures. Additional information is provided on Kallenborn's *Woven Lives* websites in English or Spanish.

Running time: 1 hour, 16 minutes, Spanish and English subtitles.

<http://www.wovenlivesoaxaca.com>
<http://www.vidasentretejidas.com>

– Karen Searle



THE BAG: NECESSARY ACCESSORY

STUDIO ROSAI, FLORENCE

JUNE 15-30

GALLERY OF THE ACADEMY OF FINE ARTS, ANTWERP

NOVEMBER 17-DECEMBER 1

THE LISIO FOUNDATION is a partner with the Gallery of the Academy of Fine Arts in Antwerp for the exhibition and catalogue *The Bag: Necessary Accessory*. The exhibition comprises items selected from amongst those entered for the competition of the same name. Organizers are: Coordinamento Tessitori, the Woven Arts Department of the Koninklijke Academie voor Schone Kunsten, Antwerp, and the Associazione Amici della Scuola Leumann, in association with: OmA - Osservatorio dei Mestieri d'Arte, Progetto Tessile e Sostenibilità, the Fondazione Arte della Seta Lisio of Florence, Florence City Council, and the Fondazione di Firenze per l'Artigianato Artistico, under the aegis of the Kingdom of Belgium and the Regional Administration of Tuscany.

The exhibition opened at Studio Rosai in Florence, and a second venue will be in Collegno (Turin) at the eco-museum of the Villaggio Leumann, where it will form part of the event "Filo lungo filo, un nodo si farà," from Sept 23-25; and on Nov. 17 the exhibition will reopen in the gallery of the Royal Academy of Fine Arts in Antwerp, where it will remain until Dec. 1.

Of the approximately 160 works submitted from Italy and the rest of Europe, 50 were selected for inclusion in the exhibition, with preference being given to innovative entries



and those showing outstanding craftsmanship. About 70 entries came from schools of different kinds and levels, and 15 of these constitute a special section in the exhibition.

The Fondazione Lisio is especially pleased that the tiny wrist bag created by Rakele Tondini during the course entitled "Designing your Dream Bag", held last February, was one of the items chosen.

–Julie Holyoke

PRETTY SMART TEXTILES

BIRK CENTERPARK

HERNING, DENMARK

MAY 2-19

CURATED BY ARTISTS AND Educators Melissa Coleman and Dorith Sjardijn from the Art Science Department of the University of the Netherlands, the Hague, "Pretty Smart Textiles" opened on May 2 in Herning, Denmark as the initial event of "Future Textiles" a symposium that brought industry and smart textiles face to face.

The small but excellent exhibition contained works by



A trio of interactive works by Melissa Coleman. Top, "Alpha," Above, "Bravo." "Charlie" is on the next page.



PENELOPE'S LABOUR: WEAVING WORDS AND IMAGES

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

JUNE 4-SEPTEMBER 18, 2011

THE EXHIBITION, PENELOPE'S Labour, at the Cini Foundation in Venice, explores the role and means of production of pictorial textiles from the late 15th century to the present.

Conflict over territory and the ensuing events of war, genocide and death were the subjects of a group of works ranging in time from 1480 to 2008. The earliest of these, "The Siege of Jerusalem," a Franco-Flemish tapestry in silk and wool from the Cini Foundation's collection, is an example of fruitful collaboration between the artist and the workshop providing state-of-the-art technologies of the time to produce a magnificent narrative textile. Another case of collaboration between artist and artisan is Alighero Boetti's "Map," a large embroidered work illustrating the results of politics and war, the mutations of states and boundaries, produced in the 1970s by Afghan women from the artist's design.

Perhaps the most eloquent work in the exhibition was the kilim rug, "Monument in Waiting" by artist Azra Akšamija. Woven by refugees in the STILL-A workshop in Sarajevo, the piece is supported by photos and text documenting the systematic destruction of Islamic culture and peoples of Bosnia-Herzegovina. Episodes of ethnic cleansing and

extermination are transformed into schematic symbols typical of kilim weaving. The rug, a landmark to memory, is left unfinished, pending justice and reconciliation.

The large Jacquard tapestries, all woven since 2000, that constitute the core of the exhibition stand in comparison to their earlier counterparts, narrative or decorative, from the 15th and 16th centuries. Like "The Siege of Jerusalem" or the "Large Leaf Tapestry," these contemporary works are the product of collaboration between artists and workshops.

Amongst the Jacquard-woven tapestries, in which traditional tapestry technique is supplanted by fast-weaving, digital technology, the most original is the installation "Palimpsest and Palindrome" by Manuel Franquelo. The potential digital Jacquard technology offers for interweaving multiple series of warps and wefts into complex structures is used here to weave a tapestry with two distinct faces, allowing the work to become the pivotal element in a three-dimensional installation. This group of contemporary works is the fruit of the collaboration between the individual artists and the skilled technicians at Flanders Tapestries in Belgium. Adam Lowe of Factum Arte mediates between artist and mill throughout the creative exchange.

Two small, jewel-like works remain outside the central theme of "Weaving Words and Images;" in these pieces materials,



Examples of collaboration between artists and artisans.

Above, "Monument in Waiting" by artist Azra Akšamija. Woven by refugees in Sarajevo.

"Tapedi Damaschini," 1500s, para-Mamluk rug.

Below left, "The Siege of Jerusalem," Franco-Flemish tapestry.

Right, "Map," depicting changes in Afghanistan, designed by Alighero Boetti and embroidered by Afghan women.

European artists working in the field of "intelligent textiles." Works using fiber-textile-dress-interiors-media combined with sound, light, and movement became vehicles of creative expression that explored issues related to permanence, transience and memory. The exhibition juxtaposed and intertwined the physical and durable world with the vulnerability of virtual, digital containers such as CDs, DVDs, etc., today's preferred receptacles for safeguarding one's most precious memories. In a number of the works presented, the 'recorders' of the physical world—paper, books, photographs, vinyl disks—became the vehicles for transmitting, via digital actors, interpreters, and subjective selection—testimonials of our existence, so often entrusted nowadays to the vastly more vulnerable digital world. See:

<http://www.v2.nl/lab/projects/media-vintage> or
<http://www.youtube.com/watch?v=3tbSRubXz7I>

In particular, works by the exhibition's curator, Melissa Coleman, were poetic and moving. In the artist's words: "Media Vintage is a series of interactive electronic textiles that contain memories. Digital information is physically stored in textiles and read through interaction. "Alpha" is a suitcase in which one can weave temporary secret messages in Morse code. "Bravo" is a tapestry that sings a song from long ago when one's fingers read the embroidered Braille. "Charlie" is a trench coat that reads fabric punchcards and tells you the most important stories from an old man's life."

— Julie Holyoke



design and color stand in lieu of narrative content. From the realm of the magical and splendid, "The Woven Web," a textile made entirely from the silk of the golden orb spider of Madagascar by Simon Peers and Nicholas Godley, and "Tapedi Damaschini," a para-Mamluk rug from c. 1500, offer the grateful viewer the opportunity to see rare works of craft and art.

— Julie Holyoke

ECO-FASHION EXHIBITIONS IN NEW YORK

A MONTH'S STAY IN NEW YORK City last summer allowed me to visit all of my favorite museums—and some new ones. At all the venues, I was surprised to find exhibits on ecology and responses to the physical changes coming with climate warming. The Museum of Modern Art had maps and drawings of Manhattan with projected water channels covering Battery Park and indenting the riverbanks. Narrow, reed-lined creeks were planned as flood buffers. A variety of bridges would permit pedestrian access and small boats would bring passengers up to mid-town Manhattan. The Cooper-Hewitt Museum showed rooms full of new gadgets and furniture ready to deal with heat and wet climate changes. Even the Metropolitan Museum of Art had indications of responses to the future.

But most impressive to me was the display, "Eco-Fashion: Going Green," at The Fashion and Textile History Gallery, part of the Museum at FIT. The Fashion Institute of Technology, a vibrant educational institution, has a repository of historic and ultra-modern clothing. With this resource, Curators Jennifer Farley and Colleen Hill produced a stunning demonstration of how the clothing industry caused ecological damage in the past, and how it could promote a healthy environment in the future.

The theoretical underpinning of the exhibit dealt with the seeming paradox of fashion—with its emphasis on fast change and obsolescence—and modern requirements of sustainability and "slow fashion." A well-chosen array of elegant dresses and gowns from the past demonstrated the many detrimental effects of early fashion. Captions near the mannequins documented the dangerous dyes used to color the gorgeous garments. For instance, the brochure accompanying the exhibit blandly states: "Day dress, poisonous green silk faille and green chenille, circa 1865, USA."

Black, blue, and yellow dyes also could be deadly, especially when they contained cyanide. (19th-century wallpaper also had this ingredient.) Brilliance of color and durability of dye were foremost in fabric manufacturers' practice, whether or not they realized the harm the dyes could do. For today's viewer, the combination of charming fashion and potentially lethal effects brings home the need to change something!

Indications of how harmful some fabric was for the workers growing, processing, and weaving it was another surprise. In the pre-industrial age, fabric was bleached by tethering it in rivers and then laying it out on the banks to catch sunshine. But the demand for perfectly white linen and cotton after 1800 caused workers to handle dangerous chemicals. Some ornaments applied to the already-sewn garment were also harmful. This was especially damaging when seamstresses took a paintbrush or thread into the mouth. And of course, the use of leather (with its strong tanning chemicals) and natural animal fur (making an industry of raising and slaughtering animals) were also damaging to the environment.

Equally surprising were the mannequins wearing garments labeled "Eco-Fashion: Going Green." Taking up the contrast between "fast fashion" with its

conspicuous consumption, and "slow fashion," aiming to be ecologically safe, the curators displayed cloth and women's clothing made from renewable sources. Silk was prominent in new gowns, sumptuous in their draping. All sorts of grasses woven into cloth provided informal outfits with sturdy and attractive backgrounds. There were startling examples, like the sheath described as, "FIN, marble print dress, organic bamboo satin, Fall 2010, Norway."

Unbleached linen and muslin demonstrated that strong chemicals were unnecessary. An unbleached, organic wool overcoat reinforced this message. Rayon had a place in the exhibition, although the process of converting wood into cloth uses more energy than eco-green might promote. False fur and imitation leather provided fancy ornamentation. And the reuse of garments in quilting, clothing ensembles, and exotic costumes had charm of its own. Of course, the high price of natural materials and their unusual qualities are obstacles to mass production. Nevertheless, this sort of manufacture may become increasingly popular and affordable.

The six themes highlighted in "Eco-Fashion" are taught at FIT and promoted in the responsible clothing industry:

- Repurposing and recycling of materials
- Material origins—natural fibers grown without pesticides
- Low-impact synthetics
- Textile dyeing and production
- Quality of craftsmanship—clothes with lasting value, local manufacturing
- Labor practices—health and ethical well-being of workers
- Treatment of animals—humane use & synthetic alternatives

The work that FIT has done on the subject of eco-fashion provides inspiration for other exhibits, and for additional research in the coming years.

— Daryl M. Hafter

MONEY AND BEAUTY: BANKERS, BOTTICELLI AND THE BONFIRE OF THE VANITIES

SEPTEMBER 17–JANUARY 22, 2012

PALAZZO STROZZI, FLORENCE, ITALY

EXHIBITION PREVIEW: THE RECENT worldwide market upheavals aren't very new if you view the contents of this exhibition opening on Sept. 17. Presenting the "Textiles & Politics" theme seen through Italian Renaissance history, it seems like a reflection of today's international newspaper headlines. The exhibition is set up with two parallel readings by the two curators: Savonarola expert Ludovica Sebegondi, and writer-translator Tim Parks.

Textiles, their production, and commerce in that time period provided the financial backing to European politics. This fact, however, is not given due emphasis in the exhibition.

Florentine bankers' money came from the wool, silk, and gold textile trade. Their money-lending backed and manipulated international politics. Wars were waged, Popes made, Kings dethroned, and nations collapsed. Over-extension of credit to England, France and Flanders brought the Bardi and Peruzzi companies to bankruptcy by 1344, and they never fully recuperated. Today, Florentines remember them mostly for their family chapels in Santa Croce with frescoes by Giotto. Art patronage seemed to be their longest-term investment.

Oligarchical mercantile families—especially the rival Medici and Strozzi families—controlled the international scene until the advent of the German Fuggerei. They produced and sold high-fashion luxury woolen, silk and gold fabrics, along with gems and gold jewelry. High debts were accumulated by royalty and the wealthy bourgeoisie in order to obtain these desirable goods, and the interest rates never went down.

Art patronage also flourished in the merchant-bankers' hands. Townhouses and palaces were built both in Florence and other key cities where these bankers had important agencies. Renaissance humanism and neo-Platonic culture changed the view of wealth. Florentine merchant-bankers commissioned art both for personal delight in their private homes, and for public enhancement and ennoblement in churches.

A key artist in the exhibition is Sandro Botticelli (1445-1510), whose career is linked to the ups and downs of the Medici family. His art presaged the ideal of Renaissance beauty. After the death of Lorenzo di Medici (il Magnifico) in 1492, the Dominican preacher, Girolamo Savonarola, felt free to lash out against the paganism and the sinful debauchery of the Florentine bourgeoisie. His influence was so strong that even Botticelli placed some mythological paintings into the 1497 "Bonfire of the Vanities." Then, the very next year, in 1498, with changing politics, Savonarola himself was burned at the stake in the Piazza della Signoria!

In the 16th century the center of finance, political power and art patronage was transferred to Papal Rome and to German bankers (another reflection of recent headlines).

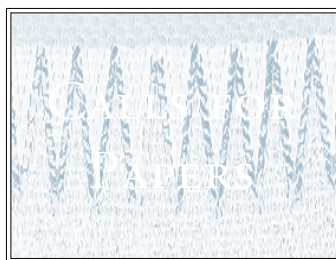
I will describe the textiles in this exhibition after the opening.
<http://www.palazzostrozzi.org>

—Rosalia Bonito Fanelli

TSA NEWSLETTER DEADLINES

• March 30 • July 30
 • November 30

Please send news, exhibition reviews, book reviews, conference reviews, event listings, and articles to:
 Karen Searle, Editor
ksearletsa@gmail.com



INTERNATIONAL SHIBORI SYMPOSIUM, Hong Kong, Dec. 28-Jan. 2. Calls for Art:

Due Sept. 15: "Animal Fibers: Art Informs Shibori." Art work inspired by the transformative properties of materials and their potential to change surface and structure. Curators: Jean Williams Cacicedo and Jorie Johnson. Entry Guidelines:
<http://8iss.files.wordpress.com/2011/06/iss11-animal-call.pdf>

Due Oct 1. TSA SYMPOSIUM 2012 CALL FOR PAPERS: TEXTILES AND POLITICS, Washington, DC. Download the Call for Papers at:
<http://www.textilesociety.org>

Due Oct. 21: TEXTILE TRADES AND CONSUMPTION IN THE INDIAN OCEAN WORLD, FROM EARLY TIMES TO THE PRESENT, Nov. 2-4, 2012, Indian Ocean World Centre (IOWC), McGill University, Montreal. This multi-disciplinary international conference brings together scholars from the humanities and social sciences to share findings, methodologies and perspectives on cloth's critical role in driving exchanges in the Indian Ocean World. Deadline for abstracts: Sept. 30. Review process to be completed by Nov. 1. Proposals and queries: Sarah Fee or Pedro Machado, sarahf@rom.on.ca pmachado@indiana.edu
<http://indianoceanworldcentre.com>

Due Oct. 30: "New Beat: International Student Concours," juried competition for works by international design students. Curator: Kinor Jiang, Fashion Gallery, Hong Kong Poly University. Contact: Kinor Jiang,

tckinor@inet.polyu.edu.hk

Entry Guidelines:

<http://8iss.wordpress.com/calls>

Due Feb. 1: SCYTHIA 9: The 9th International Biennial Symposium and Exhibition on Textile Art, Kherson, Ukraine, seeks papers on all aspects of textile art. For juried exhibition: original works, cross-cultural, traditional and non-traditional materials. Information and entry forms:
anschnei@public.kherson.ua
<http://anschnei.public.kherson.ua>



Below is a brief selection of upcoming Textile-related events. See TSA Member News, Textile Community News, and the calendar on the TSA website for more exhibition and other news.

Conferences & Symposia

Oct 3-6: CIETA 24TH GENERAL ASSEMBLY, Copenhagen, Denmark.
<http://www.cieta-textile.org>
<http://www.cieta.fr>

Oct. 14-15: COSTUMES AS PERFORMANCE AND ACTIVISM, Costume Society of America Midwest Region Annual Symposium, Waterloo, IA, held at University of Northern Iowa, Cedar Falls. Information: Dr. Carol Colburn
 TEL 319/273 2390
carol.colburn@uni.edu

Oct. 14-16: TEXTILE MUSEUM FALL SYMPOSIUM in conjunction with the exhibition "Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa."

<http://www.textilemuseum.org>

Oct. 21-22: WITH CUNNING NEEDLE: FOUR CENTURIES OF EMBROIDERY, Winterthur Needlework Conference. The Plimoth Jacket reproduction project provides the theme for a conference on embroidery design, materials and techniques, makers, and objects from the 17th century to today.
<http://www.winterthur.org>

Oct. 24-26: HERITAGE TEXTILES AND COSTUME, The ITB (Indonesia), CCA (Korea) and Ars Textrina (UK) International Textiles and Costume Congress Bandung, Indonesia, on forms of textiles and dress regarded as "traditional" in societies worldwide. Information:
<http://>

Nov. 3-4: FASHION ICONS AND INSIDERS, FIT Fashion Symposium.
<http://www.fitnyc.edu>

Nov. 7-12: NATCC 8, The 8th Biennial North American Textile Conservation Conference in Oaxaca, Mexico. Papers and Poster presentations Nov. 10-11, along with pre- and post-conference tours and workshops.
<http://www.NATCCconference.com>

Dec. 28-Jan. 2: 8TH INTERNATIONAL SHIBORI SYMPOSIUM (8ISS) in Hong Kong. "Technology Shaped by Creativity," will explore innovative artistic approaches toward traditional shaped-resist textile techniques. Co-sponsored by the Institute of Textiles & Clothing at Hong Kong Polytechnic University (HKPU) and the Hong Kong Design Institute. Co-chairs: Yoshiko I. Wada of the World Shibori Network and Dr. Kinor Jiang of HKPU.
8iss@shibori.org
<http://8iss.wordpress.com>
<http://www.shibori.org>

Jun. 9-14, 2012: SCYTHIA 9, The 9th International Biennial

Symposium and Exhibition on Textile Art, Kherson, Ukraine. International conference on textile art includes papers, juried exhibition, artwear exhibition. anschnei@public.kherson.ua
<http://anschnei.public.kherson.ua>

Feb. 23-24, 2012: UNCOMMON THREADS SYMPOSIUM at Ruth Funk Center for Textile Arts, Florida State University, Melbourne, FL
<http://textiles.fit.edu>

Aug. 22-26, 2012: BOJAGI IN KOREA, Seoul, Korea. The conference will feature speakers from several continents, workshops, tours, exhibits, shopping, and more! Focus is on the influence of the Korean Bojagi (wrapping cloth) tradition on artists around the world. Organized by **Chunghie Lee**. Information: bojagiandbeyond@gmail.com
<http://www.facebook.com/bojagi.in.seoul>

Exhibitions: United States

CALIFORNIA

de Young Museum, San Francisco. Sept. 10- Jun. 10, 2012: "The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection."
<http://www.deyoung.famsf.org>

Museum of Craft and Folk Art, San Francisco. To Oct. 22: "Wrapping Traditions: Korean Textiles Now." Curated by **Chunghie Lee**. Nov. 11-Feb. 25, 2012: "Fiat Lux: Randy Colosky New Works." Site-specific works commissioned by the museum.
<http://www.mocfa.org>

San Jose Museum of Quilts & Textiles. To Oct. 16: "Scrap ART" showcases historical quilts and 'scrappy' contemporary works to examine the historical precedent and aesthetic of the scrap quilt and its modern-day descendants.
<http://www.sjqquiltmuseum.org>



Replica of an historic embroidered bojagi by InYeol Hur, in "Wrapping Traditions" at the Museum of Craft and Folk Art, San Francisco.

COLORADO

Denver Art Museum. To Dec. 31: "Sleight of Hand: 14 Contemporary Textile Artists." Oct. 30-Jan. 29, 2012: "Threads of Heaven: Silken Legacy of China's Last Dynasty." To Dec. 2, 2012: "El Anatsui: When I Last Wrote To You About Africa."
<http://www.denverartmuseum.org>

Arvada Center for Arts and Humanities. To Jan. 21, 2012: "Structures In Cloth."
<http://www.arvadacenterbanquets.com>

DELAWARE

Winterthur Museum, Wilmington. To Oct: "Made for the Trade: Native American Craft Works."
<http://www.winterthur.org>

DISTRICT OF COLUMBIA

The Textile Museum. To Jan. 8, 2012: "Second Lives: The Age-Old Art of Recycling Textiles." Oct. 15-Feb. 12, 2012: "Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa." 19th- and 20th-century Kuba objects including skirts, tribute cloths, and baskets. Catalog.
<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne.

To Dec. 17: "Interwoven: Contemporary Textile Art" by Alejandrina Cué, Andrea Donnelly, Jennifer Glass; and "Ruth Funk: Wearable Art." Jan. 21-Apr. 29, 2012: "Traditional Textiles of India" and "Anita Luvera Mayer: Wearable Art."
<http://textiles.fit.edu>

MARYLAND

Baltimore Museum of Art. Nov. 13-May 13, 2012. Bold, visually stunning embroidered textiles from Afghanistan, Uzbekistan, and Tajikistan, many of them from dowries.
<http://www.artbma.org>

MASSACHUSETTS

Museum of Fine Arts, Boston. To Jan. 17, 2012: "Global Patterns: Dress and Textiles in Africa."
<http://www.mfa.org>

Fuller Craft Museum, Brockton. To Sept. 15: "Loom and Lathe: The Art of Kay Sekimachi. and Bob Stockdale." Jul. 30-Dec. 11: "All Things Considered VI: National Basketry Organization Biennial Juried Exhibition."
<http://www.fullercraft.org>

American Textile History Museum, Lowell. To Oct. 16: "Glamour and Grace: Fashions of the 1930s." Elegant styles and newly invented fibers of a hopeful modernism. To Sept. 25: "Marking Time: Voyage to Vietnam." Dramatic stories told through graffiti left on a troopship's bunk canvasses.
<http://www.athm.org>

MINNESOTA

Textile Center, Minneapolis. Sept. 16-Oct. 15: "Spaces Between: Jerome Fiber Artists Project Grants Exhibition."
<http://www.textilecentermn.org>

Goldstein Museum of Design, University of Minnesota-St. Paul. To Sept. 25: "Beyond Paisley and "Shift" by Andrea Donnelly at Ruth Funk Center for Textile Arts.

Peacocks: Handcrafted Textiles of India and Its Neighbors. Oct. 1-Jan. 8: "Polarities: Black and White in Design."
<http://www.goldstein.umn.edu>

Anderson Center, Red Wing. "Mary Ann Wise and Friends of the Art of the Hooked rug." Rugs by Guatemalan student artisans.
<http://www.andersoncenter.org>

NEBRASKA

International Quilt Study Center & Museum, Lincoln. To Jan. 8, 2012: "Elegant Geometry: American & British Mosaic Patchwork" traces the development of the mosaic quilt style. Catalog. To Oct 2: "Nebraska Quilts and Quiltmakers," a selection of quilts from the award-winning book, *Nebraska Quilts and Quiltmakers*. Jan. 14-Jul. 22, 2012: "What's in a Name? Inscribed Quilts."
<http://www.quiltstudy.org>

NEW MEXICO

Museum of International Folk Art, Santa Fe. To Oct. 7, 2012: "Folk Art of the Andes." Over 850 works from the 19th and 20th centuries. Oct. 11-Jan. 6: "Young Brides, Old Treasures: Macedonian Embroidered Dress." Traditional clothing and jewelry of Macedonian village women 1890-1950 that indicated the wearer's age and social status.
<http://www.moifa.org>



NEW YORK

Bard Graduate Center.

Sept. 15-Apr. 15, 2012: "Hats: An Anthology by Stephen Jones."
<http://www.bgc.bard.edu/gallery>

The Museum at FIT. To Nov. 5: "Sporting Life," the relationship between active sportswear and fashion over 150 years. Sept. 16-Jan. 7, 2012: "Daphne Guinness," garments and accessories from her personal collection.
<http://www.fitnyc.edu/museum>

Metropolitan Museum of Art. To Sept. 18: "The Andean Tunic, 400 B.C.E.-1800 C.E." To Jan. 22, 2012: The 9/11 Peace Story Quilt."
<http://www.metmuseum.org>

PENNSYLVANIA

Michener Art Museum, Doylestown. Sept. 10-Jan. 1, 2012: "Quilt Art: International Expressions."
<http://www.michenerartmuseum.org>

RHODE ISLAND

RISD Museum, Providence. To Dec. 31: "Japanese Buddhist Priest Robes from the Lucy T. Aldrich Collection." To Jan. 8, 2012: "Made in the UK: Contemporary Art from the Richard Brown Baker Collection." To Jan. 22, 2012: "Jacques Callot and the Baroque Print."
<http://www.risdmuseum.org>

VERMONT

Shelburne Museum. To Oct. 30: "A Passion for Quilts: Joan Lintault Collects." To Oct. 30: "In Fashion: High Style, 1690-2011."
<http://www.shelburnemuseum.org>

VIRGINIA

Cultural Center at Glen Allen. Sept. 15-Oct. 30: "Small Tapestry International 2: Passages."
<http://www.artsglenallen.com>

Exhibitions: International

CANADA

Textile Museum of Canada, Toronto. To Nov. 20: "Magic Squares: The Patterned Imagination of Muslim Africa in Contemporary Culture." To Sept. 25: "Silk Oasis on the Silk Road: Bukhara." Central Asian ikats and embroidered silks.
<http://www.textilemuseum.ca>

Montreal Museum of Fine Arts. to Oct. 17: "The Fashion World of Jean Paul Gauthier: From the Sidewalk to the Catwalk."
<http://www.mmfa.qc.a>

ENGLAND

Textile Society of London. Oct. 2: Antique Fair. Chelsea Old Town Hall.

KOREA

Cheongju International Craft Biennale. Sept. 21-Oct.30. Juried and invitational exhibitions, Guest Country exhibition: Crafts of Finland. Seminars, Sept. 23 and 24.
<http://www.okcj.org>

Lectures, Workshops

The Amerind Foundation, Oct. 31-Nov. 4: Weaving workshop with Navajo weavers Barbara Ornelas and Lynda Pete. Nov. 5: Warping workshop. Information, contact Carol at ccharnley@amerind.com

deYoung Museum, San Francisco. Sept. 17: Redemption: The Restoration of the Cloisters 'Burgos' Tapestry, **Tina Kane.**
<http://www.deyoung.famsf.org>

Museum of Craft and Folk Art, San Francisco. Oct. 13: Thinking by Hand: Christina Kim.
<http://www.mocfa.org>

Lisio Foundation Workshops Fall, 2011-Spring, 2012
For detailed information email didat@fondazionalisio.org
<http://www.fondazionalisio.org>

Textile Identification Courses: Recognition, Study, and Cataloguing of Hand-made and Machine-made Lace. Thessy Schoenholzer Nichols. Oct.13-15: **Part I: Bobbin lace.** Dec.1-3: **Part II: Needlepoint Lace, Laces of varied techniques, Machine-made lace.**

Recognition, Analysis, and Cataloguing of Textiles. Eva Basile. Nov. 7-17: **Part I: Plain and Weave-patterned Cloth.** Mar. 5-14, 2012: **Part 2: Patterned Cloth.**

Nov. 25-26: **18th Century Silk Weaving Technology: the European Drawloom.** Seminar with Martin Ciszuk, handweaver and textile historian, The Swedish School of Textiles, University of Borås, Sweden.

Designing and Weaving Courses
Oct.14-16: **Designing Your Dream Bag,** Julie Holyoke, Eva Basile.
Oct. 17-21: **Designing Jacquard Textiles With Digital Systems,** Julie Holyoke, Eva Basile.

Oct. 24-28: **Figured Panels Woven on Digital Jacquard Loom,** Julie Holyoke, Eva Basile.

Nov. 21-25: **Creativity and the Traditional Vertical Loom,** Luciano Ghersi.

May 21-25, 2012: **Historical Techniques and Technologies,** from basic weaves to brocade and other weft effects, Julie Holyoke, Eva Basile.

June 11-15, 2012: **Introduction to Jacquard Weaving: Drawing with the Weft,** Julie Holyoke, Eva Basile.

July 9-13, 2012: **Designing Today's Textiles with Historical Jacquard Techniques,** Julie Holyoke, Eva Basile.

Jul. 16-27, 2012: **Silk Damask: One Warp, Infinite Solutions,** Julie Holyoke, Eva Basile.

New Short Courses

Now artists, designers, educators and textile specialists can 'build' custom programs to meet individual requirements, while taking advantage of the unique resources and materials that the historic institution, offers.

Exploring the Jacquard medium throughout the year

Additional weeks of textile analysis, theory and practice, including:

- Weeklong courses focusing on specific self-patterning and weft patterning techniques.

- Weeklong courses focusing on specific multiple warp techniques.

- Weeklong courses of analysis, recreation or re-interpretation of unusual or historical techniques.

- Weaving of additional meterage and colorways of projects completed during Jacquard design courses.

Artist Residency

Reserve a loom for individual research and production.

Floor covering (saf kilim), 17th-18th century Turkey, Central Anatolia, at deYoung museum. Wool, slit and dovetailed tapestry, 167 x 363 cm (65 3/4 x 142 15/16 in.) Gift of Caroline McCoy-Jones.



Tinguian Blanket Analysis (threading, treading, and pattern draw-down)

by Yushan Tsai for the blanket shown on page 13.

Threading Order. The warp threads are arranged in a light/dark order.

Treading Order



Weave Drawdown