

Newsletter

Symposium 2012 Wrap-Up

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

Textiles & Politics Textile Society of America 13th Biennial Symposium

Symposium Reports from SNPS Award Recipients

PANEL: TEXTILES AND SLAVERY

THURSDAY MORNING—THE FIRST day of sessions and the kick-off to the TSA's 13th Biennial Symposium: *Textiles & Politics*. Attendees spill into the Madison Room at the Washington Court Hotel, carrying conference tote bags and morning coffees. It's the first session of the first day, so people are a little slow finding the room, and then even slower wrapping up conversations as they reconnect with friends and colleagues. The presenters do not have the luxury of a leisurely start to the day, however, and are ready for the audience's attention.

Elena Phipps is moderating the session, and manages to successfully call the room to order. First up is **Céble Gontar**, from Sotheby's Institute of Art, presenting on Étienne-Joeph Feldtrappe's "La Traite des Nègres," mulberry-on-white

roller-printed cotton toile, manufactured in Normandy around 1815. "La Traite des Nègres" has four scenes representing abolitionist protests in visual arts. Feldtrappe adopted the images from French prints, which inspired his piece. Gontar presented, for the first time, all four of the scenes and their sources. These images represented romanticized notions, including representations of benevolent Africans.

Next was **Kelly Gage** and **Sarah Olson's** work, "Body of Evidence: Slave Clothing Descriptions as Evidence of Political Attitudes Towards Slavery in Brazil, 1815-1840." This interesting presentation compared examples of travel diaries and escaped slave advertisements. While the travel diaries provide detailed and value-laden responses to slaves' clothing, the ads describing runaways were

concise and unemotional. The travelers recording their impressions were often encountering slaves for the first time, and many wrote vivid, often appreciative, descriptions of what they saw. Occasionally, travelers wrote superior, even disgusted, responses. In each of these cases, "highly charged" political and ideological pro- and anti-slavery sentiments emerge in the clear distinctions represented in the clothing of the Brazilian social classes.

Eulanda Sanders of Colorado State University presented "The Politics of Textiles Used in African American Slave Clothing." Sanders explained that the guiding question of her research is "whether there is an historical and/or political link between the production of these textiles for slave uniforms and the production of natural fiber crops in the US through the use of slaves as labor?" She discussed

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<http://www.textilesociety.org/symposia>

Textiles & Politics

Textile Society of America 13th Biennial Symposium

the methods she used to discover slave clothing, and acknowledged the methodological challenges (such as inconsistent reporting). There was a law against slaves wearing fine cloths, and little thought was given to the aesthetics and comfort of slave clothing. As a result, clothing worn by slaves was usually made of homespun, kersey, linsey-woolsey, and onasburg. Sanders also recognized the potential for future research in compiling and comparing the information she had gathered.

The session's final paper was "Provenance; the Story of a Textile and its Journey to the Slave Quarters." Here, **Jessica Smith and Susan Falls** examined how a set of coverlets, popular in white rural American households, ended up in the Telfair Museum of Art's Owens Thomas House Slave Quarters in Savannah, GA. There is a notable difference between slave house textiles and those found in white homes. Smith and Falls' paper considers the ways the coverlets may have arrived in the Acacia Collection, the ways their placement in the Slave Quarters may inaccurately represent their origins, and how appearances shape a material artifact's interpretation.

— Laura Stemp-Morlock

SITE SEMINAR: CHINESE TEXTILES AT THE FREER AND SACKLER GALLERIES

ON FRIDAY AFTERNOON OF the TSA Symposium, a group gathered at the Freer Gallery to attend a session on the Freer and Sackler collection of Chinese textiles. **Daisy Yiyou Wang**, Chinese Art Project Specialist at the Freer, began with a lecture on "Charles L. Freer

(1854-1919) and Collecting Chinese Textiles in Early-20th-Century America," which placed this important figure's activities in Chinese textiles within the socio-economic context of an early stage in American collectors' interest in Chinese art. She presented an impressive array of data which detailed the prices Freer paid for his textiles, and compared these prices with his purchases in other media to demonstrate key years of the collection's formation and to reveal how market conditions impacted his acquisitions.

The prevalence of art historical understandings of Chinese textiles during this period was an important theme, hence the numerous pictorial textiles in the collection, and the obvious influence of Freer's taste in paintings upon his textile purchases, seen particularly in the muted shades of the *kesi* tapestry hanging scrolls.

The audience was left with the tantalizing conclusion that much of Freer's original Chinese textile collection had, in fact, not been given to the museum, but instead formed presents to friends or study collections donated to smaller museums. "Where were they now?" we were left to wonder.

Ifen Huang, a visiting Fellow at the museum, gave the second lecture on the topic of "Gu Family Embroidery and the Politics of Shanghai Local Identity and Heritage." The genre of Gu family embroidery (Guxiu) is typically presented as the artistic products of elite women's leisure time in late Ming Shanghai (16th and 17th century), but Huang argued that the influence of Gu embroidery upon the cultural identity of Shanghai should more accurately be seen as span-

ning up to the present day. She divided this history into four stages: luxury commodity; "applied art;" "local intangible treasure;" and finally, "invented tradition," but sought to demonstrate how, throughout these various manifestations, Gu embroidery has been manipulated by local Shanghai elites to construct regional identity and market local culture. It was intriguing to learn of contemporary expressions of the Guxiu tradition—Shanghai writers producing historical novels on the original Gu family, or Shanghai schools offering a Guxiu curriculum.

Following the lectures, the participants were given the treat of studying some of these objects in the Freer storage facility. Walking around the two rooms laid out with treasures from the Freer's Chinese textile collection, one could hear excited discussions comparing the stylistic lines of Song and Ming *kesi* silk tapestry; debating whether a Ming hanging was a *jin* (polychrome compound weave) or a *zhuanghua* (brocade), and questioning whether dyes or workshop brand marks could be used to date a patterned velvet wallhanging. This wonderful combination of lecture and object study helped us all understand these textiles further, and we are grateful to the Freer and Sackler galleries for hosting our visit.

— Rachel Silberstein

PANEL: POLITICAL IMAGERY ON TEXTILES

An Archaeologist's Take on Symbolic Ephemera

MY INTEREST IN THIS SESSION was fueled by my study of items that survive after individuals are long gone. As an archaeologist, specifically a materials specialist, my job is to comb over sherds of glass and ceramic looking for clues to human behavior and meaning. Some of the most 'talky' artifacts are those with

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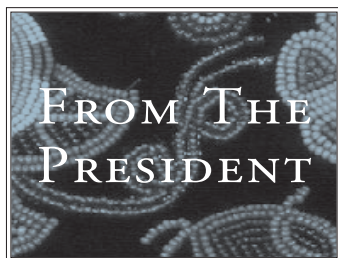
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Dear Members,

I HOPE EVERYONE HAD A GREAT year. So much has happened in 2012 that it's hard to imagine what is coming next.

TSA has grown! Our membership numbers are at the highest levels so far in our history. We have a great mix of national and international members, and we look forward to expanding our reach. Scholars, artists, educators, and museum professionals, as well as many kinds of textile enthusiasts are in the mix, and we hope to be able to engage all levels of interest and exploration of our subject of textiles.

The 2012 Symposium in Washington, DC, was a great example of this interchange—of knowledge, ideas, creativity, and energy. So much work went into bringing it all together. Our incredible Symposium Co-Chairs **Cecilia Anderson** and **Sumru Krody** truly deserve a lot of credit for all that they were able to achieve, along with the many amazing volunteers who took care of the countless details

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

required for putting together the rich and vital program that we all participated in. Memorable moments of friendship, scholarship, and art were intensely interwoven in a wonderful atmosphere of exploration and shared experiences.

New Website and Programs

To maintain that momentum of exchange, TSA is working very hard to create new points of engagement. We now have a beautiful new website that is still in the process of evolution, and in its next phase of development we plan to offer some new ways for members and the public to engage in dialogues. Taking advantage of new social networking tools (new to us, though certainly not to many of you!), we are formulating ways to enable and enhance communication and engagement. Our News/Blog will provide many of you with a vehicle to write about your own experiences with exhibitions, lectures, and other projects that you feel may be of interest to others; and our *Facebook* page is populated now with evolving and engaging news and information about up-to-the-minute current events. We encourage you all to contribute information that can be posted, creating networks of knowledge about textile issues in ways that reflect and engage. We also hope to develop regional, national, and international networks that can help all of us to inform and be informed about developments in our field. And, we have a number of new programs, such as our Study Tour to Oaxaca, an upcoming tour to Savannah and Charleston, as well as some textile study programs in development. We hope these will provide opportunities

for members to strengthen their understanding of historic textiles and their processes. (Look for announcements soon about these programs.)

We are also establishing some new organizational structures to help us manage our growing needs. And, at the same time, we look forward to finding new ways for member volunteers to help with the many tasks of keeping our organization strong and engaged.

Symposium 2014

As we turn our focus to the planning for LA2014—our 14th TSA Biennial Symposium, *New Directions: Examining the Past, Creating the Future*—Sept. 10-14, 2014 in Los Angeles, CA, we ask those of you who may want to help us in our plans to be in touch with me or a committee member and let us know your availability and interests.

Roy Hamilton, Ann Svenson, Sharon Takeda, Kaye Spilker, Ruth Souza, Karin Hazelkorn, and Cheri Hunter, among others, are constructing the program plan for what I am sure will be a fantastic event.

Special Thanks

As we come to the end of the year, I would like to thank the TSA Board of Directors—a wonderful group of dedicated people who are volunteering their time and energy to build and sustain our incredibly complex set of programs and events, and who are helping to bring the organization into its future. There are so many people, each helping to grow what we do. Char Cosby, who runs the National Office, Karen Searle, who puts together this Newsletter, Ellyane Hutchinson, who is coordinating our web efforts, Laura

Camerlengo, who is taking care of our *Facebook* page, and many others, contribute enormously to making this such a dynamic organization. And all of our members, who bring to TSA all the diverse and enriching interests that help guide our directions and build our community; and, of course, our generous sponsors and donors—large and small—who help support our programs, our awards, and especially, our student scholarships. Thank you for helping us to build TSA's future.

Please let me know your ideas about TSA—where you would like it to go, and how it can be an effective advocate for our mission: to disseminate knowledge about textiles, worldwide.

A very Happy New Year to you all, and I look forward to our new developments.

Best,

Elena

Elena Phipps

President, TSA 2011-2014

Elena@textilesociety.org

NOMINATIONS are open
for the 2012 R.L. SHEP
ETHNIC TEXTILE BOOK
AWARD

Deadline: Friday, March 1.
Nominations for the best book on ethnographic textiles published in 2012 are now being accepted. The award, endowed by R. L. Shep in 2000, encourages the study and understanding of textile traditions by recognizing and rewarding exceptional scholarship in the field. Please send the full bibliographic citation for each book nominated to:
Lee Talbot
Curator, Eastern Hemisphere Collections
The Textile Museum
2320 S Street NW,
Washington, DC 20008
ltalbot@textilemuseum.org

"TSA Bibliography Citations are Due Now!"

Send your 2011-12 publication citations for our
TSA Bibliography by Jan. 15 to:
tsamemberbiblio@gmail.com



TSA Programs and Events: Join the excitement!

AS PART OF ITS EDUCATIONAL mandate and membership outreach, TSA organizes a wide variety of exclusive textile events, from workshops to international study tours.

In 2013, members can look forward to a lineup of exceptional outings, both domestic and global! In the development stages are a study tour on the history of velvet making in Italy, as well as regional events in Boston, MA, New Haven, CT and Minneapolis, MN. You can find the latest information at <http://textilesocietyofamerica.org/events>.

Currently on offer are two TSA-sponsored textile study tours: Oaxaca, Mexico; and the Southern, U.S.:

STUDY TOUR TO OAXACA, MEXICO
FEB. 23-MAR. 2

A few choice spots remain in this intimate, TSA-sponsored textile study tour of Oaxacan highland textile traditions and culture, to be led by the Director of the Textile Museum of Oaxaca, **Hector Meneses**.

Registration has been extended to **Jan. 30**. Don't miss this exceptional opportunity to meet weavers and dyers practicing centuries-old traditions,



Left, a street in Oaxaca; right, Drayton Hall, Charleston, SC.

nestled in a gorgeous mountainous landscape.

NEW STUDY TOUR: TEXTILES OF THE LOWCOUNTRY: CHARLESTON AND SAVANNAH: COLLECTING, PRESERVING, AND NARRATING
APR. 2-7

Register by Feb. 15. Join TSA on a unique study tour of the Lowcountry, a 200-mile stretch of coastal SC and GA between Charleston and Savannah, a region shaped by cotton production. The Lowcountry presents a romantic landscape of sweeping verandahs, dripping Spanish moss and tidal marshland, but is marred by its history of slavery. The tour revisits myths of the Southern Lady and her delicate needlework juxtaposed to the unskilled slaves' crude products. Building on emerging new perspectives, we will explore both the production of domestic antebellum textiles and changing interpretive narratives in a contemporary world. From chintz appliqué quilts to seagrass baskets, we will learn about the fine handwork of southern women preserved in Lowcountry museums and private collections.

Tour leader **Jessica Smith** is an artist/designer living and working in Savannah and a professor at the Savannah College of Art and Design. Studio visits and a panel discussion at the Savannah College of Art and Design Museum of Art will wrap up our tour on the last night.

For more information and to register for these tours, visit <http://textilesocietyofamerica.org/events>

Do you have ideas for an event in your area? Would you like to lead a tour? Contact **Sarah Fee** at: sarahf@rom.on.ca



Founding Presidents Award Recipients

THE FOUNDING PRESIDENTS Award for the best paper presented at the 2012 Symposium, *Textiles & Politics*, was jointly awarded to **Miriam Ali-de Unzaga** and **Kirsty Robertson**. The FPA was established in 2006 as an initiative to recognize excellence in the fields of textile studies. It is named in honor of the TSA's five founding presidents Peggy Gilfoy (deceased), Milton Sunday, Lotus Stack, Mattie Belle Gittinger, and Louise W. Mackie, and was first awarded in 2008.

Miriam Ali-de Unzaga earned an MA in Islamic Humanities from the Institute of Ismaili Studies, London, and a PhD from the Institute of Anthropology and Museum Ethnography, University of Oxford. She is currently Visiting Scholar at the Papyrus Museum-Austrian National Library researching Egyptian medieval textiles. Her paper, "Embroidered Politics" examines the rich, politically charged context of a magnificent embroidered tunic used and re-used by Andalusi and Castilian rulers during the 10th and 11th centuries.

Kirsty Robertson earned a PhD from the Department of Art: Studies in Visual and Material Culture, Queen's University, Ontario. She serves as an Assistant Professor



FPA winners, left, Miriam Ali de Unzaga; right, Kirsty Robertson.

of Contemporary Art and Museum studies at the University of Western Ontario. In "Felt Space: Responsive Textiles, Fabric Dwellings and Precarious Housing" she examines various contemporary fabric dwellings and how they are a metaphor of the precarity of home in the 21st century.

Altogether, six authors of five papers were nominated in this year's competition. Congratulations go to nominees Susan Falls and Jessica Smith, Sarah Parks, and Eulanda A. Sanders. The winners received a certificate and a monetary award, and all finalists received complimentary Symposium registration. Further details about FPA, the nomination process and previous winners can be found in the *TSA Newsletter*, Fall, 2012.

– Michele A. Hardy

Shep Award Winners

IN 2000, ROBB SHEP DONATED funds to the Textile Society of America to establish The R.L. Shep Book Award. This prestigious award, presented yearly, recognizes an outstanding book on ethnographic textiles. The Award Committee for 2011 publications, composed of Chair **Kate Irvin**, **Claire Odland**, and **Lee Talbot**, is pleased to announce the 2011 winner: *Splendor & Pageantry: Textile Treasures from the Armenian Orthodox Churches of Istanbul*, by **Marlene R. Breu** et al., published by Nettlebury Publications, Eden, SD, 2010.*

In *Splendor & Pageantry* Professors Ronald T. Marchese (University of Minnesota) and **Marlene R. Breu** (Western Michigan University) present a dazzling selection of primarily 18th- and early 19th- century textiles stored in the treasury of the Armenian Patriarchate in Istanbul. Accompanied by 175 lavish color photographs showing material and technique, scholarly essays discuss the Istanbul Patriarchate and individual Church collections, the textiles' iconography and technique, the history of the Armenian population in Istanbul, and the individual characteristics of the stunningly crafted pieces themselves.

Throughout the book Marchese and Breu highlight the fact that these ecclesiastical textiles were executed by women artisans, and thus represent individual talent as well as spiritual conviction: the featured pieces "offer a brilliant image of the splendor associated with religious celebration, the depth of piety of the lay community, especially women, and finally a sense of attachment to the historical and cultural traditions embedded in Armenian Christian belief." (See the review, page 13.)

The Shep Award was presented during the 2012 TSA Symposium, *Textiles and Politics*, in Washington, D.C.

* The publication was not available to the public until March 2011.

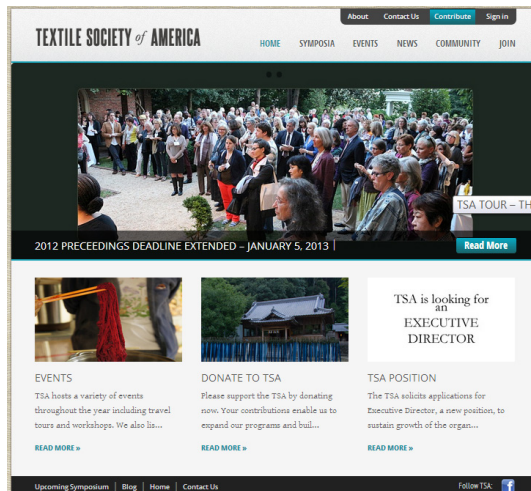
—Kate Irvin

TSA Website Has a New Look

THE TEXTILE SOCIETY OF America's new website launched the first week of October. The process started almost a year ago.

Jay Hoffman, CEO of Gallery Systems, a company specializing in museum collection management database systems, has generously donated the time and expertise of his staff, led by Roman Sharf and Polina Soshkina, to create a new website for TSA designed to keep our members and the public informed.

The site has a new look, with new features and improved navigation to make it easier for you to find the information you're looking for. We've moved to a more graphic design to appeal to the modern web user and to attract people to stay on the site and look around at all that TSA has to offer as a center of textile activity. This redesign offers several features meant to build community, increase traffic to the site, and reveal the incredible resources and information that TSA provides. We hope, in turn, to enable all our members to participate, exchange information, and contribute to this effort. Some specific new features:



The Home Page: important and current items are featured on the events slideshow. Quick links to areas of the site like Awards and Scholarships are highlighted with images. The simple navigation on top makes it easy to discover the wealth of information on the site.

Members area: new member profiles will be initiated from your membership forms. You will also be able to add a profile picture, bio and bibliography, as well as your interests. In the personal image gallery you can post images of your work, your textile travels, etc. Members were sent a special code to use to log into the new site. From there you can set up your own password and access your profile to add the information you wish to include. If you have not logged into the site yet, please contact tsa@textilesociety.org and we will send you a code to use for your first login.

Symposia: The Symposia area will include information about the upcoming Symposium

and has pages for past Symposia, including the programs and papers from previous Symposia.

Events: You can now view all the events that TSA is planning as, well as info about non-TSA events, workshops, lectures, etc., by selecting categories on the sidebar.

News/Blog is a great opportunity to share news with members and to entice the public to join in. We invite members to use the guest blog: write articles, tutorials, share research progress, or anything that might be interest to the textile community, as well as reports on regional happenings and feedback on events, such as the recent Symposium. Please consider writing blogs on textile programs and events wherever you experience them. Send the blog and a few photos via the contact info on the web page.

We would like to have feedback, especially in these next few months, as you use the new site and explore its features. Please visit our site often, as we will be continually updating and improving it. Tell your friends about it, and explore the many great resources on the site.

Our current site is PHASE I of our web redesign project. As we speak, we are preparing PHASE II, which will enhance our abilities to offer our members new and improved ways to communicate and interact with TSA and each other. We will keep you posted on updates.

Ellyane Hutchinson is Web Coordinator for the new TSA website. You can reach her at tsaweb@textilesociety.org

Like' TSA on Facebook!

THE TEXTILE SOCIETY OF America's *Facebook* page provides its followers with the latest information on textile-related events, exhibitions and publications. The page is updated multiple times per week, keeping followers up-to-date on these happenings. To follow TSA, simply hit the "Like" tab in the upper right hand corner of our page. If you are interested in sharing information on our page, contact TSA's *Facebook* administrator, **Laura Camerlengo**, through the website's "Message" tab. Laura Camerlengo is an Exhibitions Assistant with the Philadelphia Museum of Art's Costume and Textiles department. A social media enthusiast, she actively uses a variety of social media platforms to promote her work as a curator, writer and blogger.

Find her on Facebook at **STYLE, SHE WROTE** <http://www.facebook.com/pages/Style-She-Wrote/127420592351> or on Twitter at [@STYLE_SHE_WROTE](https://twitter.com/STYLE_SHE_WROTE)



Laura Camerlengo, shown behind the scenes in PMA's Costume & Textile storage facility. Photo: Jason Wierzbicki/Philadelphia Museum of Art.



Member Honors

Rowland Ricketts III has been awarded the prestigious USA Fellows Award from the United States Artist Foundation for his indigo-dyed art textiles and his work with the indigo project, Indigrowing Blue, at Indiana University. Ricketts has presented papers at the last two TSA Symposia in Lincoln, NE and Washington, DC.

<http://www.rickettsindigo.com>

<http://www.indigrowingblue.com/about.html>

Member Exhibitions

Susan Iverson has work in several exhibitions. "American Tapestry Biennial 9" was shown at Dairy Barn Arts Center, Athens, OH, Oct. 9-Dec. 16, 2012, and is on view at Ft. Wayne Art Museum, Ft. Wayne, IN, Jan. 12-Feb. 23. Her work was also in "New Fibers 2012" Nov. 14-Dec. 14 at Eastern Michigan University Gallery, Ypsilanti, MI; and in "Craft Forms," Dec. 1, 2012-Jan. 26 at Wayne Art Center, Wayne, PA. Iverson recently curated an online exhibition of Erin Riley's tapestries for the American Tapestry Alliance. Images and an essay are at:

http://americantapestryalliance.org/exhibitions/tex_ata/erin-riley



Below left, Janice Lessman-Moss, "#418," ©3-9/12, 60x60", linen, silk, adjusted warp ikat, digital dobby weaving.

Jorie Johnson, Kyoto, exhibited her seamless, original felt clothing and accessories collection, as well as interior works, at Gallery Sou in the northern Japanese city of Sendai. She has been part of this stable of artists for many years and participated in the "My Collection Charity Art Exhibition" held last year at the same gallery in support of the tsunami victims living in the local devastated area. (Nov. 7-16, 2012)

<http://www.joirae.com>

Nancy Konigsberg participated in the exhibition, "Inspired Colleagues: Selected Work by Teachers and Students," Sept. 5-Oct. 4 at New York Institute of Technology, Manhattan Campus.

http://www.nyit.edu/.../inspired_colleagues

The works of **Janice Lessman-Moss** and **Sherri Smith** are featured in "Source and Sequence: Weavings by Sherri Smith and Janice Lessman-Moss," Jan. 20-Feb. 15 at Jesse C. Wilson Galleries, Anderson University, Anderson, IN.

<http://www.anderson.edu/academics/art-and-design/wilson/2013tapestries.html>

Thomas Murray showed his photography in November with sculptor Mort Golub at Studio 201, Sausalito, CA.

<http://thomasmurray.com>

Ruth Marshall's upcoming exhibitions include "Above the Din: Unstructured Conversations"



at Munroe Center for the Arts, Lexington, MA, Mar. 1-Apr. 5; and a solo exhibit at the Barn Gallery, Montsalvat Artists colony, Eltham, Victoria, Australia, May 2-Jun 9.

<http://www.ruthmarshall.com>

The Spencer Museum of Art, Lawrence, KS, has commissioned internationally recognized artists Ann Hamilton and **Cynthia Schira** to create room-sized, site-specific installations in its galleries, Mar. 2-Aug. 31.

<http://www.spencerart.ku.edu/exhibitions/hamilton-schira.shtml>

Shelley Socolofsky has an installation in the contemporary survey textile exhibition at the Bellevue Art Museum in Bellevue, WA: "BAM Biennial 2012: High Fiber Diet." Oct. 25, 2012-Feb. 24, 2013.

<http://www.bellevuearts.org/exhibitions/>

Member Lectures and Workshops

Blue Alchemy: The Story of Indigo, a film with commentary by **Mattiebelle Gittinger**, will be shown Mar. 20 at George Washington University's Marvin Center. The film follows individuals who are reviving indigo in projects to improve life in their communities, preserve cultural integrity, protect the environment, and bring beauty into the world. Filmed in India, Japan, Bangladesh, Mexico, El Salvador, Nigeria, and the U.S. Produced and directed by Mary Lance.

<http://www.bluealchemyindigo.com>

Ornamental Embroidery, founded in 2010 by **Lynn Hulse** (textile historian) and Nicola Jarvis (artist and designer), conducts workshops in historic and commercial venues across the UK. Students are introduced to the history of embroidered textiles and design through lectures and study of original examples, and are trained in a variety of stitching techniques. For schedule and more information, info@ornamentalembroidery.com <http://www.ornamentalembroidery.com>

Linda McIntosh presented two lectures at Tilleke & Gibbins Textile Collection, Bangkok, last fall: "The Influence of Indian Trade Textiles in Southeast Asia" on Oct. 25; and "Introduction to the Textiles of Thailand" on Nov. 13.

<http://www.tilleke.com>

TSA listserv

The Listserv has been down during our transition to a new web host, but will be back up shortly. Sorry for the interruption, we hope to be up and running soon.

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 conversations about research; share information about particular textiles, techniques, people, and regions; announce publications and exhibitions; and share research in progress.

You can subscribe to the listserv by using the form on the TSA website at the address below. As soon as the form is submitted, you will be able to join in the conversations!

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

— Lydia Fraser,
Listserv Coordinator

At the Costume Society of America-Western Region meeting on Nov. 10, **Elise Yvonne Rousseau** presented a lecture and gallery tour at the Saisset Museum, Santa Clara University. A former guest curator at the museum, Rousseau helped to re-design and interpret the Pre-Contact, Mission Period, and Early California Permanent Collection History Galleries.
eyrousseau@gmail.com

Adrienne Sloane gave a presentation on "Knitting and Politics" at "In the Loop 3: the Voices of Knitting" in Winchester, UK, Sept. 4-9, 2012. She also taught, moderated a panel, and participated in the fiber shows in Istanbul for the "Textile Art Symposium," Oct. 17-20, sponsored by Marmara University.
http://sempozyum.marmara.edu.tr/tekstilsanatitasarimi2012/htmls/Home_Page.html

Folklorist **Dr. Joan Saverino** of the University of Pennsylvania lectured and presented the exhibition, "Embroidery as Inscription in the Life of a Calabrian Immigrant Woman," Nov. 11, 2012 at Fairmount State University, Fairmount, WV. She explored the intersection of needlework, personal narrative, gender, and artistic creativity from Calabria to Appalachia over a century. The event was sponsored by the Gabor, WV Folklife Center, an organization that explores the cultural history of West Virginia.
<http://www.fairmontstate.edu/calendar/folk-cultural-series-event-folk-arts>

Member Publications

Columbia's Daughters: Girlhood Embroidery from the District of Columbia, written by **Gloria Seaman Allen** and edited by Lynne Anderson, has been published by the Sampler Consortium and Chesapeake Books. In this study of the District of Columbia as a center of girlhood

education and embroidery production, Anderson outlines the historical circumstances that made this region a fertile ground for investigating embroidery traditions. 288 pages, 181 color photos, \$65 plus S&H. More details plus Table of Contents, reviews by noted scholars, and ordering information are on the Sampler Consortium website:

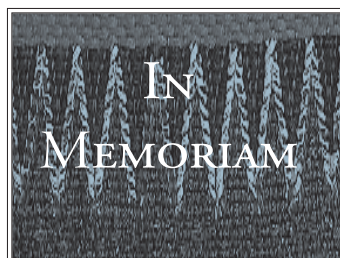
<http://samplerconsortium.org>.
lynneai@uoregon.edu

Louise Lemieux Bérubé announces the publication of her biography last September. *Unwinding the Threads* by Louise Lemieux Bérubé and Carole Greene discusses her life and career as an artist, teacher, and founding director of the Montreal Centre for Contemporary Textiles. It is available in French or English on the Blurb website, listed under Arts & Photography.
<http://www.blurb.ca/bookstore/detail/3546537>

Jacqueline Davidson's book, *Nets Through Time: The Technique and Art of Knotted Netting* is available through Maine Authors Publishing at:
<http://www.maineauthorspublishing.com>
jldavidson8@gmail.com

Julie Holyoke announces the publication by Berg of *Digital Jacquard Design*, the first textbook to appear in decades on the subject of figured textiles. Intended for designers, artists, weavers and educators, *Digital Jacquard Design* is both a beautiful resource for visual design and an indispensable guide to the creative and technical processes required to produce Jacquard wovens.

A pioneer in the use of digital technologies for handwovens, Holyoke has worked for three decades as an educator at universities and mills in Italy and abroad, while designing interiors and fashion textiles for both industrial and handwoven productions. She is currently



TERRY MILHAUPT

WITH DEEP SADNESS I write to inform you of the death on Nov. 21 of Terry Satsuki Milhaupt, extraordinarily accomplished and collegial scholar of Japanese textiles and kimono history and design. Many of you have known and worked with Terry and have appreciated her kindness, thoughtfulness, and integrity as a scholar. Her passion, curiosity, and scholarship about various textiles and techniques were unwavering as she lectured at museums and universities in Japan and the US, and taught and wrote about Japanese textiles and other Japanese arts. She believed in bringing people together from various textile specialties so that they could share expertise and learn from each other.

Terry's doctoral thesis was on Tsujigahana. She was twice awarded the Jane and Morgan Whitney Research Fellowship

affiliated with the prestigious **Lisio Foundation** in Florence Italy. *Digital Jacquard Design* will be available in 2013. 21.5 cm x 29.7 cm, 224 pp, 220 color illustrations.
<http://www.bergpublishers.com/?tabid=16780>

An article on Egyptian archaeological textiles by **Nancy Arthur Hoskins**, "Woven Patterns on Tutankhamun Textiles," was published in *The Journal of the American Research Center in Egypt*, Volume 47, pp. 199-215, 2011. See color illustrations of the textiles woven for the article at:
<http://nancyhoskins.com>

at the Metropolitan Museum of Art in New York. Terry was due to begin a position as Associate Curator of Asian Textiles at the Metropolitan Museum of Art.

Terry is the author of "Facets of the Kimono: Reflections of Japan's Modernity" in *Arts of Japan: The John C. Weber Collection*, 2006; "Second Hand Silk Kimono Migrating Across Borders," in *Old Clothes, New Looks: Second Hand Fashion*, 2005; "Tsujigahana Textiles and their Fabrication," in the Metropolitan Museum of Art's exhibition catalog, *Turning Point: Oribe and the Arts of Sixteenth Century Japan*, 2003. In addition, Terry contributed articles to *Orientalism* and the *Yale University Gallery of Art Bulletin*. In 2007, she guest curated "Contemporary Netsuke: Masterful Miniatures" for the Museum of Arts & Design. Terry's recently completed book on the history of the modern kimono will be published by Reaktion Press, and we can look forward to that legacy.

— Susan Miller

If any of you wish to send a condolence note, please write to Terry's husband at:
Curtis Milhaupt
400 West End Avenue, Apt 5E
New York, NY 10024

Linda McIntosh announces her latest publications: Her book, *Art of Southeast Asian Textiles: The Tilleke & Gibbins Collection* was published in Bangkok by Serindia Publications. Her article, "Tai Yuan Textiles of Thailand" appears in *Textiles Asia Journal*. 4(2), (Sept. 2012), 3-9.
<http://www.serindia.com>
<http://www.textilesasia.com/>

Yushan Tsai has published "Recovering Lost Woven Treasures: Translation and Transformation," documenting her recent exhibition of the same title. She summarizes the essence of the book

to p 17

Textiles & Politics

Textile Society of America 13th Biennial Symposium

from p. 2

political imagery. Nothing states more clearly a household's affiliation or leanings than a redware dish with slip decoration that simply states: "H. Clay 1844." Although archaeologists all too often forget the ephemeral objects which don't survive in the archaeological record that served the same purpose.

"Sleeping Among Heroes: Copperplate-Printed Bed Furniture in the 'Washington and American Independence (sic) 1776: The Apotheosis of Franklin Pattern," presented by **Whitney Robertson**, highlighted the "Franklin Pattern," which may be the most delightfully jam-packed patriotic mish-mash of imagery I've ever seen on linens. This is a case of a British attempt to replicate symbols of American patriotism. There are parallels to be drawn in my world: Transfer prints including American and political themes were also being produced on ceramics by the British with varying accuracy, as were 'Oriental' scenes from the Far East. I recall a muffin plate with a desert scene depicting what was supposed to be a camel, although it was clearly a horse with a hump drawn on it. Similarly, there is a story by one of the last artists from a pottery in Stafford, England who was sent to the US in the late 1940s to observe American Christmas traditions to produce holiday-themed plates. His designs were successful, save for one exception: a Christmas tree with the presents hanging on it, not placed under it. These plates went out to the American market for two years before the mistake was caught.

In addition to highlighting the political imagery so important in the early formation of our country, I believe an important

aspect of this paper was highlighting the inaccuracy of etic accounts, as well as the difficulty in interpreting another culture's symbology.

Another textile chock-full of patriotism is the Liberty Rug, discussed in: "America Under Foot: Politics, Patriotism, and the Liberty Rug," by **Amy Poff**. Heavy on progressive themes as well as traditional historical American symbols, the quality of the rug itself emphasized American industry. Again, my thoughts were drawn to how this rug relates to objects I have encountered. Specifically, a roughly blown flask with an embossed horse-drawn cart and the lettering: "Success to the Railroad." You can just imagine a man toasting his fellows to the exciting new transportation system spreading over this country and taking a hearty swig! Flasks were a cheap and easy way for the working man to display a political affiliation or support for the country. Many were embossed with eagles, Washington, Franklin, as well as contemporary political figures. Our country is rightfully proud of its achievements and our material culture clearly reflects that, be it in a humble flask or an elaborate rug.

The handkerchief and garments described in "The Political Handkerchief: A Study of Politics and Semiotics in Textiles" by **Emma Osbourn**, and "Textiles, Political Propaganda, And The Economic Implications In Southwestern Nigeria" by **Adebowale Areo**, discussed the most visible textiles of the session, which were relatively inexpensive. This is not to say that politicians did not expend a lot of resources on them, how-

ever. Taken individually, a shirt or handkerchief has the advantage of being both highly visible and economical. Of course, my anthropologist mind wandered as I thought on this 18th-century and modern phenomenon. In the 20th century, political adornment took the form of campaign buttons in America, i.e.: "I like Ike." These are now mostly replaced by bumper stickers or preferably, magnets, which adorn our cars, not ourselves. But in the 19th century, smoking pipes were a very good way to showcase one's views. In excavations, a sure sign that an occupant was Irish is a 'Home Rule' pipe. Those opposed to Irish freedom would smoke a pipe with a red hand of Ulster on the front. At Ferry Farm, George Washington's boyhood home, where I now am the ceramics and glass specialist, we have recovered a pipe with the freemason's symbol from a context associated with George's family. Knowing he was a mason, and that he utilized that association for political gain, makes the pipe even more intriguing. These two papers also made me wonder what the next form of political adornment will be.

This session was a pleasure. In addition to giving perspective regarding the symbols I encounter often in the archaeological record, I was reminded of what we are missing as archaeologists and the need for cross disciplinary research in order to paint a more complete picture of human behavior and history.

I would like to thank the Textile Society of America for funding my attendance to this conference. The knowledge I gained from taking in papers and speaking with textile experts was invaluable, and something I can share with fellow archaeologists.

—Mara Katkins



'Kara Memi, long rug with floral design (detail), Central Anatolia, Probably late 18th/early 19th century, TM R34.7.2. Acquired by George Hewitt Myers.

EXHIBITION: "THE SULTAN'S GARDEN: THE BLOSSOMING OF OTTOMAN ART"

THE SULTAN'S GARDEN: THE Blossoming of Ottoman Art, which opened at The Textile Museum on Sept. 21, 2012, coincided with the 13th Biennial Symposium of the Textile Society of America. The exhibition, which runs through Mar. 10, 2013, showcases approximately 60 pieces, including carpets, kilims, prayer rugs (*seccade*), horse covers, wrapping cloths (*bohça*), floor spreads (*sofra*), and sashes. Most of the displayed objects are selected from The Textile Museum Collections. In addition, the Metropolitan Museum of Art, St. Louis Art Museum, Marshall and Marilyn R. Wolf, Marilyn Denny, Gerard Paquin, and another private collector contributed to the exhibition. Several objects have been previously published by scholars of Ottoman art, specifically of Ottoman textiles and embroideries. A few objects are exhibited for the first time and studied as part of the catalogue. A 192-page, full-color catalog written by **Walter Denny** and **Sumru Krody** accompanies this exhibi-

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tion. While some entries in the catalog are not exhibited, most entries include detailed descriptions of the exhibited objects along with their technical analysis.

Highly important and beautiful textiles shown in this exhibition tell the story of the Ottoman floral style's birth, and its adoption and adaptation across time and geographical areas. The exhibition also tries to demonstrate how the Ottomans found a pictorial voice to express their cultural identity and created a brand that would persist for centuries.

The Sultans' costume fabrics were created at the special workshops within the palace by court master artisans (*ehl-i hiref*). The designs for the fabrics used for court apparel were created by court designers known as *hassa nakka ları*, and the fabrics for court apparel were woven by the court weavers known as *hassa dokumacıları*. When the royal design workshops were unable to meet the high demand of the court, orders were also given to public workshops in Istanbul and Bursa. Fabrics were also ordered from the renowned weaving centers in Italy, such as Venice, Genoa, and Florence.

The most important addition to the Ottoman court masters after 1473 occurred when Selim I (1512-1520) seized Tabriz from the Safavids (1514). With the capture of Tabriz, the masters of the painting workshop that Shah Ismail had painstakingly established, and those who were eminent in their art in the region were brought to the Ottoman court. Among these was Shahkulu, who was active between 1520 and 1566 and served as the chief painter/designer at the Ottoman court. He was the creator of a style called *Saz Yolu*, which is unique with flowers separated from each other by long, curly, dagger-like leaves. His compositions filled with large *hatayi* flowers are sometimes enriched with animal figures as well. Saz-styled designs

drawn in various sizes spread to book illuminations, single album pages, as well as fabrics, tiles and ceramics, court carpets, goldsmith's work and other metalwork. In the exhibition, an example of this style with dagger-like leaves and red carnations can be seen on the ceramic dish loaned by the Metropolitan Museum of Art (Cat. No. 2).

Another style that the court workshop produced immediately following Shahkulu's design is the flower style. It was created by the local artist Kara Memi, who was active between 1540 and 1560. He was appointed as the head of the palace design workshop in 1552. His innovative "flower" style depicting garden flowers in a naturalistic manner brings a striking change to Ottoman decorative arts and dominates later periods. Flowers depicted in this manner, including roses and tulips in particular, show themselves in all Ottoman arts with the use of other favorite flowers like carnations, hyacinths, lilies, irises, jonquils, and spring blossoms. Kara Memi flower motifs were also adapted by palace designers to several media such as textiles, just like the Shahkulu style did in the earlier half of the 16th century.

Several examples in the exhibition show the successful merging of these two distinct court styles. In the extraordinary red-ground kemha fragment (Cat. No. 10), the combination of large-scale layout with delicate small-scale floral ornamentation shows the best attributes of the saz and floral style. Another example of the combination of the Ottoman saz style with the floral style can be seen on a loom-width, blue-ground *kemha* (Cat. No. 8). In this example, familiar floral motifs of small carnations and rosebuds decorate alternate horizontal leaves. In addition a visual harmony is created by repetition.

Silk fabrics played an important role in the economic, com-

mercial, political and social life of the Ottoman Empire. In addition one can easily see the stylistic changes that took place on these fabrics since arts of the book and textile arts were very closely linked. One of the motifs created by Kara Memi is a tree in spring blossom. It was used in all court arts and a successful application of it can be seen on a child's caftan (TSM 13/ 967), and on the Iznik tiles used on the façade of the Circumcision chamber in the Topkapı Palace.¹ The use of this motif on a book cover can be seen on a lacquer binding of "Khadis-al Erbain" at the Topkapı Palace Museum's library.² In the exhibition, Kara Memi's characteristic tree with white blossoms is shown on a fragment of a floral mosque carpet with a dark-blue ground (Cat. No. 24).

Cushion covers occupy an important place in Turkish furnishing tradition since they were essentially used in daily life. Chatma cushion covers owed their international fame partly to their decorative qualities and partly to their value as commercial commodities. Among several examples in the collections of the Topkapı Palace Museum and the Sadberk Hanım Museum, we can also find velvet cushion covers produced in Italy according to the Turkish taste. In the exhibition an example of such textiles is well represented by a velvet cushion cover (Cat. No. 56) which has a central ogival medallion adorned with small tulips and carnations and incorporates large tulip blossoms as well as stylized pomegranates in the four corners of the field. Quarter-medallions in the corners bear more carnations. The major border is composed primarily of large tulips, ornamented at times with two parallel wavy bands adapted from *çintemani*, the universal good-luck symbol employed in Ottoman art over many centuries; and also employs smaller tulips. The lappets at each end contain six

shield-shaped compartments, in which sprays of small carnations, small tulips, and large rosebuds are shown in alternation.

In the exhibition, beyond the examples chosen from different centuries that show the merging of the two Ottoman court styles, Ottoman influences on other cultural spheres are also explored. Silks and embroideries from Chios, Crete, Iran, Damascus, Russia, India, Italy, and Poland help to show the extent of such influences. Overall, the exhibition successfully explores the creation of a long lasting floral taste that is rooted in the Ottoman court designs created in the 16th century.

— Selin Ipek, Ph.D.

1. Nurhan Atasoy, "Ottoman Silk Fabrics", *Ottoman Civilizations:2*, (Ed. Halil Inalcık, Günsel Renda), Ankara 2009, p. 785.

2. Neriman Sınar, "Dördüncü Avlu", *Topkapı Sarayı*, Akbank Yayınları, İstanbul 2000, 137.

3. E.H. 2851. Fatma Çiçek Derman, "Osmanlı'da Klasik Dönem: Kanuni Sultan Süleyman 1520-1566 Türk Tezhip Sanatının Muhtesem Çağı: 16. Yüzyıl", In *Hat ve Tezhip Sanatı*, (Ed. Ali Rıza Özcan), T.C. Kültür ve Turizm Bakanlığı Yayınları, Ankara 2009, 343-359, 347, Fig. 6.



Loom-width length of velvet with ogival layout and floral design, Bursa or Istanbul, circa 1550-1560. TM 83.10. Acquired by George Hewitt Myers in 1951.

PANEL: GLOBAL ARTISAN ENTREPRENEURS: CHALLENGES FOR SUSTAINABILITY

Sustaining Value

THE PANEL “GLOBAL ARTISAN Entrepreneurs: Challenges for Sustainability” brought together papers on a range of initiatives to revitalize and expand craft traditions. A key concern in each of these projects was how to create value for craft.

Reflecting on the history of Kutch, India, **Judy Frater** argued that the commercialization of embroidery in the 1960s enabled the emergence of local “fashion.” Women had less time for their own embroidery, but now had purchasing power. Although in one sense devaluing cultural identity and diluting traditions, the emergence of fashion also created opportunities for expressions of individuality. The ability to see an artisan as an individual, not only as a member of a group, created a space for the concept of intellectual property. Frater explained that designations of intellectual property are meaningful, not only in the retail context, but also in the context of production, where they have the potential to increase local appreciation for craftwork.

In establishing a cooperative in rural Indonesia to preserve traditional ikat weaving, **Alfonsa Horeng** found that woven cloth had to be a source of income competitive with agricultural labor in order to be an attractive livelihood. After realizing the

potential to earn money from ikat weaving, cooperative members began to value traditions like preparing dyes from local plants. The cooperative encourages older members to pass on their love of weaving to younger ones. However, these young weavers—dressed in western clothes instead of ikat—long for access to larger markets and more sustainable income.

Nilda Callañaupa Alvarez also emphasized the importance of the next generation to the tradition of finely woven Andean textiles. She explained the difficulty of maintaining a fair trade approach to wages for such labor-intensive weaving at a time when customers are experiencing an economic downturn. Her hope is that the Andean textile traditions that her Cusco-based organization seeks to preserve will be recognized as “art” and valued accordingly.

Discussing an initiative to teach rug hooking to Guatemalan weavers who were eager for new product development, **Mary Littrell** described the challenges these weavers faced in learning new techniques and developing designs and products for foreign markets. In spite of these challenges, Littrell explained that by drawing on deeply enmeshed aesthetic norms and familiar motifs as “cultural property”—or, as the weavers said, “what we own”—they were able to create lucrative, one-of-a-kind designs for international customers.

As the papers in this panel revealed, the politics of sustainability are not just global; they

are also local. The value of craftwork within the communities in which artisans live is fundamental to the viability of craft traditions, such as embroidery and weaving.

As suggest-

ed by each of these papers, the designation of craft as “intellectual property,” “art,” or “cultural property” anticipates monetary results. However, these designations are not about money alone. They are also about “value” as a form of respect—for oneself, for one’s community, and for others. As Judy Frater noted, marketing has the potential to draw worlds closer.

—Jane E. Lynch

Symposium Reports by Workshop Scholarship Recipients

WORKSHOP: THE MANY SHADES OF COCHINEAL RED

THE WORKSHOP, “THE MANY Shades of Cochineal Red,” with **Michel Garcia** at the in Arlington Arts Center in Arlington, VA, was packed with multiple steaming pots, a couple of blown fuses, and multiple vibrant hues of reds, purples, and oranges. Garcia demonstrated how the selection of mordanting processes used in conjunction with cochineal dye resulted in different nuances of the color red in the final dyed cloth and yarn. As a bonus and demonstration of other reds from natural dyes, Garcia also used madder to dye more fiber.

The three mordanting methods outlined by Garcia were what he called the classical method, the forgotten method and the unknown method. The classical method uses the mineral salt alum (aluminum sulfate) and cream of tartar to mordant the fiber. The forgotten method uses bio-accumulators of aluminum in place of mineral salts as a mordant. This method was in use in some countries until the 18th century. Both the classical and forgotten methods require that the fiber be mordanted separately before being dyed in a cochi-

neal bath. The third, or unknown method, is a one-bath process using plant tannins and citric acid together with the cochineal, all at the same time.

The classical mordanting method of mineral alum (15% weight of fiber/WOF) with an addition of cream of tartar (6% WOF) simmered and then dyed in the cochineal bath produced a rosy red on wool gauze and cool blue-toned purple-red on felted wool and wool yarn. A bonus dye bath on silk produced a deep rose pink.

Garcia uses a plant called rhexia from the genus *symplocos* as a bio-accumulator of alum for the forgotten method. These plants are hyper-accumulators of aluminum, containing large amounts of organic salts such as aluminum oxalates or aluminum phosphates. The fiber is soaked in a solution of dried *symplocos* leaves weighing 50% of the weight of fiber and heated to 90 degrees Celsius for a few minutes. Once the mordanted fiber is dyed in cochineal, it was apparent that the colors achieved with this forgotten method were vastly different in hue than the classically mordanted cochineals. The wool gauze and felted wool were both a warm orange red. The wool yarn was a light orange. Silk mordanted in this manner and dyed in cochineal was a blush pink color.

The unknown method of using tannins in combination with citric acid as a mordant is limited to natural dyestuffs of the chemical group *anthraquinones*, such as insect dyes, madder, dock and lichens. The binding proteins in the tannins make an effective mordant when combined with the astringent citric acid. Fresh lemon juice (10% WOF) was used as the citric acid with tannin at 10% WOF in the cochineal dyebath. This unknown method on wool produced rich lipstick or “true” reds on wool fibers and a warm



Graduate of Kala Raksha Vidhyalaya. Photo: Jane Lynch.

orange red on silk and silk blends.

Garcia also demonstrated an additional one-bath process using the South American plant from the family *bignoniaceae*, commonly called “chica,” in combination with tannin and citric acid. The chica produced oranges on the wool fabrics. The madder baths with the same three mordanting techniques produced orange tones on the wool fabrics very similar to the chica process.

Lightfastness studies done on the three techniques produced results showing the tannin, or unknown process having the best lightfastness, followed by the bio-accumulator of alum and the mineral alum in lightfastness.

Cochineal is famous as the natural red dye, but the workshop illustrates in living color that the mordanting processes that the fibers are subjected to prior to the cochineal dyebath play a significant role in the resulting hue of red produced by the single dyestuff. Garcia’s historical study of mordanting processes long lost to history is instructive to natural dyers of today, who have an awareness of sustainability and environmental effects of their production.

– Tal Landeau

WORKSHOP: WARP-PATTERNED WEAVES

THE VIBRANT GATHERING OF textile artists, scholars, and enthusiasts in Washington, DC, this past September was my first experience at a Textile Society of America Symposium. I am not sure how this initial exposure will ever be topped, because not only was the Symposium genuinely thrilling, but, I also had the pleasure of attending the “Warp-Patterned Weaves” workshop led by **Ann Pollard Rowe**. As a young anthropology graduate student with a growing passion for ancient Andean textiles, I had been looking forward to attending the workshop since learning that I earned the scholarship in July. This excitement was

validated when I arrived at The Textile Museum to attend the workshop, as the day was spent with instruction led by Rowe on the varying types of structures that incorporated interesting uses of warp yarns in weaving.

The majority of the workshop emphasized the uniqueness of textiles from the Andean region, which naturally was pleasing to me. Rowe commented in the morning that more warp-float weave textiles come from the Andes than anywhere else in the world! The morning lecture focused on myriad warp-patterned weaves, from discrete twills and warp-floats to complementary and supplementary-warp inserts. I greatly appreciated this information, because Rowe also outlined step-by-step how to identify specific warp-patterns in textiles. In the afternoon we had the opportunity to get up close and personal with ethnographic samples from the Andes. We inspected the fabrics closely with our linen-testers and also drew the patterns out on the gridded paper which Rowe provided for us to practice.

Rowe’s lectures and instruction have been useful for my MS thesis research, which is based on data from analysis of highland textiles from Peru. She was also kind enough to provide us with USB-flash drives filled with articles written by textile scholars. This, in combination with the notes I took during the workshop, will prove invaluable for my future research. All in all, I am very pleased with the experience I had learning from Rowe and being in an atmosphere filled with other textile fanatics.

– M. Elizabeth Grávalos

WORKSHOP: A DAY IN FIGURED VELVET

LED BY JULIE HOLYOKE OF the **Lisio Foundation** and Barbara Setsu Pickett of the University of Oregon, the workshop “A Day in Figured Velvet” explored the historical techniques of velvet weaving. In the morning, **Julie Holyoke** distributed amazing computer-drawn diagrams to introduce the complex assortment of rods, picks, weights and counter-weights for the pile tensioning of the drawloom, while **Barbara Setsu Pickett** used videos of her own weaving practice to provide a sense of the rhythm and pace of velvet production. The workshop participants worked together to read weave drafts, drawdowns and sectional drafts of different weave techniques.

Following lunch, Julie distributed a series of samples made on the Lisio Foundation’s historic looms. Using pick lenses, we examined the structures of eight samples with cut and uncut pile, warp and weft pile in jewel-toned red silk, green wool, and a lush royal blue. Working together, we did burn tests to distinguish wool, silk and synthetics. After our initial tests, Julie then passed out the actual analyses of the textiles, allowing us to test our hypotheses about the weave structure against the Lisio Foundation’s data.

As a novice student of velvet, the collaborative and highly visual way Julie organized the workshop allowed me to begin to see the subtle distinctions between warp and weft pile and to visualize the functioning

of picks and rods in the velvet-weaving process. Barbara’s hands-on accounts of weaving velvet brought the diagrams to life, as she described the sliding actions of the rods and the picks that produce cut pile.

At the end of the session, Julie displayed incredible samples of student work made at the Lisio Foundation, including a rich, midnight-blue velvet with metallic pile and a modern-day example of the fabled “firefly” technique.

The rich lessons of Wednesday’s workshop came together on Friday night at the opening of the Textile Museum’s stunning exhibition, “The Sultan’s Garden: The Blossoming of Ottoman Art,” where I wandered through the galleries listening for Barbara and Julie’s interpretations of the Turkish *kadife* velvets. When I reached the final gallery, which includes an example of an Italian velvet modeled after Ottoman designs, I could see not only the passage of these resplendent floral motifs from one region to another, but also two cultures united by the sophisticated technical language of velvet production.

– Sylvia Houghteling



Examination of velvet structures in the Symposium velvet workshop.

Symposium Proceedings

The *Proceedings* of the 2012 Symposium, edited by *Ann Swenson*, will be posted online in the spring. The *Proceedings* are published through Digital Commons, hosted by the University of Nebraska-Lincoln. <http://digitalcommons.unl.edu/textilesoc/>

All papers are downloadable as PDFs. There is a link to each of the *Proceedings* on the TSA website under the Publications tab. All of our *Newsletters* are also archived on Digital Commons, and the current issues are downloadable through the TSA website, <http://www.textilesociety.org>



The Anokhi Museum of Hand Printing Rajasthan, India

WHILE A STUDENT IN TORONTO back in the early 80s, I purchased a thick quilted jacket lined with block-printed fabric and embellished with an embroidered medallion. The label, “Anokhi,” meant nothing to me at the time, but was somehow prescient. On one of my many research trips to India years later, I discovered that Anokhi is an eminent Indian retail and design firm that has, since 1969, worked to preserve and promote blockprinting. Recently, I visited the Anokhi Museum of Hand Printing in Rajasthan.

The museum is located just outside of Jaipur in the old Rajasthani capital of Amber. Faith and John Singh purchased the neglected *haveli* (private mansion) in 1969, then spent three years restoring it. The *Chanwar*

Palkhiwalon ki Haveli, as it was known, was built in the 17th century in a mixture of Mughal and Rajput styles and served as the home of a family of palanquin bearers. The Singhs employed local craftsmen using traditional construction techniques and materials, earning the project a UNESCO award for Cultural Heritage Conservation in 2000. <http://www.unescobkk.org/index.php?id=2129>

Transforming the restored *haveli* into a museum was undertaken by the Singh’s daughter-in-law, Rachel Bracken-Singh and her husband, Pritam Singh. It draws on the archives assembled by Faith Singh since founding Anokhi over 40 years ago. Opening in 2005, it is dedicated to the “collection, preservation, and interpretation of block-printed cloth.”

While not extraordinarily easy to find, the museum is located immediately beside the Kheri gate, another 17th-century reminder of Amber’s stately history. Set back from the main road, the *haveli* has three floors built around a central courtyard. Each floor consists of numerous galleries of varying sizes, reflecting the *haveli*’s original domestic purposes. On the ground floor are small displays explaining the history of the museum and the *haveli*’s restoration, as well as the exhibition “Sanganer: The story of a block printing town.” This features a number of text panels as well as samples of blocks and garments, exploring how block-printing in Sanganer has shifted from a local craft to the fashion runways of Paris and Milan.

On the second floor, a warren of galleries present two particularly intriguing exhibitions: “Focus on the Collection: Bichaunis: Blankets;” and “Bakst.” *Bichaunis* are hand-stitched blankets or quilts that, under different names, are widely used across Western India. In rural Gujarat, they are often made of recycled cloth patched together



The Anokhi Museum of Hand Printing is housed within a restored 17th-Century *haveli* in Amber, Rajasthan.

and quilted with long running stitches. The *bichaunis* here are Anokhi re-interpretations—new printed cloth with plain cloth on the reverse, stitched together by women in Barmer. They are simply arranged, hanging on bars inside a row of elegant display cases. In “Bakst,” a square-ish room contains five display cases with vibrantly dressed mannequins. According to the museum’s founder and director, Rachel Bracken-Singh, the exhibition evolved in two stages. In the 1980s, print designer Romanie Jaitley created a series of block-prints inspired by the textiles and garments Leon Bakst created for Diaghilev’s *Ballets Russes*. Beginning in 2005, Bracken-Singh began experimenting with the blocks and natural dyes, and created garments inspired by Bakst’s costumes. The results are

glorious and capture the colourful dynamism of Bakst’s designs. Also on the second floor is a permanent exhibition on Balotra textiles. These block-printed cloths hail from near Barmer in Rajasthan and have been traditionally used by the women of local communities for gathered skirts. The choice of pattern, color, length, and trim suggests a woman’s community and marital status. The display illustrates the variety of patterns produced and includes samples of the synthetic cloths, screen printed with Balotra patterns, which compete for attention in the market.

The top-most floor of the museum houses other permanent displays of regional textiles, dye and print processes, and block-making. It also has areas set aside for demonstrations of block-making and printing.



Rachel Bracken-Singh’s garments inspired by Bakst’s *Ballet Russes*.



Blockprinted textiles from Balotra, Rajasthan.



View of the “Bichaunis: Blanket” exhibition.



Block print designs used by block carvers.

As a textile enthusiast, I could not help but enjoy the museum. The cloths are beautiful and reminded me, again, of the incredible richness of India's textile culture. The exhibitions are thoughtful, informative, and relatively balanced, in spite of the museum's being an appendage of the Anokhi brand. Many of the themes are ambitious and could be the subjects of much larger exhibitions (the relationship between Indian craft textiles and global fashion, for example, or a retrospective of Anokhi itself). I particularly appreciated the inclusion of dressed mannequins, as many of the cloths on display have very specific uses as garments.

From a statement recently released by Bracken-Singh: "Above all, the Anokhi Museum of Hand Printing strives to increase awareness of the fragile existence of hand blockprinting. Many challenges face this hereditary craft...It is important to support the talent of these artisans so that the next generation is able to thrive."

These are critical goals and I was impressed by what they have been able to present within such a tiny museum. Through

its exhibitions, special programs, research and publications, the Anokhi Museum of Hand Printing is indeed well placed to increase awareness of blockprinting and the cultures that have traditionally made and used it, past and present.

It is also uniquely positioned to discuss innovation in block-printed textiles and discuss change as an open-ended question, rather than as a foregone conclusion. The museum is a gem, and I look forward to seeing how it evolves both as an advocate for block printing and as a museum of textiles.

Chanwar Palkiwalon ki Haveli (Anokhi Haveli)
Kheri Gate, AMBER, Jaipur,
Rajasthan, India
<http://www.anokhi.com/museum>

For further reading:
Skidmore, Suki, and Emma Ronald. 2009. *Sanganer: Traditional Textiles, Contemporary Cloth*. Jaipur: AMHP.

Kumar, Pramod, and Emma Ronald. 2005. *Print Progress: Innovation & Revival, 1970-2005*. [New Delhi]: AMHP.

Irwin, John, and Margaret Hall. 1971. *Indian Painted and Printed Fabrics*. Ahmedabad: Calico Museum of Textiles.

Photos: Michele Hardy

– *Michele A. Hardy, PhD*
TSA Director of External Relations,
Associate Curator, The Nickle Galleries, University of Calgary



Splendor and Pageantry: Textile Treasures from the Armenian Orthodox Churches of Istanbul

Marchese, Ronald T. and Marlene R. Breu
Istanbul: Citlembik/Nettleberry Publications, 2010

WHILE CONTEMPORARY perception assumes Armenians and Turks are arch enemies, the Ottoman Empire was a blend of numerous cultures and groups of people. During Ottoman times, Istanbul had an extensive Armenian community that supported 55 churches. The dissolution of the Ottoman Empire and the formation of Armenia as an independent country resulted in extensive migration from Istanbul to the new state. Istanbul, however, retains 17 Armenian Orthodox Churches that serve the 70,000 Armenians who continue to live in the city. Their textile treasures form the focus of Ronald Marchese and TSA member **Marlene Breu's** magnificent volume, which won the 2011 Shep Award presented at the recent TSA Symposium.

The volume begins with a 150-page, profusely illustrated overview of the Istanbul Patriarchate and church collections, followed by a survey of the surviving Armenian Orthodox churches in Istanbul. Chapters on iconography and technique then document the distinctive characteristics of Armenian textile art. A catalogue brings together the items noted earlier in order to show them as ensembles of vestments used in church services.

The Armenian contribution to church textile history is both rich and varied, as the stunning photographs of the volume amply document. Initially, textile art on vestments followed the iconography and style of manuscript painting. Such exacting portrayal via embroidery of objects and people varies considerably from that used in the liturgical vestments of other religious traditions. With the passage of time the embroiderers, in an expansion of the tradition, adopted representations similar to those used in frescoes and sculpture.

Being located in Istanbul, there also are Byzantine and Islamic influences in Armenian textiles. The use of embroidery for textile decoration, in fact, resulted from the decline of Byzantine weaving traditions in Istanbul. Embroidery thread types include silk floss, chenille, and metallic threads, as well as gold and/or silver. Use of pearls and gems further increased the value and visual effects of the liturgical garments. Changing the width of embroidery threads resulted in 3-D effects, and at first glance many of the textiles look like paintings, as the portrayal is extremely realistic.

Each church tradition has notable themes/representations that frequently occur in its artistic expression. The Armenian Orthodox community often portrayed the instruments of Christ's passion (lantern, spear, reed, flail, sponge, ladder, mallet, nails, a cross with banner, a crown of thorns, a column, and a rooster). These visual representations assisted illiterate members of the congregation in learning the Passion story.

Anyone with an interest in religious textiles will find this ground-breaking volume a source of much useful information on a unique religious community.

– *Donald Clay Johnson*



Carved wood printing block. A block carver demonstrates his craft.



1st International Istanbul Textile Art- Design Symposium

OCTOBER 17-20, 2012.

MAMARA UNIVERSITY, ISTANBUL

ORGANIZED BY THE MARMARA University Faculty of Fine Arts Textile Department under the leadership of Prof. Dr. Biret Tavman, the 1st International Istanbul Textile Art-Design Symposium took place in the old city's Sultanahmet district.

Jack Lenor Larsen gave the keynote address. Other invited speakers were Prof. Marie O'Mohany, author of *Techno Textiles* and lecturer at OCAD University in Canada; Prof. Suhandan Ozay Demirkan, artist, fashion and accessory designer, author, Department Head, and Professor at Dokuz Eylul University Faculty of Fine Arts, Department of Textile and Fashion Design; and curator, art history researcher, and textile artist, Belkis Balpinar.

Two hundred people from seven countries were in attendance. A full compendium of papers was presented and published in conjunction with the conference. Nine hands-on workshops were held at the Marmara University Textile Department on Oct. 20.

Most exciting for me was an opportunity to show work in the accompanying exhibit titled "Reverse Face 2" at the Nakkas Gallery, located above a 6th-century cistern beneath the streets of Istanbul.

– Adrienne Sloane

Related programs and other details can be found on:

http://sempozyum.marmara.edu.tr/tekstilsanatitasarimi2012/htmls/Home_Page.html

Society for the History of Technology

OCTOBER 4-7, 2012,
COPENHAGEN, DENMARK

THE SOCIETY FOR THE HISTORY of Technology is taking note of textile technology, especially in the realm of sustainability. The recent meeting in Copenhagen featured a panel entitled "High Technology and Indigenous Weavers: Must They Clash?" Organized by **Daryl Hafter**, the panel had three papers:

David Goldsmith (University of Boras) "Can Communication Technology Empower Slow-Tech Weavers to Create Sustainable Prosperity?," Daryl Hafter (Eastern Michigan University) "The Weaving Villages of Peru: Reclaiming Tradition for Survival," and Desiree Koslin (Fashion Institute of Technology, New York City) "New Tools Enabling Ancient Technologies: Doudji Textiles and Dress of the Sâmi People of Northwestern Eurasia (Lapland)." The session was chaired by Rachel Maines (Cornell University), and the commentator was John Staudenmaier, s.j. (University of Detroit Mercy).

The three panelists gave examples of activities of indigenous weavers. Goldsmith explored an Indian cooperative's use of the internet to learn about different weaving styles and to publicize their own woven goods in India. Hafter's talk singled out one woman who helped to found a cooperative in Peru and helped weavers improve their work and sell it to tourists en route to Machu Pichu. Koslin showed how the Doudji people were able to adapt modern looms to produce wool garments in traditional and novel styles for domestic and commercial customers. Staudenmaier commented that, in all three cases, the weavers needed to be linked to the internet in order to maintain their markets for the long term, and thus gain sustainability for their traditional way of life. Later in the conference, Wiebe Bikjer spoke movingly about a project he was involved in to assist weaving communities in India.

While once overlooked as a minor technology, weaving and the entire range of textile tools seem to be coming into their own as a sophisticated technology in itself, and a crucial technology for every kind of society.

Last year's SHOT conference included a well-attended talk on the use of textiles in

military affairs. Next year's meeting of the Society for the History of Technology will be held in Portland, ME, Oct. 10-13, 2013.

I invite textile aficionados to consider presenting technological material as panel presenters. Go to the Society's website for more information.

<http://www.historyoftechnology.org>

– Daryl Hafter

A Center for Knit and Crochet

NOVEMBER 8-10, 2012

MADISON, WI

THE WORK PRODUCT OF A successful Symposium: "Knit and Crochet Heritage Museum: A Work in Progress," was the creation of the Center for Knit and Crochet, with a mission to preserve and promote art, craft and scholarship in those fields. The principal sponsor for the event was the Yarn Group of The National Needlework Association (TNNA).

The Symposium began with a reception, welcome, and opening remarks from Dr. Ellsworth Brown, the Ruth and Hartley Barker Director of the Wisconsin Historical Society; and **Karen Kendrick-Hands**, Symposium Chair. The Historical Society's lobby was graced with four cases filled with knit and crochet treasures from the Textiles and Costume Collection of the Wisconsin Historical Society (WHS), and the Helen Louise Allen Textile Collection of the School of Human Ecology at University Of Wisconsin-Madison (HLATC).

ATTENDING A CONFERENCE?

Take some TSA brochures along with you. Contact Char in the TSA Office to request brochures to hand out at your next meeting or textile-related event.

tsa@textilesociety.org



Adrienne Sloane, "Sunflowers," displayed in the Nakkas Gallery, Istanbul, a converted Byzantine cistern.

Susan Strawn, PhD, professor of Apparel Design and Merchandising at Dominican University, River Forest, IL, and author of *Knitting America: A Glorious Heritage from Warm Socks to High Art* presented a thought-provoking montage of knitters through history in "The Knitting Image: Popular Media, Art, and Industry Look at American Knitters." She explored how industry, media, government, and other social institutions manipulated public perception and value of handwork, specifically knitting.

On Friday, Keynote Speaker **Melissa Leventon**, principal of Curatrix Group Museum Consultants and Appraisers; former Curator-in-Charge of Textiles, Fine Arts Museums of San Francisco; and Consultant to the new Queen Sirikit Museum of Textiles in Bangkok, presented "So You Want to Start A Museum." She spurred us to think deeply about the feasibility of such a project, and provided examples of successes and failures of museum undertakings. She emphasized: start small, location matters, be visible, have easy access, know your audience before you commit, and "it always costs more money and takes more time than you can imagine."

Jennifer Lindsay, M.A., History of Decorative Arts and coordinator for the Smithsonian Community Reef (a collaborative project created for the National Museum of Natural History's 2010 Hyperbolic Crochet Coral Reef exhibition, advocated creating a virtual museum as an opportunity to integrate institutional knowledge with community knowledge, deliberately and openly on-line. This would encompass collaborating with museums and collectors to develop a global, pan-institutional digital collection of historical and contemporary objects that could be augmented and critiqued by members of the community using recent advances in technology and social networking.

Emily Pfotenbauer discussed the Wisconsin Decorative Arts Database, a digital collection shared among Wisconsin museums. She emphasized the importance and value of creating standardized, structured "meta-data"—the information about stuff—that is "searchable, sortable, interoperable, and sharable."

Ms. Kendrick-Hands, Dr. Strawn, and Ms. Leventon joined Trisha Malcolm, VP and Editorial Director of *Vogue Knitting*, and Jack Blumenthal, VP of Lion Brand Yarns on a panel moderated by Sheryl Thies, author and designer, which addressed "The Values of Heritage and Why It Matters."

More than 50 participants from 13 states and 2 foreign countries attended, including representatives from the yarn manufacturing and retail fields, US knitting guilds, the Crochet Guild of America, the Knitting and Crochet Guild of the UK, magazine editors, authors of knitting and crochet books and designers of patterns, researchers, museum curators, and collectors. Members of the Madison Knitters Guild participated and volunteered to make the event run smoothly.

Work sessions Friday afternoon and Saturday morning took place under the guidance of facilitator Bert Stitt to address our interests, excitement and concerns regarding the feasibility of establishing a museum. A nine-member temporary board was formed to pursue nonprofit incorporation and 501(c)(3) status, and to begin developing guidelines for best practices for private collectors and local guilds to ensure the preservation of important knitted and crocheted objects intact with their stories in their local context.

Follow our progress and learn how to engage with the project at:

<http://www.knitcrochetcenter.org>

— Karen Kendrick Hands



1962-2012: 50 years of Textile Art in Lausanne

The Fondation Toms Pauli, in partnership with the Lausanne City Archives, is marking the 50th anniversary of the first Lausanne International Tapestry Biennial by presenting a new digital database of the 911 textile works that were exhibited throughout the Biennial history. This database release also coincides with the forthcoming acceptance of the Fondation's collections of 20th century art textiles into the new Lausanne Museum of Fine Arts.

The information in the database was culled from past exhibition catalogs published by the International Centre for ancient and Modern Tapestry (CITAM) and the digitalized color images come from the application materials sent in by the artists to the CITAM juries. The CITAM database is available in French and English under the following links: <http://www.toms-pauli.ch/documentation.htm>

<http://www.lausanne.ch/citam>

From 1962-1995, Lausanne became the international capital of textile art. The Biennial exhibitions held in the Museum of Fine Arts triggered a radical change in tapestry art and gave the 300,000 visitors the opportunity to discover the vitality and creativity of a traditional art turned contemporary. This great artistic adventure was made possible by the commitment and enthusiasm of two men: Jean Lurçat, the artist behind the revival of tapestry art in France, and Pierre Pauli, the curator of the Lausanne Museum of Decorative Arts.

They founded CITAM in 1961 to produce the Biennial.

The successor to CITAM, The Fondation Toms Pauli was founded in 2000 to preserve, study, and create public awareness of the ancient and modern textile art collections belonging to the State of Vaud, Switzerland. This sumptuous legacy consists of ancient tapestries and embroideries bequeathed by gallerist Mary Toms in 1993. One of the most prestigious private collections in Europe of works woven between the 16th and 19th centuries, it bears witness to the great artistic traditions of workshops in Flanders, France, Italy, and England. A complete catalogue of the Toms Collection was published by the Fondation in 2010.

The Fondation Toms Pauli also collected 200 works of 20th-century textile art from the Biennales. The mural pieces, reliefs, installations, and soft sculptures by international artists such as Magdalena Abakanowicz, Olga de Amaral, Jagoda Buic, Ritz and Peter Jacobi, and Elsi Giauque reflect the various trends that emerged from the Tapestry Biennials. Fondation Toms Pauli
2, rue Caroline
CH – 1003 Lausanne
toms-pauli@bluewin.ch
<http://www.toms-pauli.ch>

American Labor Museum Plans 1913 Paterson Silk Strike Centennial

The American Labor Museum/ Botto House National Landmark in Patterson, NJ, is planning a year-long series of events for 2013 to commemorate the centennial of the 1913 Paterson Silk Strike. Events for 2013 include a year-long strike exhibit, a teachers' workshop, historical bus tour, May Day Festival, and Labor Day Parade.

In the winter of 1913, more than 24,000 men, women, and children marched out of Paterson, NJ's silk mills, calling



Patterson Silkworkers demonstrate in the central square. .

for decent working conditions, an end to child labor, and an eight-hour day. Silk workers Pietro and Maria Botto offered their home overlooking a green as a meeting place for strikers. Upton Sinclair, Elizabeth Gurley Flynn, and other champions of labor spoke from the second-floor balcony to workers of many nationalities. This action and others like it brought about reforms in the workplace broadly enjoyed by Americans today.

The American Labor Museum/Botto House National Landmark is a learning environment dedicated to the study of working people, the Labor Movement and workplaces with special attention to immigrants. Its restored period rooms, free lending library, exhibit space, Museum Store, and Old World Gardens, offer a great deal to visitors.

The Museum is located at 83 Norwood Street Haledon, NJ.

<http://www.labormuseum.net> or

Other sites which cover the 1913 Paterson Silk Strike include:

Paterson Museum

www.patersonmuseum.com

Great Falls Historic District Visitor's Center

www.patersongreatfalls.com

Lambert Castle Museum.

<http://www.lambertcastle.org>.

Friends of Fiber Art Grant Awards

Friends of Fiber Art

International has awarded its 2012 grants to the following institutions exhibiting fiber art with published catalogs: The Central Museum of Textiles, Lodz, Poland, for the "14th International Triennial of Tapestry;" The Dairy Barn Art Center, Athens, OH, exhibiting "Quilt National 2013;" the Fiberarts Guild of Pittsburgh showing "Fiberart International 2013;" and American Tapestry Alliance, sponsoring "Small Tapestry International 3: Outside the Line" at the Denver Arts Center.

Eligible projects may apply for funding for the 2013 grant cycle by July 1, 2013. Details can be found at:

<http://www.friendsoffiberart.org>

Yale University Art Gallery Reopens

On Dec. 12, 2012, the Yale University Art Gallery unveiled its new Kubler-Thompson Gallery of Indo-Pacific Art, enabled by the generosity of Yale Alumnus, Thomas Jaffe. The gallery features highlights from Mr. Jaffe's collection of over 600 ethnographic sculptures—ancestral sculpture, ceremonial objects, and architectural components from Indonesia, the Philippines, the aborigines of Taiwan, and mainland Southeast Asia—and,

roughly the same number of Indonesian textiles, with most of the latter originally collected by renowned experts Jeff Holmgren and Anita Spertus.

Organized by Ruth Barnes, the inaugural Thomas Jaffe Curator of Indo-Pacific Art, the opening installation is a selection from the collection that explores various cultural themes. These include the importance of ancestors and warfare, aspects of the spirit world, and life-cycle rituals. In total, 445 objects from the department's holdings of approximately 1,700 objects are on display. The textiles shown will be rotated, and every six months visitors will find new highlights.

<http://artgallery.yale.edu>

WARP 2013 Annual Meeting, June 27-30

The Weave A Real Peace (WARP) Annual Meeting is being held at Southern New Hampshire University in Manchester, NH. Plans include a tour of the Millyard Museum in Manchester, which highlights the crucial role that Manchester played in the textile industry of New England. A tour of the American Textile History Museum in Lowell, MA, is also planned. The meeting program will include speakers and conversation focusing on topics that address the mandate of WARP, specifically as it serves as a catalyst for improving the

quality of life of weavers and textile artisans in communities-in-need throughout the globe. The meeting will help to provide information and networking opportunities to individuals and organizations who value the social, cultural, historic, and artistic importance of textiles. TSA members **Teena Jennings, Judy Newland, and Karen Searle** serve on the WARP Board of Directors.

Meeting information and online registration is posted on <http://www.weavearealpeace.org> For more information contact: Teena Jennings tj9@uakron.edu

Wild Fibers

Wild Fibers Magazine is dedicated to understanding and preserving the world of natural fibers and the role that natural fibers have played in developing cultures and in supporting communities throughout the world. An extraordinary blend of photography, culture, environment and fiber, *Wild Fibers* is published quarterly. In addition to its unusual stories about natural fibers, its photography offers an experience that is often likened to *National Geographic*. Editor and publisher Linda Cortright lectures widely on the startling realities of the fiber industry, what the future holds for natural fibers, and what can be done to help preserve a valuable way of life for the producers of natural fibers. For subscription and other information, visit:

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



The newly reopened gallery of Indo-Pacific art at Yale University.

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
ksearlets@gmail.com

Members from p. 7

in her introduction: "Would you like to know how the aboriginal Taiwanese wove their beautiful fabrics? By decoding their methods today, we can preserve their precious lost arts and skills. In addition, through innovations in interpretation, we can present a new face of these arts for the eyes of the world to see."

The book is bilingual (Chinese and English), and has 152 color pages. It records more than ten years of experience in research and exhibitions focused on the textiles of the aboriginal tribes of Taiwan. It can be purchased through Eslite bookstore and Sung Ye Museum of Formosan Aborigines in Taipei. ISBN-13978-957-41-9248-9.

<http://www.eslitecorp.com/TW/Index.aspx>

http://www.eslite.com/Search_BW.aspx?query=&searchType=0

http://www.museum.org.tw/SYMM_en/index.htm

Yoshiko I Wada just released her new natural dye DVD with chemist-botanist Michel Garcia, *Colors of the Americas on Wool Fibers Using Sustainable Methods*. Filmed on location in beautiful Oaxaca, Mexico, this 2-disc set offers historical insights on traditional textiles such as *aymaras* from Pre-Columbian traditions and examines contemporary Oaxacan textiles made with Zapotec natural dye methods. Led by the entertaining and incredibly knowledgeable Michel, this DVD provides an in-depth explanation of red,



Reproduction of Tsou tribe's male chest covering by Yushan Tsai.

blue, and yellow natural dyes on animal protein fibers, with emphasis on minimizing their environmental impact. It includes unconventional mordants, among other eye-opening biological processes, plus an investigation of *azul Maya* and interviews with Oaxacan weaving families. This DVD is the second in a series of dye workshop videos featuring Michel. English narration, subtitles in French, Chinese, Japanese, Spanish, Italian. 2-disc set, run time 3.5 hrs.

<http://www.naturaldyeworkshop.com>

Member Tours

Laurann Gilbertson and Mary B. Kelly will lead a Textile Study Tour to Norway and Finland Jun.18- Jul. 1 focusing on textiles for special occasions and ritual use, the symbols used on them, and how these traditions are kept alive today.

lgilbertson@vesterheim.org
<http://vesterheim.org/travel/itinerary/2013/Textile/index.php>

Dr. Linda McIntosh will lead a tour to "The Chulakathin Festival" Chiang Rai Province, Thailand, Nov. 23-25. Travelers will participate in the merit-making festival, where the process of producing cotton cloth by hand is completed in 24 hours and then donated to a Buddhist temple. Sufficient cloth to produce one set of monks' robes must be completed in this time period. Sponsored by Tilleke & Gibbins. <http://www.tilleke.com>

Story of Travel will offer two textile tours led by textile expert **Judy Frater**. The Oct. 23-Nov. 4 tour includes celebrating the Diwali, or the Light Festival in Jaipur, and the Mar. 6-18, 2014 tour includes the Holi Festival in Jaipur. Frater is the author of *Threads of Identity*, and Project Director of Kala Raksha Vidhyalaya, the cooperative she founded in 1993 with two Indian artisans.

sara@storyoftravel.com



Conferences & Symposia

Jan. 18-19: AMERICAN TAPESTRY ALLIANCE. INTERWEAVING CULTURES: THE MEETING, international gathering of tapestry weavers at Museo Textil de Oaxaca (MTO), Mexico.
<http://www.americantapestryalliance.org/education/interweaving>

Feb. 7: CANON. A Mini-Symposium on museum collections, DeYoung Museum, San Francisco, CA.
<http://famsf.org>

Feb, 7-8: UNCOMMON THREADS: MAD FASHION. Ruth Funk Center for Textile Arts, Melbourne, FL.
<http://textiles.fit.edu>

Mar. 9-10: COLOR IN ANCIENT AND MEDIEVAL EAST ASIA. An international, interdisciplinary symposium at Spencer Museum of Art and The Commons, University of Kansas, Lawrence. Admission is free; registration is requested. For program and further information, contact Mary M. Dusenbury, mdusen@ku.edu

May 14-16: SMARTEX 2013, 3RD WORLD TEXTILE CONFERENCE, Sharm Elsheikh, Egypt. Organizers: The Textile & Apparel Branch of the Home Economics Department, Faculty of Specific Education, Kafrelsheikh University, and North Carolina State University College of Textiles. Scientists from international textile teaching, research and development institutions, and industry discuss new devel-

opments in textile materials, technologies, fashion, and marketing.

<http://www.kfs.edu.eg/smartex2/display.aspx?topic=7306>

Jun. 6-9: IN•TER•FACE. PARTICIPATE. ILLUMINATE. CELEBRATE. 17th International Surface Design Association Conference at Southwest School of Art, San Antonio, TX. Pre-conference Workshops: Jun. 1-5, Post-conference Workshops: Jun.10-14. Speakers: Janet Echelman, Michael James, Elissa Auther, Warren Seelig, Otto von Busch, Nathalie Mielbach. Conference Chair: **Theresa Paschke**. Information: <http://www surfacedesign.org/conference>

Nov. 12-15: CONSERVING MODERNITY: THE ARTICULATION OF INNOVATION, The 9th Biennial North American Textile Conservation Conference, San Francisco, CA. Includes two days of workshops and evening receptions, along with two days of presentations and concurrent poster displays involving care and/or use of modern materials and innovative conservation treatment methods. For continual updates, please visit: <http://www.natconference.com>

Nov. 13-15: TINKUY DE TEJEDORES, Cusco, Peru. Weavers meeting organized by the Center for Traditional Textiles, Cusco includes pre- and post-conference tours to weaving villages and archaeological sites.
<http://www.aracari.com>
<http://the-center-for-traditional-textiles-in-cuzco.html>

Exhibitions: United States

CALIFORNIA

Design Museum, University of California-Davis. Jan. 22-Mar. 18: "Structures, Signifiers and Society: People and Textiles."
<http://designmuseum.ucdavis.edu>

Los Angeles County Museum of Art. To Apr. 14: "Stitching Worlds: Mola Art of the Kuna." Curated by **Elena Phipps**.
<http://www.lacma.org>

San Jose Museum of Quilts and Textiles. Feb. 13-Apr. 28: "Folk Indian Textiles from the Collection of Carol Summers" honors the handiwork traditions of India. "Meditation in Space & Time: Junco Sato Pollack: Sutra Chants Hangings and Stitch by Stitch Mandala" is a site-specific installation that encourages visitors to slow down, be in the present, participate in a stitching practice, and meditate. May 8-Jul. 21: "Milestones: Textiles of Transition," historic and contemporary textiles created for and continue to signify moments of transition. "Threads of Love: Baby Carriers from China's Minority Nationalities."
<http://sjquiltmuseum.org>

Asian Art Museum, San Francisco. To May 5: "Batik:



At Bekkevue Museum of Art: Shelley Sokolofsky, wall installation: "Trade Blanket (Hybrid Bride)," 2012, (8'x8'), handwoven, pieced, wool, human and horse hair, reclaimed clothing, thread, ink, cotton.

Spectacular Textiles of Java."
<http://www.asianart.org>

Petaluma Arts Center.

Jan. 1-Mar. 10: "4 Weavers: Contemporary Expressions of an Ancient Craft." Includes work by **Barbara Shapiro**.
www.petalumaartscouncil.org

COLORADO

Denver Art Museum. To, Jul. 28: "Texture & Tradition: Japanese Woven Bamboo."
<http://www.denverartmuseum.org>

DISTRICT OF COLUMBIA

The Textile Museum. To Mar. 10: "The Sultan's Garden: The Blossoming of Ottoman Art." Curated by **Walter Denny** and **Sumru Krodry**. The Ottoman Empire developed a unified visual aesthetic during the reign of Sultan Süleyman the Magnificent (r. 1520–1566), influenced by artist Kara Memi, who introduced forms from nature.
<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne. Jan. 19-Apr. 27: "ReDress: Upcycled Style by Nancy Judd," 18 of Judd's unique, thought-provoking repurposed creations.
<http://textiles.fit.edu>

HAWAII

Honolulu Museum of Art. To Jan. 13: "Boardshorts: A Perfect Fit." Curated by **Sara Oka**. Chronicling the evolution of a simple garment symbolizing extreme sports.
<http://honolulumuseum.org>

ILLINOIS

Art Institute of Chicago. To Apr. 28: "Recent Acquisitions of Textiles, 2004-2011."
<http://www.artic.edu>

INDIANA

Fort Wayne Museum of Art. Jan. 12-Feb. 23: "American

Tapestry Biennial 9." Catalog.
<http://www.american Tapestry Alliance.org>

MAINE

Saco Museum. Jan. 12-Mar. 2: "I My Needle Ply with Skill: Maine Schoolgirl Needlework of the Federal Era." Features 115 samplers by girls and young women in ME dating from the Federal era.
<http://www.dyerlibrarysacomuseum.org>

MASSACHUSETTS

American Textile History Museum, Lowell. To Mar. 13: "Suited for Space" from the Smithsonian Institution's National Air and Space Museum, explores the "wearable spacecraft" that keep astronauts alive as they travel beyond the bonds of Earth.
<http://www.athm.org>

Fuller Craft Museum, Brockton. To Jan. 20: "Spin Cycle: The Intersection of Craft and Politics."
<http://www.fullercraft.org>

MICHIGAN

Muskegon Museum of Art. To Mar. 17: "Innovators & Legends: Generations in Textiles and Fibers." Artwork by several



Spacesuit worn by astronaut Alan Shepard.

generations of internationally celebrated fiber artists explores fiber as a fine arts movement during the latter half of the 20th century. Catalog. Traveling through 2014.
<http://www.muskegonartmuseum.org/exhibitions>

MINNESOTA

Goldstein Gallery, University of Minnesota, St. Paul. Jan. 19-May 26: "Redesigning, Redefining Fashion," clothing and accessories designed with sensitivity to environmental, economic, and social concerns.
<http://goldstein.design.umn.edu/exhibitions>

Minneapolis Institute of Arts. To Jan. 31: "Uncommon Threads: Prestige and Identity in Latin America." To Apr. 21: "Craft and the Hand: From Visible to Integral."
<http://artsimia.org>

Textile Center, Minneapolis. Jan. 18-Mar. 23: A Common Thread, Member exhibition.
<http://www.textilescentermn.org>

NEBRASKA

International Quilt Study Center & Museum, Lincoln. To Jun. 2: "Indigo Gives America the Blues," 13 quilts from early 1800s-1980s illustrating the history of indigo dyeing in the US. To Feb. 24: "SAQA Showcase: The Studio Art Quilt Associates Invitational." To Sept. 1: "Perfecting the Past: Colonial Revival Quilts" explores a movement (1880-1940), when Americans looked to antique objects for inspiration and used patterns from newspapers instead of Pinterest boards online to make goods inspired by the past.
<http://www.quiltstudy.org>
View Online exhibitions at:
http://www.quiltstudy.org/exhibitions/online_exhibitions

NEW MEXICO

Museum of International Folk Art, Santa Fe. To Mar. 10: "Folk

Art of the Andes.”
<http://www.moifa.org>

NEW YORK

The Museum at FIT, NYC. To May 8: “Fashion and Technology” examines how fashion engages with technological advancement is altered by it. Feb. 8-Apr. 13: “Shoe Obsession” examines our culture’s ever-growing fascination with extravagant and fashionable shoes.
<http://www.fitnyc.edu/museum>

New York State Capitol, Albany. To Jun. 2013: “1862: Red, White and Battered,” exhibition of Civil War Battle Flags.
Sarah.Stevens@parks.ny.gov

Queen Sofia Spanish Institute, NYC. To Mar. 30: “Fortuny y Madrazo: An Artistic Legacy,” an exhibition analyzing the work of Spanish artist and designer Mariano Fortuny y Madrazo (1871–1949), from textile and clothing design to visual arts. Conceived by and curated with Oscar de la Renta.
<http://spanishinstitute.org>

PENNSYLVANIA

Philadelphia Museum of Art. To Spring, 2013: “Samplers.” Curated by **Laura Camerlengo**.
<http://www.philamuseum.org>

Rosenwald-Wolf Gallery, University of the Arts, Philadelphia. Jan. 17-Mar. 2: “Lenore Tawney: Wholly Unlooked For.”
<http://www.uarts.edu/about/rosenwald-wolf-gallery>

RHODE ISLAND

RISD Museum, Providence. Apr. 28-Aug. 18: “Artist/Rebel/Dandy: Men of Fashion” celebrates the dandy. From the sophistication and elegance of Beau Brummell (1778–1840) to the romantics and revolutionaries of today (Rick Owens and Patti Smith, for example), an artis-

tic, rebellious figure is revealed, thoughtfully imaginative in sartorial and personal presentation.
<http://www.risd.edu>

TEXAS

Houston Center for Contemporary Craft. Jan. 25-May 5: “Constructing Solitude,” a solo exhibition by Janice Jakielski.
<http://www.crafthouston.org/>

WASHINGTON

Bellvue Museum of Art. To Feb. 24: “BAM Biennial 2012: High Fiber Diet.” To Feb. 3: “Modern Twist: Contemporary Japanese Bamboo Art.”
<http://www.bellevuearts.org/exhibitions>

WISCONSIN

Design Gallery, Madison. Feb. 1-Apr 6: “Lia Cook, Weaving and Innovation.”
<http://www.Designgallery.wisc.edu>

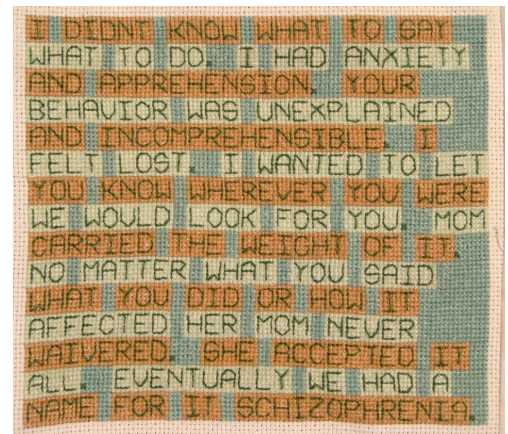
Racine Art Museum. To Jan. 20: High Fiber: Recent Large-Scale Acquisitions in Fiber.
<http://www.ramart.org>

Exhibitions: International

CANADA

Textile Museum of Canada, Toronto, ON. Jan. 21-Apr. 21: “Marimekko, With Love,” a retrospective look at the company’s origins and role in shaping a new aesthetic and approach to living, highlighting the creative vision and philosophy of the Finnish design house. To Mar. 10: “Richard Boulet: Stitched and Drawn.” Featuring the multifaceted work of Canadian artist Richard Boulet and his use of quilting and cross-stitching to address his personal history of schizophrenia and broader issues of mental health. Circulated by the Illingworth Kerr Gallery.
<http://textilemuseum.ca>

Richard Boulet, “Scream Like A Shot Deer” (detail), 2005, 64” x 100”, fabric appliqué and cross-stitch. At the Textile Museum of Canada.



Royal Ontario Museum, Toronto. To Fall, 2013. “Big,” showcases 40 costume and fashion items of grandiose status, including garments by Alexander McQueen and John Galiano.
<http://www.rom.on.ca>

CHINA

Zhejiang Museum of Art and China National Silk Museum, Hangzhou. To Sept. 2013: “Fiber Visions: First Hangzhou International Fiber Art Exhibition.”
http://www.fiberarthangzhou.com/en/triennial_theme_1.html

FRANCE

Les Arts Décoratifs, Paris. To Apr. 21: “Fashioning Fashion: European Dress in Detail, 1700–1915,” organized by LA County Museum of Art.
<http://www.lacma.org>

ENGLAND

Armitage Centre, Fallowfield, Manchester. Mar. 3: The UK Textile Society’s 2013 Manchester Antique Textile Fair.
<http://www.textilesociety.org/uk>

Fashion and Textile Museum, London. To Feb. 23: “Hartnell to Amies: Couture By Royal Appointment.” London couture fashion by the designers to H.M. The Queen: Norman Hartnell, Hardy Amies and Frederick Fox.
<http://www.ftmlondon.org/exhibitions>

Lectures and Workshops

UC-Davis. Jan. 27: Mary Schoeser, author of *Textiles, the Art of Mankind* and curator of the exhibition “Structures, Signifiers and Society: People and Textiles,” will lead a gallery walk and talk.
<http://designmuseum.ucdavis.edu>

Petaluma Arts Center. Feb. 23: “Greener Indigo” with **Barbara Shapiro**.
www.petalumaartscouncil.org/

Design Gallery, University of Wisconsin-Madison. Mar. 21: Lia Cook lecture.
<http://www.designgallery.wisc.edu>

Workshops and Courses at the Lisio Foundation: The **Lisio Foundation**, Florence, Italy, offers many learning opportunities each semester in weaving on Jacquard looms and drawlooms, as well as courses in textile identification and analysis. New offerings this season include textile design courses, 18th century silk-weaving technology, recognition and cataloguing of lace and embroidery stitches, as well as jacquard weaving techniques. Special courses are offered in Kente cloth weaving and use of the vertical loom. All courses are held in English and/or Italian.
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