

Newsletter

Symposium Planners Announce Native American Program Focus

by *Wendy Weiss*

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

Left, These and many other examples of contemporary Navajo weaving will be featured in "A Turning Point: When Modern Navajo Weaving Became Art" opening at the Nebraska State Museum on the UNL campus in October.

Right, Detail from "The Navajo," an 18-in-1 sampler-style wall hanging woven by Sarah Paul Begay (Navajo), 1993, 8' x 5'; tapestry weave, wool, 32 wefts/inch.

NEBRASKA IS HOME TO FOUR federally recognized Indian tribes today; the original inhabitants of the area included at least ten tribes. This rich history is a central focus of the 2010 TSA 12th Biennial Symposium, "Textiles and Settlement: From Plains Space to Cyber Space" in Lincoln, NE. Our plenary session speaker on Sat. Oct. 9 will be Judi M. gaiashkibos, past president of the Governors' Interstate Indian Council and current director of the Nebraska Commission on Indian Affairs. Exhibitions, tours, site seminars, beadwork instruction, and Pow Wow dance and regalia will round out this part of the program.

Judi M. gaiashkibos has an exceptional record of outreach and support for Nebraskan Native Americans. Her involvement in this effort is tireless and widespread. Judi earned a Bachelor of Arts degree in Human Relations in 2000, and in 2007 a Masters in Management with a Leadership Emphasis from Doane College. An enrolled member of the Ponca Tribe, Judi has served as the Executive Director of the Nebraska Commission on Indian Affairs since 1995. The Commission's constitutional mission is "to do all things which it may determine to enhance the cause of

Indian rights and to develop solutions to problems common to all Nebraska Indians." She is a board member of CEDARS Youth Services and Interchurch Ministries/Grants to American Indians in Nebraska (GAIN), and is also a board member of Hopa Mountain, an organization dedicated to assisting leaders in tribal and rural communities throughout the Great Plains. Judi serves on several state advisory boards, including the Nebraska Minority Justice Committee, the P-16 Initiative, and the Nebraska Partners in Prevention coalition, and was also recently appointed to the University of Nebraska's President's Advisory Council.



Textiles and Settlement:

From Plains Space to Cyber Space

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

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Her outreach is nationwide. In 2006 Judi was elected President of the Governors' Interstate Indian Council and continues to serve on the board of this national organization with the mission of improving and promoting cooperation between state and tribal governments. She is an outstanding individual dedicated to improving the lives of others; her altruistic lifestyle is evident in her hard work and active involvement in non-profit services. Her perseverance is admirable and can provide inspiration for future developments in Native American human relations.

Judi's accomplishments have not gone unnoticed; she is well established and acknowledged by the community. The Douglas County Historical Society presented Judi with the 2009 Door Keeper Award in recognition of opening new doorways in the spirit of unity, equality, and understanding.

Currently Judi is co-teaching "Native Daughters" at the University of Nebraska School of Journalism, a yearlong course that examines the role Native American women have played in traditional culture's past, present and future. Students have interviewed Lakota teachers, medicine women, political leaders, elders, environmentalists and women's rights advocates.

Plans are underway for exhibitions, site seminars, and tours before, during and after the 2010 TSA Symposium. Both the University of Nebraska State Museum on campus and the Nebraska History Museum in downtown Lincoln house important Native American

collections. A special exhibition curated by **Ann Hedlund**, titled "A Turning Point: When Modern Navajo Weaving Became Art," will be featured at the Cooper Gallery in Morrill Hall, part of the University of Nebraska State Museum. Site seminars at both venues, featuring rare and beautiful artifacts of the traditional cultures of the Plains Indians, will be filled on a first-come, first-served basis.

At the Nebraska History Museum, site-seminar leaders will detail a current project in which a multitude of objects have been cleaned, conserved, catalogued, re-housed with custom-prepared supports, and photographed in preparation for making the collection accessible for on-line research, as well as on-site work. This site includes the permanent display, "The First Nebraskans," which interprets 10,000 years of American Indian life on the Plains, showcasing housing, foodways, clothing, and social customs of the tribes of Nebraska. The exhibit features prehistoric and historic tools, pottery, historic clothing, weapons, jewelry, musical instruments, and a Pawnee earthlodge, circa 1865. Hands-on stations include bison fur and bones, pottery tools and shards, and reproduction trade goods from the 1700s.

A bus tour will venture north to visit the Winnebago and Omaha Reservations in northeast Nebraska. Judi gaiashkibos will accompany the tour. Learn more about the Winnebago tribe at <http://winnebago-tribe.com/> and the Omaha tribe at <http://www.indianaffairs.state.ne.us/content/omaha.pdf>.

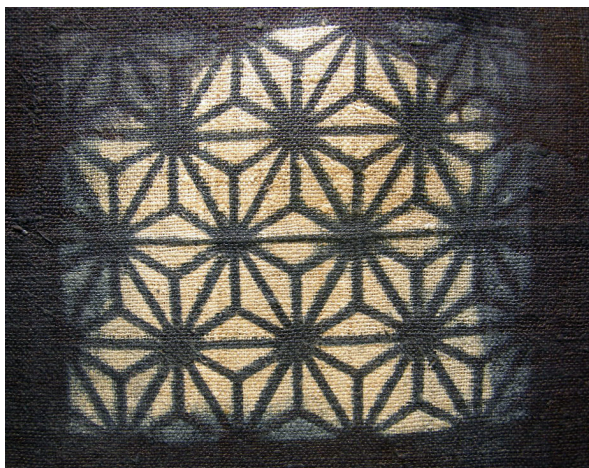
These and other special events featuring Native American Plains culture are in the works for the Symposium program.

Omaha Textile Exhibitions

In addition to numerous exhibition venues in Lincoln, several galleries in nearby Omaha will exhibit textiles during the TSA Symposium. Two Omaha exhibits are highlighted here.

"Carved Board Clamp Resist Dyeing: Historical Perspective and Contemporary Application" at UNO Art Gallery, Omaha, NE. Carved-board clamp resist dyeing is an ancient process originating in China and Japan in the 7-8th centuries. This dye technique involves sandwiching cloth between pairs of mirror-image boards carved with pattern. Clamping and dyeing registers

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Above, Logo for 12th Biennial TSA Symposium, Lincoln, NE, designed by Ann Svenson Perlman.

Right: indigo clamp-board resist, shibori-patterned cloth.

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AS I WRITE, THERE IS STILL evidence of fall in New York. The leaves have been spectacular, changing color, as cool nights and the hint of winter come. I am enjoying the drama of this seasonal change.

Symposium 2010

The TSA Board met in mid October in Lincoln, NE, imagining together our next gathering there October 6-9, 2010, for our 12th Biennial Symposium. In addition to visiting several museums and galleries where exhibitions devoted to textiles will be featured, we had the opportunity to tour Karen and Robert Duncan's residence and sculpture garden and their extraordinary 1,300-piece contemporary art collection. Touring this collection will be one of many highlights available to Symposium participants.

The International Quilt Study Center and Museum is remarkably designed with subtle, thoughtful architectural references to quilts inside the building, as well as in its outdoor plantings of native prairie grasses. The Center will provide a welcoming venue for our opening reception, along with a major exhibition of Ralli

Quilts from Pakistan, India, and Bangladesh. Each Symposium site is selected for its own unique flavor and sense of place. During our meeting we heard progress reports and discussed pre- and post-Symposium tours, the keynote address and plenary sessions, and reviewed plans for site seminars, an International Textile Marketplace, a gallery hop, a book fair, and pre-conference workshops. Co-organizers **Wendy Weiss** and **Diane Vigna** and the local Symposium Committee are taking full advantage of the distinct offerings of Lincoln. I left Nebraska with great anticipation of the richness that awaits us next fall. Early registration for the Symposium will open in February, 2010. I look forward to seeing you there.

Please see other articles in this Newsletter which provide more details about the Symposium plans. **Elena Phipps'** article on p. 3 acknowledges the generous grant TSA has received from the Reed Foundation in support of a Natural Dye Workshop and a Symposium panel with renowned dye specialists.

The Symposium Program Committee has reviewed all paper abstracts submitted for the 12th Biennial Symposium. They are organizing sessions based on the very strong submissions that were received. By our next Board meeting in Vancouver, BC, Mar. 26-28, the Symposium planners will be finalizing all aspects of our gathering next October in Lincoln.

R.L. Shep Book Award

Among other awards at the Symposium Banquet, **Melinda Watt** and Andrew Morrall will be formally presented with the R.L. Shep Book Award for their book, *English Embroidery from the Metropolitan Museum 1500-1700: Twixt Art and Nature*, selected as the best ethnographic textile book of 2008. Please send your written nominations by **March**



TSA Board in the Duncan garden. Front row, Barbara Shapiro, Janice Lessman-Moss, Pat Hickman, Ruth Scheuing, Elena Phipps. Back row, Wendy Weiss, Mary Ann Jordan, Diane Vigna, Sumru Krody, Carol Bier, Roxane Shaughnessy, Matilda McQuaid, Joanne Eicher, Karen Searle.

1, 2010 for the 2009 award to **Barbara Sloan**, Chair. 2009 R.L. Shep Book Award Committee
bsloan@arts.ucla.edu.

Archives

While in Lincoln, the TSA Archive Committee, chaired by **Carol Bier**, reviewed the materials that comprise the TSA Archives, which are permanently housed at the Love Library on the University of Nebraska-Lincoln campus. Mary Ellen Ducey, archivist/librarian at UNL, met with the Board and is providing guidance on the contents of the archives that document TSA's growth and development.

Study Tours

Mary Anne Jordan reported on the successful TSA-sponsored study tour to Uzbekistan, which she led Sept. 21-Oct. 6, 2009. The 13 participants on the tour were immersed in the fabric and textiles of Uzbekistan. Each of TSA's study tours expands our international network of colleagues. We are hoping that two specialists from Central Asia can be part of a panel at the 2010 Symposium, sharing their knowledge and experience.

Other international TSA study tours are being planned, with the next tour scheduled for July, 2010 to Oaxaca, Mexico with Jim and Veralee Bassler. Check the TSA website for details regarding this trip.

Board member **Mary Masilamani** has organized a textile study tour from New York City to Paterson, NJ, to visit "Silk City" on Apr. 17. This tour is limited to 40 participants on a first-come, first-served basis. One TSA scholarship is available for this tour. Please see the article on p. 4 about this day-long bus trip. Registration is currently open with a deadline of Mar. 31. The registration form is available on the TSA website.

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

Finances

The Board voted to work with Christine Weaver as our new accountant. She comes highly recommended, and we welcome this transition.

Listserv

I urge all members to join the TSA Listserv. See p. 11 for instructions. **Laura Strand** has served us well as our Task

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tsa@textilesociety.org

<http://www.textilesociety.org>
your source for membership forms, study tour information, and the latest news.

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Representative managing the TSA Listserv, and is ready to step down. The Listserv Coordinator Position remains open. Please check the TSA website for a description of this volunteer position. Letters of application and resumes should be sent to the National Office Manager, Charlotte Cosby, P.O. Box 193, Middletown, DE 19709.

Nominations Sought

TSA is soliciting nominations for open TSA Board positions between now and Mar. 1. We thank you, our members, for your consideration, participation, and suggestions in our electoral process. See the Call on p. 15.

Membership

Thank you to all members who participated in the TSA Membership survey. The Membership Committee has studied the survey results carefully and summarized them to the Board. We are giving serious consideration to your recommendations, particularly those for publications and for improving the website.

Thank you for your past support and active membership in TSA. Please encourage your colleagues to join TSA. We remain committed to excellence in the fields of textile studies and welcome your participation in that effort through your membership and support of a broad range of scholarships and awards. Most of all, we look forward to seeing you in Lincoln, NE at our next Symposium.

— Pat Hickman, TSA President



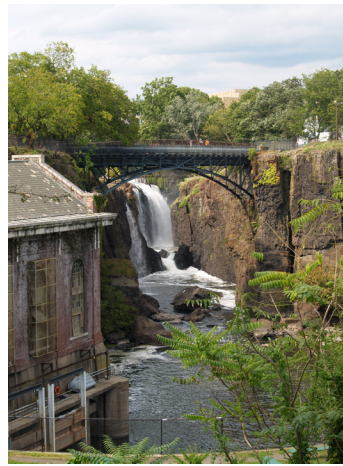
Visit Paterson, New Jersey's Silk City

Day-long Study Tour
Saturday, April 17, 2010

JUST A SHORT DRIVE FROM New York City, Paterson, NJ, was once known as "Silk City" and was the leading producer of silk fabric in the US from the 19th century until well into the 20th century. On Saturday, April 17th, join fellow TSA members for a day-long bus trip from midtown Manhattan to Paterson, led by **Mary Masilamani**.

After an orientation to the newly designated Paterson National Historic Park area, we will visit the spectacular Great Falls of the Passaic River, the power source that made Paterson a leading east-coast industrial center starting shortly after the Revolutionary War. We will tour the vicinity of the falls with industrial archaeologist Gianfranco Archimede, who will explain the raceways and other features that transferred power from the Passaic River to the many factories of the city. Giacomo Destafano, Director of the Paterson Museum, will tell us about the city's textile industry and will guide us through the production of the jacquard silks that made Paterson famous. The museum collection includes looms and other equipment used to produce Paterson silks, along with many examples of the narrow ribbons and broad yard goods that gave the city the name "the Lyons of America."

After a vegetarian box lunch of Middle Eastern specialties provided by Fattal's Syrian Bakery, a mainstay of the thriving row of



Left, Great Falls of the Passaic River, the original power source for industrial Paterson. Right, Paterson Silk Machinery Exchange building in the historic district, located a few steps from the Great Falls. Photos: M.P. Masilamani.



Middle Eastern shops that line Paterson's Main Street, we will end the day on docent-led tours of two historic homes connected with the silk industry. Lambert Castle, the home of wealthy silk manufacturer Catholina Lambert, is tucked into the side of Garrett Mountain on the south side of the city. Home to the Passaic County Historical Society, the Castle tells the story of the lavish life of a leading textile manufacturer. In addition to Lambert's luxurious home, we will see more examples of Paterson's beautiful fabrics. In contrast, the American Labor Museum in the modest Botto House shows the life of an immigrant Italian silk worker family who played a leading role in the great Paterson Silk Strike of 1913. This landmark strike was led by the Industrial Workers of the World at their height of membership. On the way back to Manhattan we will sample pastries from Fattal's Bakery that the *New York Times* recently called "hard to resist."

This trip will leave promptly at 8:30 am from the front of the main branch of the New York Public Library's Research Division on Fifth Avenue between 40th and 42nd Streets (in front of the Library Lions and close to Grand Central Station, the Port Authority Bus Station, and Penn Station), and return to the same

location by 6:00 pm. Members also have the option of joining the bus at 9:00 am in Paterson. The trip costs \$125 per person for TSA members, and \$150 for non-members. This includes lunch, admissions, tips and a \$30.00 donation to TSA. To register for this trip, please visit http://www.textilesociety.org/events_tours.htm

TSA is also offering a scholarship for one member to participate in this tour. To apply for this scholarship, please visit the website above to download an application form.

TSA Receives Grant for Symposium 2010 Programs

Dyes and Colors Programs at TSA 2010 Symposium

THE REED FOUNDATION, New York, has awarded TSA a generous grant to fund two programs during the upcoming 2010 TSA Symposium in Lincoln, NE, related to the subject of dyes and colors: a pre-conference workshop on Natural Dyes, and a two-part panel session entitled "Dyes and Colors: Materials and Culture."

The workshop will be led by Dominique Cardon and **Elena Phipps**. Cardon, a renowned French scholar, is the author of numerous publications on

the subject of dyes, dye history and technology, including her most recent book, *Natural Dyes, Sources, Tradition, Technology and Science* (Archetype Publications, London, 2007), a monumental and comprehensive study. Phipps (Director-at-Large, TSA) has worked with dyes and dye analysis for many years at the Metropolitan Museum of Art. Her forthcoming publication, *Cochineal: The Art History of a Color* (Metropolitan Museum and Yale University Press) is expected in Jan. 2010.

During the conference, the two-part panel session will bring together an unprecedented number of international dye specialists, historians and master dyers to Lincoln to present a range of topics. The presenters will include Sachio Yoshioka, master dyer from Japan; Feng Zhao, textile scholar from China; **Bina Rao**, textile artist and producer from India; Jenny Balfour-Paul, indigo scholar from England; Eric Chávez Santiago and Hector Manuel Meneses Lozano from the Museo Textil, Oaxaca, Mexico; and Susan Heald and Christina Cole, conservators and scientists from the US.

The program will be an exciting and engaging exploration of dyes in history, science and practice, and we are most grateful to The Reed Foundation for supporting this effort.



Dominique Cardon dyeing with fresh leaves of Japanese indigo from her dye garden.

Further information about the workshop and panel will be posted, along with all Symposium registration information, on the TSA website in February 2010.

www.textilesociety.org/symposia_about.htm

Selection Process Underway for Founding Presidents Awards

THE FOUNDING PRESIDENTS Award program was established to recognize excellence in the field of textile studies and to ensure that the finest new work will be represented at TSA's biennial Symposia. The award recognizes superior scholarship by providing significant financial support to one or more presenters at each Symposium. All proposals for papers are eligible for the award and are reviewed and ranked by the Symposium co-chairs. Finalists for the 2010 Symposium have already been recommended to the Awards Committee, which is composed of the two Symposium Co-chairs, the current and previous TSA Past Presidents, and the current TSA Vice-President.

The recipient of the first Founding Presidents Award was honored at TSA's 11th Biennial Symposium in 2008. The winning paper, "Perfumed Textiles," was presented by **Katia Johansen**, textile conservator and costume curator at the Royal Danish Collections at Rosenborg Castle in Denmark. The 2010 winner(s) will be honored at the Symposium Banquet in October.

This award is named in honor of the five founding presidents of TSA: **Peggy Gilfoxy** (deceased), **Milton Sondag**, **Lotus Stack**, **Mattiebelle Gittinger**, and **Louise W. Mackie**. The award is funded by generous donations from TSA members. Donations for the Founding Presidents Award can be mailed to: Textile Society of America P.O. Box 193 Middletown, DE 19709

Student/New Professional Scholarship

THE STUDENT/NEW PROFESSIONAL Scholarship (SNPS) was established by the Board of Directors of the Textile Society of America in 2006 as an initiative to support and encourage

student and young professionals in the textile field to attend the biennial Symposium. This scholarship covers Symposium attendance for up to five individuals. Any TSA member who is currently a student in a textile-related field, has graduated in a textile-related field within the past three years, or has been in their first job in the textile field for less than three years, is eligible to apply for the scholarship. The Application deadline is **May 15**. For more information and an application form, please check the TSA website:

http://textilesociety.org/awards_scholarship.htm

Note to TSA Membership Survey Participants

Dear Colleagues,

This is just a brief note to thank the more than 300 of you who participated in our Membership Survey late last spring. Your input/responses provided information and insights into the aspects of our organization that you value and suggested ways that it might evolve and improve. Many of you confirmed the importance of creating opportunities

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Call for Nominations for Textile Society of America Board Positions

The Nominations and Elections Committee solicits nominations between now and **March 1, 2010**. Board positions open for this Election include the Vice President/President-elect, Secretary, Director of External Relations and three Directors at-Large.

TSA's Nominations and Elections Committee consists of three Board members and two members at-large. We seek a Board with geographic and professional diversity, representing a broad range of membership interests. The Nominations and Elections Committee will determine a slate of candidates to propose for election in May, 2010; we solicit your suggestions for candidates now. The Nominations and Elections Committee will then determine how many candidates will run; write-in names will also be accepted on individual ballots.

Please use the Textile Society of America Board of Directors Form to Nominate a candidate. The form is available to download at <http://www.textilesociety.org>. Submit your nomination by email to **Charlotte Cosby**, Manager of the TSA National Office (tsa@textilesociety.org), or mail your nomination to: TSA Member Services, P.O. Box 193, Middletown, DE 19709; Fax 302-378-9637.

We thank you, our Members, for your consideration, participation, and suggestions in our electoral process.

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for networking and learning through travel, workshops, and a more comprehensive website. The current Board is working hard to assure that your suggestions and concerns are addressed, and that our organization remains vital to its constituency.

Sincerely,

Janice Lessman-Moss
External Relations Director

Nominations Sought for R.L. Shep Book Awards, 2009

NOMINATIONS FOR THE BEST book on ethnographic textiles published in 2009 are now being accepted. The award, endowed by R.L. Shep in 2000, encourages the study and understanding of ethnic textile traditions by recognizing and rewarding exceptional scholarship in the field. The award also enhances the position of the Textile Society of America as a thriving professional organization serving many disciplines. This year **Barbara Belle Sloan** is Chair of the committee that will review and select books; **Jill D'Alessandro** and **Kate Irvin** also serve on the committee.

Nominations should include title, author, publisher and date of publication. Visit the TSA website to download a Shep Award nomination form. Send your nominations by **March 15** to: Barbara Belle Sloan
Center for the Study of Regional Dress
Fowler Museum at UCLA
1586 Fowler Building
Los Angeles, CA 90095-1549
or email: bsloan@arts.ucla.edu.



The TSA tour group in Samarkand. Below left: Silk ikat preparation in Uzbekistan. Photos by Mary Anne Jordan.

Uzbekistan Study Tour Report

THE TEXTILE STUDY TOUR TO Uzbekistan started in Tashkent. After a day of touring the city and recovering from jet lag, we drove to the east over the Tien Shan mountains to Fergana Valley, where we visited the city and market of Fergana, the textile and silk production towns of Kokand and Margilon, and Uzbekistan's oldest extant market, in Urgut. The market in Urgut was especially interesting for textiles, and the experience of bargaining with merchants there was both exciting and overwhelming.

We visited a silk production factory and watched each step in the process of ikat weaving, from a bag filled with silk cocoons, to the finished, bright and bold ikat patterns that are famous in Central Asia.

After flying back to our home base in Tashkent, we ventured west to the ancient silk road trading centers of Samarkand and Bukhara. Along the way we stopped to visit a master potter and *suzani* maker in Guijduvan, and the ruins of an 11th-century *Caravan sarai*, or roadside stop along the silk route.

We visited museums, historic architectural sites, private artists' studios, focusing on pottery and on the ikat process from silk production and dyeing to weaving; we also saw rug weaving, block printing, papermaking, knitting, card weaving (*jiyak*), embroidery, and natural dyeing. We visited craft centers where we observed manuscript painting, lacquer box painting, and wood carving. We shopped in the local bazaars, where interesting textiles of all sorts abound. Textiles in the marketplaces included everyday items like clothing, and high-quality local textile arts such as ikat-woven fabric, garments, knitted shawls, embroidery (*suzani*), etc.

We visited craft *madrassas* (old *madrassas* converted to small craft stores) and the ancient trading domes in Bukhara. At museums of applied arts in Tashkent, Samarkand and Bukhara, we saw prime examples of antique *suzani*, as well as old weaving tools, skull caps, and spectacular ikat and/or embroidered robes. We toured significant architectural sites (mosques, *madrassasi*, mausoleums, and necropoli) in all cities visited.

We visited an archeological site in Samarkand and were allowed to walk in the ruins that were literally covered with old pottery shards, where an occasional wall would emerge from the

ground, making the ancient floor plan apparent.

The tour seemed a well-rounded experience of the local architecture and museums and handicrafts, combined with more intensive textile study experiences. Thirteen tour participants came from the US (CA, CO, FL, IL, KS, MD, NJ, NY, TX), Canada, Taiwan, and Hong Kong.

Special thanks to the group participants. It was a great group! Also special thanks to the artists and artisans who spent time sharing their work, their studios and their time. Thank you also to Azat Fazilov, our Uzbekistan guide and extraordinarily patient and thoughtful travel companion.

— Mary Anne Jordan



Member News and Announcements

Mary Dusenbury writes, "I've just returned from a second trip to the Peruvian highlands hosted by Nilda Callañaupa and the Center for Traditional Textiles, Cusco (CTTC), hosts of the first TSA study tour in 2003. It was wonderful to see the superb textiles now being produced in several of the original villages in the CTTC association, and the inclusion of several new villages. A major change from 2003 is that many of the villages are now using natural dyes almost exclusively. It was interesting to see the use of plants unfamiliar to European and East Asian dyeing traditions.

CTTC is planning an innovative and ambitious project for next fall. It has planned and is hosting a gathering of indigenous weavers of the Americas in Cusco, Oct. 11-15, right after



"Ablaze," rust-dyed fabric work by Regina Benson.

the TSA Symposium in Lincoln. The event is open to all, and the organizers are hoping to have a good representation of indigenous weavers and interested observers from North America. Weavers from all over South America are already on the docket. The conference will be surrounded by exhibitions, workshops, tours, and a marketplace. The event will be tri-lingual in Quechua, Spanish and English, with simultaneous translation. For more information on the *Encuentro de Tejedores de las Americas*, see the website: <http://www.textilescusco.org>

After 33 years at the Metropolitan Museum of Art, **Elena Phipps** will be retiring from her position as Senior Museum Conservator. Her forthcoming work, *Cochineal: The Art History of a Color*, is to be published as an *MMA Bulletin* in February. She plans to continue to pursue her research and publications on textile materials and techniques, Andean culture and other subjects, and will continue her affiliation with the Met as a Senior Museum Scholar. Her primary email is elena@ephipps.org.

Members Honored

Chris Martens received a research grant from the International Quilt Study Center at the University of Nebraska-Lincoln to study and document Central Asian and Turkish quilts.

Jacqueline Field received the 2008 James Phinney Baxter Award for the best article in *Maine History*, the quarterly journal published by the Maine Historical Society in cooperation with the University of Maine History Department. A continuation of her silk research, the article, "From Agriculture to Industry: Silk Production and Manufacture in Maine 1800-1930," presents new material on the state's antebellum sericulture, and on early 20th-century silk use in Maine cotton mills. (Vol. 44, No. 1, Oct. 2008, pp. 19-49.)

Yoshiko Iwamoto Wada has just been named a "2010 Distinguished Educator Honoree" by the James Renwick Alliance, an organization that assists the Renwick Gallery of the Smithsonian American Art Museum and is dedicated to advancing scholarship on contemporary American craft. She joins the distinguished company of former awardees, including: Ken Ferguson, Wayne Higby, Don Reitz, Jacqueline Rice and William Daley for ceramics; Harvey Littleton, Lino Tagliapietra and William Carlson for glass; Fred Fenster, Arline Fisch, and Sharon Church for jewelry/metal; Gerhardt Knodel and **Cynthia Schira** for fiber, Rosanne Somerson for furniture/wood, and Stuart Kestenbaum, Director of Haystack.

<http://www.jra.org/>
<http://www.shibori.org>

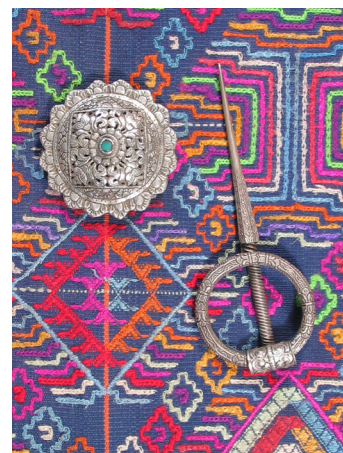
Stephen Beal's needlepoint installation, "Fontleroy Plantation."

Member Exhibitions

Susan Taber Avila will be featured in the Robert Hillestad Textiles Gallery at the University of Nebraska-Lincoln, Mar. 1-26. Avila's exhibition, "Oh Nature," presents a body of work inspired by nature and the organization of nature by humans. Digitally printed imagery and machine stitching create large format textile structures that explore the relationship between nature and artifice. Avila uses a dissolvable substrate to recycle fragments of otherwise discarded fabrics, giving new life to these scraps within a stitched organization.

<http://textilegallery.unl.edu/>
<http://www.suta.com/>

Stephen Beal describes his recent installation, "Fontleroy Plantation," which will be featured in the April/May 2010 issue of *Fiberarts*. He writes, "The work consists of three needlepoint panels: Panel 1, 20" x 15"; Panels 2 and 3 are 32" square. The panels are bordered by 66 prayer flags, 4" x 5", one for each of plantation owner Rittenhouse Nutt's 66 slaves. The work is based on an inventory of Nutt's possessions at the time of his death in 1862, found in the Hinds County, MS, courthouse by the Reverend Samuel Turner, Jr., of Memphis, when he served as a Tennessee circuit court judge. A great-great grandson of Nutt through union with an unknown slave, Rev. Turner immediately noted in the inventory the identity of his great-grandmother (Frances, 18 yrs, \$600), the only written documentation of his family's oral tradition of descent



Ngosham, kira, woman's dress detail, silk and cotton thinkhab; dress fastener; coin silver coma, Bhutan, from Tribal Spirit's traveling exhibit.

from Nutt. (African Americans did not receive birth certificates until 1870.) I am Nutt's great-great grandson by his wife. Sam Turner and I consider each other cousins because we share a sixteenth of our blood from Nutt." <http://www.stephenbeal.com>

Regina Benson presents her new rusted and discharged textile installations at a solo show, "Informed Dichotomy," Jan. 14-Mar. 26, at the Wright Art Museum, Beloit College, Beloit, WI. During this exhibit, Regina's environmental installation "Western Rain" will also hang in the foyer of Beloit College's new Science Building in recognition of the cooperative effort for Benson's exhibit between the college's art and science departments. For more information on this exhibit, email reginab@comcast.net.

Benson's two new art cloths, "Io Rising" and "Giza," are touring museums and art centers in Australia through Spring 2011 in "Art Cloth: Engaging New Visions." The exhibit includes the works of 20 international fiber artists and is curated by Marie-Therese Wisniewski.

Benson is one of five US fiber artists invited to exhibit at the "13th International Textile Triennial" in Lodz, Poland, May 10-Oct. 31. She created a new



"Art/Life," sculptural felt by Jorie Johnson.

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dimensional, discharged and painted triptych, "Ablaze III" (64" h x 115" w x 16" d), especially for this triennial. To see more of her work, visit:

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

Louise Lemieux Berubé participated in the exhibition "Plein les Bras: Arm Embellishments" at the Montreal Centre of Contemporary Textiles, Nov. 11-Dec. 18, 2009.

<http://www.textiles-mtl.com>

Jay Bommer, owner of Tribal Spirit, concluded the second showing of the traveling exhibit "Bhutanese Textiles: Weaving from the Heart." Bommer teamed with photojournalist Torie Olson, contributing editor of *Wild Fibers* magazine, for this exhibition featuring Bommer's Bhutanese textiles and objects and Olson's photos of Bhutan. The original exhibition was held at the Asian Cultural Center, Brattleboro, VT, in August 2007.

The next venue was in Chiang Mai, Thailand, at the Bank of Thailand's Textile and Money Museum, Oct. '08-Jan. '09. This was the first time that the Textile and Money Museum utilized a foreign exhibition, and also the first time that Bhutanese textiles were featured in a Thai museum. The full exhibition shown in Thailand displayed 194 textiles, objects, and photographs, and included weaving demonstrations

by master Bhutanese weaver Leki Wangmo. Over 700 people attended the opening, including Jow Yai, the last surviving member of the Royal Chiang Mai family; representatives of the US Embassy; the French Ambassador to Thailand; and Dr. Smitthi Siribhadra, lead curator of H.M. Queen Sirikit's Textile Institute Project in Bangkok. The Chiang Mai exhibition was reviewed in *FiberArts*, Apr/May '09, and in *Arts of Asia*, Nov/Dec '08. Bommer is now negotiating a US venue. For further information, email info@tribalspirit.com. <http://www.tribalspirit.com>

A series of exhibitions by **Jorie Johnson** (Boston/Kyoto) appeared across Japan as the temperatures dropped and the season for wrapping in wool advanced. Her felted works ranged from "Gypsy Shawls" of silk, cotton, rayon, and merino wool, to the highly color-blended Karakul wool carpet series, "View from a Train Window." Venues include Gallery Nokiha, Tokushima (Shikoku Island), Nov. 14-23, 2009; Art Life Mitsuhashi, Kyoto, Dec. 8-20, 2009; Ecrú + HM Gallery, Ginza, Tokyo, Jan. 16-24, 2010.

Johnson participated in the Cooper-Hewitt, National Design Museum show "Fashioning Felt," Mar.-Sept. 2009, which travels to the San Francisco Museum of Craft & Design Oct. 22, 2010-Feb. 20, 2011. She will lead workshops in the US, Germany, and Switzerland, Jul.-Sept. 2010, including the Split Rock Arts Program at the University of MN and at other venues, where she will introduce her "Feltmaker's Bag of Tricks." Visit her website for upcoming events and an introduction to the art of feltmaking. <http://www.joiRae.com>

Michael Rhode's vessels can be seen at Angels Gate Cultural Center, San Pedro, CA, Jan. 17-Mar. 8. <http://www.angelsgateart.org/>

Adrienne Sloane's work is included in "Materials Hard and

Soft" at Denton Arts Council, Denton, TX, Feb. 5-Apr. 1. She will teach summer workshops in sculptural knitting at Penland School of Crafts, Penland, NC, and the Split Rock Arts Program, St. Paul, MN.

Carol Westfall's work, "Knit, Knot, Net" is in the group show "Knitted, Knotted, Netted" at the Hunterdon Museum of Art, Clinton, NJ, curated by Hildreth York.

Member Lectures and Workshops

Virginia Davis will teach a workshop on ikat at Indigo Artes Textiles in Antigua, Guatemala, Feb. 28-Mar. 9. The workshop concludes with a brief trip to Lake Atitlan before returning to Antigua for Holy Week festivities.

<http://ndigoartestextiles.com/>

Ann Marie Moeller gave the lecture "Obi Origami: Textile Textures and the Aesthetics of Japanese Kimono," at The Textile Museum, Washington, DC, in Nov. 2009.

Bobbie Sumberg, Santa Fe, NM, gave a talk entitled "When the Nomads Settled: The Development of Navajo Weaving in the Southwest United States" to the Friends of the Institute, Minneapolis Institute of Arts in Jan. 2009.

Member Study and Travel

Dr. Patricia Crews, Willa Cather Professor of Textiles and Director of the International Quilt Study Center & Museum (IQSC), along with Carolyn Ducey, IQSC Curator of Collections, and Marin Hanson, IQSC Curator of Exhibitions,

TSA members— Your assistance and your books are needed at the Symposium!

THE TSA 2010 SYMPOSIUM COMMITTEE plans to have a vendor table with good quality textile and textile-related books for sale, as we believe that these books deserve increased visibility, recognition, and promotion. A local bookseller will order books of potential interest to attendees and staff a vendor table. Among the books that will be available for purchase are the R.L. Shep Ethnic Textile Book winners, as well as books written by TSA members. **Please contact the Symposium Book Fair Co-Chairs with citations for books you have published or to offer suggestions for additional titles we might sell at the Symposium.** Email this information to Mary Cassner at mcassner1@unl.edu and Joy Panigabutra-Roberts at aroberts4@unl.edu.

We will work with the bookseller to get your books on the table. You are likely aware of TSA's 2008 survey of textile authors, readers, and book publishers, funded by the Coby Foundation. In this survey, 37% of TSA members indicated that they use 50 or more textile or textile-related books each year, with many accessing books from their personal collections. In her executive summary of the survey results, **Desi Koslin** notes that "members of TSA and its multiple sister organizations are passionate, knowledgeable, appreciative of publications of superior quality in content and illustrations." Additional survey findings can be found on the TSA website.

traveled to India Oct. 21–Nov. 4, 2009, to further their research on quilting traditions of South Asia and to acquire selected pieces for an upcoming exhibition at the Quilt Center entitled “South Asian Seams: Quilts from India, Pakistan and Bangladesh,” which will open May 15, 2010.

The research team met with collectors and dealers in New Delhi, Jaipur, Bhuj, Ahmedabad, and Mumbai. The collectors were from established families in each city, and had been collecting textiles of India for 30 to 50 years. Their knowledge and personal collections were impressive. They held pieces that rivaled examples shown in the museums. The information, photo documentation, and textiles acquired on this trip will immeasurably enrich the “South Asian Seams” exhibition, which will be on view when TSA meets in Lincoln, NE, for its 2010 Biennial Symposium.

Member Publications

Textiles: Collection of the Museum of International Folk Art, written by **Bobbie Sumberg**, MOIFA Curator of Textiles and Costume, and published by Gibbs Smith, was released in Dec. 2009. The exhibit “Material World: Textiles and Dress from the Collection,” featuring a selection of pieces illustrated in the book, opened at the Museum of International Folk Art on Dec. 20, 2009.

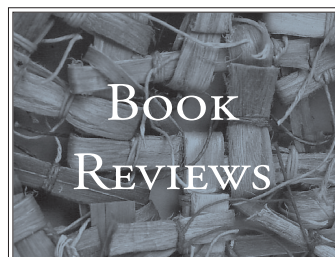
<http://www.moifa.org/exhibitions/publications.html>

The Denver Art Museum’s Mayer Center for Pre-Columbian & Spanish Colonial Art has announced the release of *Tiwanaku: Papers from the 2005 Mayer Center Symposium*, edited by **Margaret Young-Sanchez**. <http://mayercenter.denverartmuseum.org/>

The exhibition catalog, *Lia Cook: Faces and Mazes*, edited by **Wendy Weiss** with essays by Christin J. Mamiya, Judith Leemann and Wendy Weiss, was released in Sept. 2009. Culled from a recent exhibition at the Robert Hillestad Textiles Gallery, University of Nebraska-Lincoln, it is fully illustrated with color images of 25 works, with details. 60 pages, ISBN 978 0-9748295-5-2. Cost: (includes US shipping & handling) \$15; (with international shipping & handling) \$20. Download catalog order form at: http://textilegallery.unl.edu/Gallery_Publications.html

The exhibit travels to the Gregg Museum of Art & Design at North Carolina State University, Jan. 21–May 15; and to the Textile Museum of Canada, Toronto, ON, Apr. 7–Sept. 6.

<http://www.ncsu.edu/gregg>
<http://www.textilemuseum.ca>



Children’s Costume: The Complete Historical Sourcebook

John Peacock
London: Thames & Hudson, 2009
ISBN 978-0-5005-1488-7

JOHN PEACOCK’S LATEST BOOK provides an elemental overview of children’s dress from antiquity to the present. In the first paragraph of the introduction he explains that this book is not geared toward scholars, but is rather meant as a resource for the “designer, student, collector and non-specialist enthusiast.” However, this book is best suited for non-specialists, and most others would likely prefer a more scholarly source.

After a brief introduction, the book is organized by date and includes illustrations of children, followed by a brief description of their clothing. While some descriptions mention the use of textiles, most fail to use the fashionable vocabulary associated with dress for each period; for example, a mid-16th century drawing of a child who resembles a young Henry VIII does not mention that the boy is wearing a codpiece.

Children’s dress is an area of fashion history that is much in need of good primary research, but Peacock’s review of secondary sources (many of which are over 50 years old) and replication of historic paintings such as a 17th-century portrait of the Infanta Maria Theresa (which he calls “6-year old princess”) does not fill this need.

While the book serves as a basic overview of children’s fashionable silhouette throughout history, it includes very little content of use to the serious scholar of textile and costume history.

– Emily Banis

American Quilts in the Modern Age, 1870-1940: The International Quilt Study Center Collections

Marin F. Hanson and Patricia Cox Crews, eds.

2009: University of Nebraska Press, Lincoln and London
496 pp., 812 color photographs
ISBN 978-0-8032-2054-6

THIS IS THE FIRST IN A SERIES OF volumes that will comprehensively catalog and document the 2,300-plus quilts in the University of Nebraska’s International Quilt Study Center. According to the preface, this is “one of the most important and largest publicly owned quilt collections in the world.” Twenty-three countries are represented in this collection of traditional and contemporary art quilts.

The first step of this object-based research, the cataloging project, began in 2002 with the development of a database designed specifically to categorize and organize this collection. With funding from the Getty Foundation, each quilt was cataloged and photographed. Physical inspection and examination of each quilt in this volume added “in depth technical analyses” with the goal of providing a “fuller picture of each quilt’s history and its maker’s possible motivations and working methods” (Hanson and Crews, ix.)

As the title implies, this volume covers American quilts dating approximately from the Civil War to World War II, but leaves information about Amish, Mennonite and African American quilts to a future volume. Although there are clear and understandable reasons, based upon the Collections’ categorical approaches, for these exceptions, one could make a case that the inclusion of these groups of quilts could have provided a broader context in which to study the others.

Regardless, the volume is extraordinary. It provides a general overview of the history and socio-economic realities of the period. Specifics, such as the influences of trade, technology, fashion, materials, art movements, and mass media—in those days publications such as magazines—provide the background and context of the various quilting styles, palettes, and techniques. Hypotheses about why certain patterns were made by hand versus machine, or with fabrics cut in particular ways, go a long way to explaining each style.

The text is peppered with surprising information that only such an in-depth study of material culture can afford. For example, the possibly preconceived notion that quilts were made from leftover or scrap material prior to the Civil War is dispelled. It appears, in fact,

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that quilting was then practiced by the more affluent who could afford to purchase fabrics specifically for such a task, while the practice of quilting became more democratized after the Civil War.

The introduction to the book by editor and IQSC Curator of Exhibitions Marin F. Hanson provides an excellent and detailed foundation for the chapters that follow. Each chapter focuses on a specific quilt category: block, log cabin, crazy quilts, allover pattern and kits, as well as one-of-a-kind and niche quilts. Each chapter features between 7 and 17 quilts typical of the style under discussion, complete with photographs, and is followed by a gallery of the remaining quilts not specifically discussed in the body of the chapter. All quilts are thoroughly documented as to style, variation, where and when made, materials, size, and dates.

Some chapters are authored by IQSC staff members and fellows, including Carolyn Ducey, Curator of Collections; Jonathan Gregory, Graduate Curatorial Assistant-Exhibitions; Merikay Waldvogel, IQSC fellow and scholar; and collector Jonathan Holstein, who contributed many works to the collection. Other contributors, all textile scholars, authors, and quilt historians, including Barbara Brackman, Laurel Horton, Virginia Gunn, and crazy-quilt expert **Beverly Gordon**, Professor of Textile and Apparel Design at the University of Wisconsin-Madison, brought their expertise to the appropriate chapters.

This extraordinary group of scholars, including editor **Patricia Crews**, the Center's Director, has created a scholarly volume that will certainly be regarded as an invaluable and welcomed research document on quilts, and, more generally, valuable research on American

material culture of the period between the Civil War and World War II.

— *Mona Berman*

Twentieth-Century Fabrics: European and American Designers and Manufacturers

Doretta Davanzo Poli
2007: Skira, Milan, Italy
320 pp., \$90.

THERE ARE CULTURAL differences in subject presentation, as well as in an author's personal approach. Doretta Davanzo Poli's exhaustive research and 30-year teaching experience provides an example of this. Her book, *Tessuti del Novecento: Designer e manifatture d'Europa e d'America*, which was translated into English as *Twentieth-century Fabrics: European and American Designers and Manufacturers*, is a compendium written in the Italian style. In fact, on the internet an Italian bookseller lists the book as *Atlante dei tessuti del Novecento. Europa e America*. In other words, as a visual atlas which would be useful and pleasurable for students, designers, and the general public. And perhaps this is the most appropriate interpretation for this work. "Lost in Translation"—Sofia Coppola was certainly right!

The book is a sampling of 20th-century textiles considered in various media. It begins with a concise 30-page review of 20th-century textile history according to each country's historical relevance. Eight pages are dedicated to Italy, partly due to the author's personal experience there. Another emphasis is on women in the textile arts.

This large-format book has over 250 pages of full-size and detail color illustrations. Hence, it is a good design resource. For each textile illustrated (many from private collections), there

is a condensed catalogue entry with general and repeat measurements given in centimeters. It would have been useful to include inch equivalents for the American or British examples.

The book ends with a brief technical glossary, biographical information on the designers and manufacturers referred to in the text, and a chronological bibliography from 1911 to the present, which lists mostly Italian sources.

Doretta Davanzo Poli, a Venetian, was trained as an archivist and teaches textile history at the University of Venice. This training and experience are intrinsic to the presentation of the book's contents. In the late 1970s she worked as curator of the Palazzo Grassi Italian Textile Documentation Center in Venice. She has written and curated over 70 exhibitions on fashion, lace, and textiles. Her 1980s international exhibition, "Crafts of the Venetian Fashion Industry—1200 to 1800," sponsored by the Venetian Brenta Region Shoe Manufacturers, was a major event. Her most current work is on Mariano Fortuny.

A personal closing note: Over a 30-year period, I co-authored, with the architectural historian, Giovanni Fanelli, three books on modern textiles published in Italian which were never translated into English (my mother tongue). Doretta Davanzo Poli dedicated this English edition of *Twentieth-Century Fabrics* to me!

— *Rosalia Bonito Fanelli*

Textile Production in Pre-Roman Italy

Margarita Gleba
Ancient Textiles Series, Vol. 4
Oxford: Oxbow Books, 2008
ISBN 978-1-84217-330-5
269 pages, 120 black-and-white illustrations (maps, diagrams, drawings, photos)

THIS BOOK HAS BROAD APPEAL, as it covers the textile evidence in archaeology and art from the Bronze Age to the Hellenistic period in the northern Mediterranean, with a focus on the Italian peninsula, including the islands of Sicily and Sardinia. The non-specialist will marvel at the many proofs that fabric-making predates other cultural manifestations, such as pottery and metallurgy. Scholars of art and literature of the period will find resonances in the textile survivals, and spinners, dyers, and weavers will deepen their understanding of reciprocities in their respective crafts across the millennia. Those in the increasingly popular field of archaeological textiles, and familiar with the several recent publications in this field, will find summaries and pertinent updates and reassessments on the earliest fibers, fabrics, and methods of textile production.

Now active in research and responsible for the publications of the Centre for Textile Research at the University of Copenhagen, multilingual archaeologist and author Margarita Gleba has an academic background from the US (PhD and MA degrees from Bryn Mawr College), and excavation experiences in Italy's Pre-Roman sites, as well as in Turkey and Scythian Kurhan projects in the Ukraine.

In several useful charts, the finds from the Italian excavations list fiber, weave, yarn twist, and dimensions. The fabrics used in items of clothing such as mantles and leggings are predominantly

carried out in plain weave and 2/2 plain, diamond and chevron twills, mostly in balanced construction. Some were exceptionally fine, such as a woolen tabby with around 40 warps and wefts per centimeter. Ancient Tarentum appears to have been an early center for textiles, gold thread production, and purple dyeing.

The rich context presented in this book encompasses the transition of Pre-Roman Italy from an "egalitarian to an aristocratic community." Throughout the period, women were largely responsible for fabric production, and tall looms known from depictions in carved wood were used in the making of high-status, seamless ceremonial mantles, almost three meters wide, with tablet-woven borders. We learn of spindle whorls and spools with incised—and sometimes painted—decoration, and bronze clasps for tablet weaving that serve to anchor the body-tensioned warp and keep the web level. Such embellished textile tools and devices, including the odd needle of gold, were found in votive deposits dedicated to the goddesses Athena/Minerva and Hera/Juno, whose sanctuaries also show the presence of weaving workshops.

— Désirée Koslin



Andean Textile Study Tour November, 2009

THERE WERE TWELVE LUCKY participants in this year's two-week Andean Textile Study Tour led by Nilda Callañaupa Alvarez, Director of the Center for Traditional Textiles of Cusco, Peru, along with **Mary Frame**, renowned specialist in ancient Andean art and textiles, Dr. Christine Franquemont, anthropologist and ethnobotanist, and the trip organizer, Betty Doerr, long associated with the CTTC. We came from Europe, Asia, and North America, with wide-ranging experience and interests in weaving, spinning, knitting, lace making, archaeological and historical textile research, Incan and pre-Incan archaeology, Spanish colonial history, present-day Peruvian life and culture, women's issues, farming, food, photography, medicine, hiking, and more.

We were attracted by a planned itinerary to Lima, Cusco, and the Sacred Valley

of the Incas that packed in visits to the CTTC and six affiliated weaving associations in outlying villages (some very remote); to museums, textile collections, and historical sites in the cities; and to astounding archaeological sites in the Sacred Valley, including Machu Picchu; hikes along the Inca Trail and elsewhere in the rugged, beautiful Andean landscape; and many opportunities to observe and learn traditional spinning, weaving, braiding, and knitting techniques from the skilled artisans associated with the CTTC.

That would have been more than enough to delight every one of us, but in addition, our extraordinary leaders went out of their way to arrange special visits and experiences for participants with particular interests, plus surprises and unexpected treats for us all. We were particularly touched by the generosity and warmth with which we were welcomed into the community weaving centers by their members, who are reviving and extending traditional textile designs and techniques. See Nilda's book, *Weaving in the Peruvian Highlands: Dreaming Patterns, Weaving Memories*, published by Interweave Press, for more on their textile traditions and current work.

CTTC-sponsored tours have been offered a number of times in the past, and undoubtedly will

be offered again. If you missed this one, keep your eyes open for announcements of the next. When you go, I can guarantee it will be an experience far beyond your highest expectations.

<http://www.textilescusco.org>

— Penny Drooker

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Far left: Nilda Callañaupa Alvarez with weavers in Accha Alta showing a man's knit *chullo* (hat) embellished with beadwork. Men's and women's garment styles are unique to their home villages.

Left: Tie-dyed warp textile on loom. At one time, this man was the only person in his village of Sallac who knew this technique, but through his teaching it has been revived. Photos by Penny Drooker.

Textiles and Settlement:

From Plains Space to Cyber Space

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

from p. 2

the carved patterns on the cloth. The process was used for quick production of yardage necessary for theater costumes, to replicate more complex labor-intensive patterns, and for the delicate plant dye, safflower.

Early descriptions do not distinguish between carved-board resist and *itajime*, the more familiar clamped-board resist done without patterned boards. The elegance of *itajime*, whose name combines the words for wood board (*ita*) sandwich, and tighten (*jime*), is usually found in the delicacy and art of the folds prior to clamping, and the finesse of the dye penetration. The early term *kyokechi*, literally clamp (*kyo*) and dyeing (*kechi*), gives us a clue to the importance of the clamp itself. While the boards are significant to the patterning, the clamp provides the strength and support that creates the resist force blocking any dye penetration. This strong resist force allows the elaborate, fine detail of the carving to be recorded as a design on the cloth.

This show, curated by Jay Rich, will include historical examples, vintage carved boards, and contemporary process examples. Artists using this ancient technique in a contemporary way will share their work in the form of wearables, wall pieces, sculpture and works on paper. All the current influences in dyeing, such as multiple dye processes, discharge, and overdyeing, are combined with this technique to create complex contemporary patterning.

Artists from the US will include Elin Noble, Ana Lisa Hedstrom, Karen Urbanek, **Barbara Shapiro**, Lucy Arai, John Marshall, Andrew Adams, and Jay Rich. They will be joined by Barbara Rogers of Australia, Lia Fleming of Belgium, and others.

"Textiles, Glass, Clay, Wood and Metal: The Interface" at Hot Shops Art Center, Omaha, NE during October. This show of contemporary works expands the interaction between textiles, glass, clay, wood, and metal. The works show how one medium influences the other, where

designs or techniques are shared, or where textures and pattern are duplicated in creative, unexpected ways.

Historically, guilds provided organized, structured means to learn and perfect a craft. Apprentices studied with masters and picked up the necessary skills through observation. Special skills were revealed and passed along. Often the guilds were located on the edges of towns: weavers and carpenters were noisy; glass and ceramics artists' studios produced heat; natural dyers' studios were smelly. The guild structure preserved important proprietary secrets of the individual trades.

There is plenty of information about interactions between guilds, where a skill is shared or a similar technique is done with a different medium—this is the interface where one craft meets the other. Early baskets were coated with clay to hold water. Embroidery designs appear on ceramics painted with glazes. Textile textures are recorded in primitive pottery, either as a design element, or because the textile was used in the pottery production.

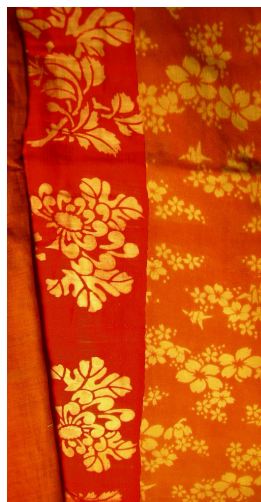
The Hot Shops Art Center in Omaha provides a unique opportunity to explore all the possibilities of these interfaces. Ed Fennell is a glass artist and teacher with a wealth of technical knowledge, which he readily shares. Tim Barry is a ceramics artist and teacher who enjoys participating in projects that promote art and the interaction of creative people. Les Bruning is a metal artist and teacher equally curious about how media interact and influence each other. The

Omaha Creative Institute offers creative opportunities within the community, believing that creative problem solving in diverse groups will bring more solutions to the table. These basics are all "in house" at the Hot Shops, and the reason it's called "Hot."

Omaha Weavers and Spinners Guild members Agneta Gaines, Sara Innes, Mary Jetton, Gail Ray, and Janine Sandstedt have been working on creating textures and weave structures.

Mary Zicafoose is creating an ikat-wrapped glass sculpture with a companion woven ikat. Layna Bentley is quilting with ceramic tiles. The lampwork, fusing, and bead artists, including Margie Shanahan, Gerry Klein, Tanya Maguire, and others, have been experimenting with woven glass structures, inclusions of woven metal in glass, and transfer of textures. Dan Toberer is eagerly at work on transferring textile texture and pattern to clay. Jay Rich, inspired by the Japanese master Kaei Hayakawa, has been experimenting with shibori textures transferred to clay and glass. **Barbara Shapiro** is collaborating with a woodworker and supplementing his work with basketry techniques. **Catharine Ellis** is creating woven shibori patterns for transfer to glass. **Adrienne Sloane** is experimenting with adding her wire knitting to glass media, both blown and fused. Dan Adams is transferring lace patterns to ceramic tiles. Other textile techniques as diverse as macramé and tatting will be included as well. There are no limits to creative problem solving.

— Jay Rich



Child's kimono and detail, patterned with clamp-board resist dyeing.



Quilt Museum Receives Green Award

THE INTERNATIONAL QUILT Study Center and Museum received its first anniversary gift in the form of the official awarding of the US Green Building Council's LEED® Silver rating for its environmentally sustainable building. LEED (Leadership in Energy and Environmental Design) is a third-party certification program and the nationally accepted benchmark for the design, construction and operation of high-performance green buildings. The award is based on points earned for satisfying specific green building criteria. Major areas of achievement for the quilt museum were site selection and preparation, energy performance, recycled content, and indoor environmental quality. The museum also celebrated a successful first year, which included the welcoming of nearly 30,000 visitors from all 50 states and more than 25 countries.

Friends of Fiber Art International

FFA'S NEW WEBSITE, <http://friendsoffiberart.org> lists member achievements, programs and events, and tracks contemporary art textiles purchased for museum collections.

FFA announced its 2009 grants in support of projects that highlight contemporary fiber art. These include the "13th International Triennial of Tapestry," May 10-Oct. 31 in Łódź, Poland; "Quilt Visions 2010," Oct. 24, 2010-Feb. 20, 2011 at Oceanside Museum of

Art; "Perspectives: Art, Craft, Design and the Studio Quilt, 2010," through May 9 at IQSC in Lincoln, NE; "ATB8," the 8th Biennial of American Tapestry, Sep. 20-Nov. 15 at Nebraska Wesleyan College; and "Fiberart International 2011," Aug. 6-22, 2011 in Pittsburgh, PA.

Solo artist exhibitions supported in part by Friends grants include "Sheila Hicks: Fifty Years," Nov. 10, 2010-Feb. 2011 at Addison Gallery, Andover, MA, and traveling to several venues during 2011; "Warren Seelig: Textile Per Se" at Maryland Institute College of Art through Mar. 14; "Pamela Becker: Fiber Art Retrospective," Oct. 3, 2010-Jan. 9, 2011 at Hunterdon Art Museum, Clinton, NJ; and "Poetic License: The Art of Joan Schulze," Feb. 16- May 9 at San Jose Museum of Quilts & Textiles. FFA's annual grant application deadline is **July 1**.

FFA will sponsor a tour to Poland, May 5-19 to visit several cities, including the Łódź Tapestry Triennale.

Berg Fashion Library

BERG PUBLISHERS AND THE Victoria and Albert Museum announce the launching in May, 2010 of a new partnership which will make 1600 images from the V&A fashion collection available through the *Berg Fashion Library*.

<http://www.bergpublishers.com/BergFashionLibrary/>

The V&A images will be indexed, along with other content including books and journals, according to an extensive classification system specially created for the *Berg Fashion Library*. This is the first portal to provide access to interdisciplinary and integrated book and journal content, with comprehensive coverage of dress and fashion around the world. The service will be available by annual subscription to institutions worldwide.



Students examine a textile from the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison.

HLATC Online

IMAGES AND CATALOGING Information for approximately 8,000 objects in the Helen Louise Allen Textile Collection at the University of Wisconsin-Madison are now available through a searchable public database.

http://textilecollection.wisc.edu/digital_collection.html

The new website displays featured textiles with articles about the collection. An "Inspiration" section includes exhibitions and exhibition archives. Information on applying for HLATC's Summer Curatorial Internship is also provided.

World's Largest Quilt-Ever!

JENNIFER MARSH, PROFESSOR AT the University of Alabama in Huntsville, is directing a monumental project to "wrap" the 37-story Saturn V Moon Rocket replica at the US Space & Rocket Center in Huntsville, AL in May, with possibly the world's largest collaborative quilt cover (over 32,000 sq. ft.). The Dream Rocket team is collecting 8,000 handmade panels from students, teachers, and individuals from more than 100 countries. The panels represent each participant's or group's dream for a better future in the areas of Science, Community, Health, Technology, Space, Conservation and Peace. Marsh says, "Our objective is to inspire people through art that a better future demands education and collaboration." Any student,

teacher, group, school or individuals can be involved. To participate, register on Dream Rocket's website by Feb. 1. Sponsors are also being sought. Keep up with the project's progress through Dream Rocket's website, Facebook, and Twitter pages. <http://thedreamrocket.com>

Rugmark Name Change

THE RUGMARK ORGANIZATION was founded in 1994 as a coalition of nongovernmental organizations, businesses, government entities, and multilateral groups like UNICEF, working to end child labor in the rug industry. The organization will continue to certify and sell rugs produced only by adult workers under the name **GoodWeave**.

GoodWeave's mission has expanded to include providing educational opportunities to children in South Asia. The GoodWeave program has freed more than 3,600 children from weaving looms, providing each with the educational and other opportunities needed to embark on a new path in life. In addition to child rescue and rehabilitation, GoodWeave programs facilitate the prevention of child labor and the healthy development of weaving communities.

In order to earn the GoodWeave label, rug exporters and importers must be licensed under its certification program and sign a legally binding contract to not employ workers under the age of 14, to allow random inspections, and to endeavor to pay fair wages to adult workers. For more information on GoodWeave's programs, or to make a donation, visit: <http://www.goodweave.org/>

Art Quilt Symposium

STUDIO ART QUILTS ASSOCIATES, SAQA, is hosting a one-day Symposium on April 17, "Building

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EVENTS CALENDAR

Below is a brief listing of some upcoming Textile-related events. See the TSA website or follow individual links for detailed information about each event.

Conferences & Symposia

May 25-30: COSTUME SOCIETY OF AMERICA 36TH ANNUAL SYMPOSIUM, Kansas City, MO.

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

Jun. 18-19: DUBLIN SEMINAR FOR NEW ENGLAND FOLKLIFE. dublsem@bu.edu

Jul 18-25: CONVERGENCE 2010: "New Visions: Ancient Paths," at Albuquerque Convention Center, Albuquerque, NM, sponsored by Handweavers Guild of America.

<http://www.weavespindye.org>

Oct. 11-15: ENCUESTRO DE TEJEDORES DE LAS AMÉRICAS/ GATHERING OF WEAVERS OF THE AMERICAS, Municipal Convention Center, Cusco, Peru, organized by The Center for Traditional Textiles of Cusco.

<http://www.textilescusco.org>

Nov. 7-8: THE ART OF TEOTIHUACAN AND ITS SPHERE OF INFLUENCE, Symposium at Mayer Center for PreColumian & Spanish Colonial Art, Denver Art Museum.

<http://mayercenter.denverartmuseum.org/symposia.htm>

Exhibitions United States

CALIFORNIA

De Young Museum, San Francisco. To Jun. 6: "Amish Abstractions."

<http://www.famsf.org/deyoung>

Lacis Museum of Lace & Textiles, Berkeley. To Feb. 1: "Bobbin Lace." Opens Apr. 3: "Night and Day: the World of the Twenties."

<http://www.lacismuseum.org>

LA County Museum of Art. To May 1: "Early Andean Textiles from the Permanent Collection."

<http://www.lacma.org>

Pacific Asia Museum, Pasadena. To Feb. 8: "Fashioning Domesticity, Weaving Desire: Visions of the Filipina."

<http://www.pacificasiamuseum.org>

Mingei International Museum, San Diego. To Mar. 10: "Fisch Out of Water: Sea Creatures of Arline Fisch."

<http://www.mingei.org>

San Jose Museum of Quilts & Textiles. To Feb. 7: "Still Crazy." Feb. 16-May 9: "Poetic License: The Art of Joan Schulze."

<http://www.sjqiltmuseum.org>

COLORADO

Avenir Museum of Design & Merchandising, Ft. Lewis College, Durango. To Jan. 22: "Woven to Wear: Navajo and Hopi Textiles from The Durango Collection." Info: Linda.Carlson@colostate.edu

University of Colorado Museum, Boulder. To May 30: "Navajo Weaving: Diamonds, Dreams, Landscapes," curated by Judy Newland.

<http://cumuseum.colorado.edu>

DISTRICT OF COLUMBIA

The Textile Museum. To Apr. 11: "Contemporary Japanese



Novelty apron, 1950s-early 1960s, ATHM collection. Home-sewn, cotton, nylon, hand painting and appliqué, with a mildly risqué depiction of a 1950s woman.

Fashion: The Mary Baskett Collection," and "Fabrics of Feathers and Steel: The Innovation of Nuno."

<http://www.textilemuseum.org>

FLORIDA

Ruth Funk Center for Textile Arts, Florida Institute of Technology. Jan. 30-Apr. 24: "Speaking with Thread: The Narrative of Textiles."

<http://textiles.fit.edu/>

IOWA

Vesterheim Norwegian-American Museum, Decorah. To Feb. 21: "Sacred Symbols: Ceremonial Cloth."

<http://www.vesterheim.org>

MARYLAND

Baltimore Museum of Art. To Feb. 21: "Mournful Maidens: Love & Loss in American Embroidery."

www.artbma.org

MASSACHUSETTS

American Textile History Museum, Lowell. To Mar. 14: "Changing Landscapes: Contemporary Chinese Fiber Art." To Apr. 18: "Aprons: Fifties FUNctional Fashion."

<http://www.athm.org>

Fuller Craft Museum, Brockton. To Mar. 7: "Machiko Agano: Structured Space."

<http://www.fullercraft.org>

Peabody Essex Museum, Salem. To Feb. 7, 2010: "Rare Bird of Fashion: The Irreverent Iris Apfel."

<http://www.pem.org>

MINNESOTA

Textile Center of Minnesota, Minneapolis. To Feb. 20: "A Common Thread." Mar. 5- Apr. 17: "Metaphoric Fibers," curated by Adrienne Sloane and Karen Searle.

<http://www.textilecentermn.org>

Minneapolis Institute of Arts. To Apr. 18: "Textiles and Texture: Selections from the Fiber Art Collection."

<http://www.artsmia.org>

MISSOURI

National Archives-Central Plains Region, Kansas City, MO. Jun 4-Aug.21: "Partisan Pieces: Quilts of Political and Patriotic Persuasion."

St. Louis Art Museum. Feb.14-May 9: "African Ceremonial Cloths: Selections from the Collection," curated by Zoe Annis Perkins.

<http://www.slam.org>

NEBRASKA

International Quilt Study Center and Museum, University of NE, Lincoln. To Mar. 28: "Four Part Harmony: The Linda Carlson Four-Block Quilt Collection." To May 9:

"Perspectives: Art, Craft, Design, and the Modern Quilt." Apr. 2-Aug. 1: "Quilts Under the Microscope."

<http://www.quiltstudy.org>

Robert Hillestad Textiles Gallery, University of Nebraska, Lincoln. Mar. 1-26: "Oh Nature," curated by **Susan Taber Avila**.
<http://textilegallery.unl.edu>

NEW MEXICO

Museum of International Folk Art, Santa Fe. To May 23, 2011: "Material World." Catalog.
<http://www.moifa.org>

NEW YORK

Museum of Modern Art, New York. To Jan. 25: "Bauhaus 1919-1933: Workshops for Modernity."
<http://www.moma.org>

Museum at FIT, New York. To May 11: "Night and Day."
<http://www.fitnyc.edu/museum>

OHIO

Kent State University Museum. To Feb. 14: "Confessions and the Sense of Self." To Feb. 28: "The Kokoon Arts Club Cleveland Revels." To May 30: "Gazette du Bon Ton."
<http://www.kent.edu/museum>

PENNSYLVANIA

Philadelphia Museum of Art. To Feb. 21: "An Enduring Motif: The Pomegranate in Textiles."
<http://www.philamuseum.org>

SOUTH DAKOTA

South Dakota Art Museum, Brookings. To Apr. 18: "The Collector's Eye."
<http://www.southdakotaartmuseum.com>

WISCONSIN

James Watrous Gallery, Wisconsin Academy of Sciences, Arts & Letters, Madison. To Apr. 11: "Stitched Ground: Four Artists Embroider the Land."
<http://www.wisconsinacademy.org>

International

CANADA

Bata Shoe Museum, Toronto. To Mar. 21: "Bound for Glory: Cutting-Edge Winter Sports Footwear."
<http://www.batashoemuseum.ca>

Textile Museum of Canada, Toronto. To Mar. 21: "Kaleidoscope: Antique Quilts." To May 30: "Fashionably Wrapped: The Influence of Kashmir Shawls." To Apr. 11: "In Touch: Connecting Cloth, Culture + Art."
<http://www.textilemuseum.ca>

ENGLAND

Victoria and Albert Museum, London. To Jul. 4: "Quilts." To Sept. 26: "Grace Kelly Style: Fashion for a Hollywood Princess."
<http://www.vam.ac.uk>

POLAND

Lödż, various venues. May 10-Oct. 31: "13th International Triennale of Tapestry."
www.muzeumwlokiennictwa.pl/EN/index.htm

Virtual

<http://www.fiberscene.com>
To Feb. 15: "Fiber Spain." María Muñoz and María Ortega.

Lectures

De Young Museum, San Francisco, CA, Textile Arts Council Lectures. Feb. 13: "Primitivism and Abstraction in Persian Tribal Flatweaves," Alberto Levi. Apr. 17: "Insight and Inspiration: Panel of Studio Art Quilt Associates Artists Discuss Their Careers in Fiber," moderated by Judith Content.
<http://www.famsf.org/deyoung>

Ruth Funk Center for Textile Arts, Florida Institute of Technology, Melbourne, FL. Feb. 18: "The Biblical 'It' Girls: Female Heroines in English Embroidery," **Melinda Watt**.
<http://textiles.fit.edu/>

Palace of the Legion of Honor, San Francisco, CA. Textile Arts Council lecture. Mar. 20: "Bast Fibers of Japan: From Tafu to Jofu," Melissa Rinne.
<http://www.famsf.org/legion>

San Jose Museum of Quilts & Textiles. Feb. 16: "Acquiring Studio Quilts for the IQSC," Carolyn Ducey. Mar. 28: "Reflections on my Practice-Led Research in Quiltmaking," Lynn Setterington. Apr. 13: "Analyze This: Design Principles and Studio Quilts," Barbara Caron.
<http://quiltstudy.org>

Workshops

Feb. 20-27: SUTRA conference on conservation of textiles, Kolkata, India.
sutraindia10@gmail.com

Feb. 28-Mar. 9: Indigo Artes Textiles, Antigua, Guatemala. Ikat with **Virginia Davis**, followed by tour. Contact: Claire, indigoartestextiles@gmail.com, or <http://indigoartestextiles.com>

Mar. 15-16: The National Preservation Institute, Arizona State Museum. "Conservation Strategies for Archaeologists," Emily Williams and Lisa Young
Mar. 17-19: "Archaeological Curation and Collections Management," Barbara Magid.
<http://www.npi.org/>

May 30-Jun. 12: "Vadmel Weaving and Design," Telemark, Norway. Carol Colburn, carol.colburn@uni.edu

July 26-28: American Tapestry Alliance's 2010 Educational Retreat, St. John's College, Santa Fe, NM, with Lynne Curran and James Koehler.
magnolia.tapestry@gmail.com
www.americantapestryalliance.org/Education/Edu_Workshops.html

Tours

Art Workshops in Guatemala. Textile and photography tour to the Ixil Triangle, Mar. 18-27.
<http://www.artguat.org>

Slow Fiber Studio Tours: Nagoya, Japan (May, 2010), Pugalia, Italy (June, 2010) and China (2011).
<http://shibori.org.wordpress.com/projects/slow-fiber/>

Friends of Fiber Art, May 5-19: Lödz, Poland, 13th International Triennale.
<http://friendsoffiberart.org>

Tia Stephanie Tours, Apr. 2-11: Ikat Rebozos of Mexico.
http://www.tiastephanietours.com/more_info/trip25.html



Hanging, 1950s; Igbo; cotton and indigo; 84 x 60 inches; Saint Louis Art Museum, Museum Shop Fund 123:1994. From the installation "African Ceremonial Cloths: Selections from the Collection."

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An Artist's Community" at Wayne Art Center, Wayne, PA. The symposium precedes the exhibition, "ArtQuilt Elements 2010." Info: Carolyn Lee Vehslage, clvquilts@yahoo.com. <http://www.wayneart.org>

Joint SDA/SAQA Conference

SAQA AND THE SURFACE Design Association, along with the San Francisco State University Art Department—Textiles, will host the conference "Reinvention," Mar. 19–24. Marci McDade, editor, *Fiberarts* magazine, and Janet Koplos, editor, *American Craft* magazine, are keynote speakers on the theme, "Life in the arts is a constant process of invention and reinvention." Three museum curators from the de Young Museum, San Francisco, CA, the Bellevue Arts Museum, Bellevue, WA, and the San Jose Museum of Quilts and Textiles, San Jose, CA, will give the curator's viewpoint on reinventing oneself—how artists capture a sense of cultural memory; they will also discuss the selection process for exhibitions.

TSA NEWSLETTER DEADLINES

- March 30
- July 30
- November 30

Please send news, reviews, listings, and articles to:

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Panels will cover how emerging artists get a start, how environmental art can make a difference, and words of wisdom about reinventing creativity over many years from artists who have been working in the field for a long time. Information: <http://www surfacedesign.org>

Natural Dye Symposium

The International Symposium and Exhibition on Natural Dyes and Colorants (ISEND) 2011-Europe will take place in La Rochelle, on the west coast of France, Apr. 24-30, 2011. This symposium is organized by Dr. Dominique Cardon. For more information please visit: <http://www.isend2011.com/>



New Classics from Thames & Hudson

Thames & Hudson has published paperback editions of two classic titles on Asian textiles. *Indian Textiles: From Southeast Asia to Japan* by John Guy is a republication of the 1998 volume, *Woven Cargoes: Indian Textiles in the East. Traditional Textiles of Central Asia* by Janet Harvey is a republication of her 1996 volume. Both books are available at:

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

New Journal from Berg

Interiors: Design, Architecture, Culture, Edited by Anne Massey, MIRC, Kingston University, UK, and John Turpin, Washington State University, US, offers interdisciplinary scholarship from across the arts and humanities,

along with contributions from creative practitioners.

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Submissions are sought from interior design theorists, practitioners, and from other relevant disciplines. Manuscripts for consideration should be emailed to the editors at interiors@bergpublishers.com. <http://www.bergpublishers.com/?tabid=7303>

New Arts-Based Publication

Hand/Eye is a new publication that aims to bridge the worlds of art and craft, design and development, culture and commerce, and environment and ethics.. The publication contains interviews with textile artists and articles on traditional arts and textile arts from around the world. The theme of Issue #2 is reinvention of traditions. Issue #3, due in Spring 2010, will focus on Central Asia. Print and online editions are available. For more information, visit:

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

Turkey Red Journal

The latest edition of *Turkey Red Journal*, a magazine on natural dyes, has been posted online at <http://www.turkeyredjournal.com>

Submissions may be sent to Pam Feldman, pfeldman@saic.edu. Back issues of the print version of the journal are available for purchase by contacting Pam. If you would like to be on the TRJ new-issue notification mailing list, please email Pam at the above email address.

TSA New Dues Rates Begin January, 2010

TSA announces some changes in its membership rates starting in 2010. North American rates for the US and Canada are listed in the left-hand column; rates for other parts of the world are listed in the right-hand column. Membership renewal notices are sent on an anniversary basis.

N. America	Elsewhere
<i>Individual</i>	
1 year:	
\$80.00	\$90.00
2 years:	
\$150	\$170
<i>New Professional*</i>	
\$50.00	\$50.00
<i>Student**</i>	
\$35.00	\$45.00
<i>Institution</i>	
\$150.0	\$200.00
<i>Supporting</i>	
\$150.00 - \$500.00	

*This rate is available for two consecutive years only

** Please provide proof of current full-time status

Thank you for your continued interest in and support of TSA!