

## Symposium 2014 at UCLA

by Roy Hamilton

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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.

TSA RECEIVED A RECORD NUMBER OF SUBMISSIONS FOR PANELS AND PAPERS TO BE presented at our 14th Biennial Symposium, *New Directions: Examining the Past, Creating the Future*, which will be held in Los Angeles, Sept. 10-14, 2014. Our teams of peer reviewers have completed their work and letters of acceptance have been sent to approximately 150 presenters.

Symposium participants will be able to take advantage of many of the opportunities offered by the Los Angeles setting. Pre- and post-Symposium events are planned for Wednesday, Sept. 10 and Sunday, Sept. 14 across the Southern California region. A jam-packed program of concurrent sessions on Thursday and Friday, Sept. 11-12, will be held on the beautiful campus of the University of California Los Angeles (UCLA). Following Thursday's session, we will adjourn to the Fowler Museum at UCLA for an open house plus special programming that will allow interactions with the museum's acclaimed textile collections. On Saturday we will convene at the Los Angeles County Museum of Art (LACMA), where an exciting roster of invited speakers will address the most critical aspects of the symposium's central themes. By popular demand, this will be a full day of plenary sessions for all symposium participants to attend together, an experience we are able to offer for the first time in many years.



View of the UCLA campus.



Because of the large number of submissions, our reviewers have devoted special care to developing an exciting schedule of thematically linked panels. Among the pre-organized sessions submitted by members are panels that address new perspectives on natural dyes, American Indian textiles, fiber revolutions in the ancient world, textile education and curation, men in fiber art, and Andean archaeology. Drawing on the individual papers submitted, the reviewers have assembled panels dealing with subjects including artists and community, industrial textile history, China, Africa, Latin America, pioneers of modern design, new theoretical analyses, advanced high tech fabrics, and much more.

The presenters will be assembling from five continents. Don't miss out! Check the TSA website for further information as it becomes available.



Dear Members,

Happy New Year!

AS I LOOK BACK ON 2013, LET ME START BY THANKING YOU. BECAUSE OF YOUR SUPPORT, 2013 WAS an exciting year for TSA. Because of you, we have been able to expand our programs and offer an increasing number of scholarships. Together, we are an interdisciplinary community that provides unique study and professional development opportunities, making links across generations and practices as we facilitate the exchange and dissemination of textile knowledge. I would also like to take this opportunity to welcome the 100 new members who joined TSA in November and December!

In 2013 TSA achieved the following with your support: We conducted our immersive study tour programs with trips to Savannah, Oaxaca, and Italy; We launched *Textiles Close Up*, a new program series that provides exclusive, behind-the-scenes study opportunities in leading museums and private collections, guided by renowned experts; We provided need-based scholarships for five TSA program participants and implemented a Student/New Professional reduced fee level for TSA study programs; We awarded the R.L. Shep Ethnic Textiles Book Award to editors of *Chinese Silks*, **Feng Zhao** and Dieter Kuhn; We continued to advance our communications and administrative systems, and to develop our member benefits programs; We initiated planning for the first TSA Juried Exhibition in conjunction with the 2014 Symposium; And, we continued our program planning for the 2014 Biennial Symposium, completing the review and selection of approximately 150 papers.

We have an exciting year ahead of us as we enter 2014. Programatically, we are kicking off the year with the program *Up Close With Peruvian Four-Selvage Cloth* at the Fowler Museum in Los Angeles, led by TSA president and exhibition guest curator, Elena Phipps; the next two programs in our *Textiles Close Up* series will be announced in the coming weeks; and registration is now open for our next international study tour. Travel to Laos and Cambodia with past TSA board member, **Mary Littrell**.

TSA NATIONAL OFFICE Tali Weinberg, Executive Director  
PO Box 5617, Berkeley, CA 94705  
TEL 510/363-4541 tsa@textilesociety.org

## EXECUTIVE DIRECTOR

Tali Weinberg  
TEL 510-363-4541  
tali@textilesociety.org

## TSA BOARD OF DIRECTORS

### OFFICERS

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

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

RECORDING SECRETARY  
Susan Brown  
TEL 212/849-8455  
brownsu@si.edu

TREASURER  
Maleyne Syracuse  
maleyne@gmail.com

DIRECTOR OF INTERNAL RELATIONS  
Ann Svenson  
TEL 818/789-9691  
AESPerlman@gmail.com

DIRECTOR OF EXTERNAL RELATIONS  
Michele A. Hardy  
TEL 403/220-4137  
mhardy@ucalgary.ca

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

DIRECTORS AT-LARGE  
Susan Bean  
TEL 978/745-1876  
Susan.s.bean@gmail.com

Dominique Cardon  
TEL (33) 4-66-85 24 84  
Cardon.dominique@wanadoo.fr

Jill D'Alessandro  
TEL 415/750-3533  
jdallessandro@famsf.org

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

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

Eulanda A Sanders  
TEL 970/491-7356  
sanders.e@iastate.edu

### TASK REPRESENTATIVES

TSA WEBSITE COORDINATOR  
Ellyane Hutchinson  
ellyane@textilesociety.org

TSA NEWSLETTER EDITOR  
Karen Searle  
newsletter@textilesociety.org

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

2013 SHEP AWARD CHAIR  
Claire Odland  
jclaireau@mac.com

TSA SYMPOSIUM 2014 CHAIR  
Roy Hamilton  
royh@arts.ucla.edu

Mary will share her unique expertise and access to artisan groups in the region. This promises to be a very special tour with an up-close and hands-on study of regional textile practices. And, we continue to invest in TSA's infrastructure, making improvements to our communications, publications, and website. If you haven't looked at the website recently, I encourage you to do so. As examples of a few of our first steps forward, you will now find easy access information about TSA programs, online scholarship applications, and a direct link to the searchable, online membership directory.

None of this work would happen without the dedicated efforts of our small staff and volunteer Board of Directors. I would particularly like to thank long-term newsletter editor **Karen Searle** for her service to TSA. Karen has shaped the content and presentation of TSA's newsletter for 14 years. Karen, I wish you the best in all future endeavors!

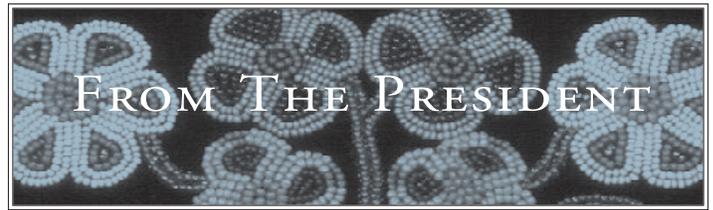
Of course, our major focus in 2014 is the biennial Symposium to be held in Los Angeles next September. I am looking forward to our time together at UCLA. UCLA is a beautiful campus and offers quality, inexpensive accommodations and meeting spaces (no stuffy conference hotel!). In addition to concurrent sessions, there are exciting special programs planned at the Fowler Museum and Los Angeles County Museum of Art, and workshops and tours that will provide unique access to local artists, designers, and textile collections.

Our new Treasurer, **Maleyne Syracuse** has assumed her duties. You can read her profile on the TSA website.

Beyond the great locations and programming, what I am particularly excited about is the opportunity to connect. It is a wonderful benefit of this job that I am able to bring together so many colleagues, mentors, teachers, students, and friends from around the world and across walks of life, along with scholars and artists whose work I have admired from afar. I never thought I would have a job in which activists I worked with at an international development organization, my first weaving instructors, and my closest friends came together in one space. And, of course, I look forward to meeting many of you in person for the first time.

Finally, I turn to you for support to ensure that we can continue to fulfill our mission of providing a forum for discussion and fostering the next generation of textile scholars and artists. Providing Symposium scholarships is key to fulfilling this mission, enabling the participation of an increasing number of emerging textile scholars and artists. In 2012, with your help, TSA was proud to provide financial support to 54 students and general members to attend the biennial Symposium in Washington, D.C. For 2014, we are working hard to ensure that we can provide an even greater number of scholarships. Please help us to support more students and general members to attend this symposium than ever before. No amount is too small. If each of our members gave \$20, we could quickly reach our goal! Please consider starting the year with a tax-deductible donation to TSA's scholarship fund. With your help, we can continue to invest in the future of the textiles field, exploring the past and creating the future.

Warmly,  
Tali Weinberg  
Executive Director  
[tali@textilesociety.org](mailto:tali@textilesociety.org)



December, 2013

Dear TSA Members and Friends,

**W**E START 2014 WITH OUR MAJOR GOAL FOR THE YEAR IN SIGHT: *New Directions: Examining the Past, Creating the Future*, the 14th Biennial TSA Symposium in Los Angeles, Sept. 10-14. Our programming is underway and, thanks to all our abstract submissions, the Symposium panels and papers will truly explore the vast terrain of TSA interests. They will include a look at the ancient world with papers from archaeological cultures of the Bronze Age in Europe to the Preceramic era of Precolumbian Peru. Other papers trace historical trajectories in Europe, Asia, SE Asia, India, and the West, as well as trade relations between Europe and North America. Still others examine textile design and art from the 1920s, 30s, 40s, and 50s to the present day, while considering issues of artists and artisan practice worldwide, sustainable industry and its history, intellectual property and global interventions, new directions in technology, artists and community, landscape and the environment, education and museum collections, among many other subjects. These topics will provide a creative dialogue on the conference theme. I would like to thank you all for your contributions. We had a record number of paper submissions, and we had to make difficult choices. I hope that those of you whose papers were not selected for this program will be able to participate in the conference in other ways. We would like to thank **Roy Hamilton**, the Academic Program Chair for his dedicated work on the coordination of this process in bringing this program together, and we look forward to a lively exchange and examination of key issues to our field.

In addition to the conference program which will be held at UCLA for the first two days, we are also planning to hold our final day as a special Plenary Session at the Los Angeles County



The TSA Board at the recent meeting in Los Angeles. L to r. Jill D'Allessandro, Eulanda Sanders, Roxane Shaughnessy, Elena Phipps, Susan Brown, Pat Hickman, Gerry Craig, Michele Hardy, Sarah Fee, Dominique Cardon, Tali Weinberg, Luciann Leraul.

## Board Nominations Open through Jan. 31

NOMINATIONS ARE OPEN FOR THE TSA BOARD OF DIRECTORS THROUGH JAN. 31 for terms starting September, 2014. Please consider nominating yourself or a colleague. Find the nomination form at:

<http://textilesocietyofamerica.org/membership/board/>

## Nominations for 2013 RL Shep Award Due March 1.

Please send the bibliographic citation and the publisher's and author's contact details to: Claire Odland, [jclaireau@mac.com](mailto:jclaireau@mac.com)



The TSA Board visited Christina Kim at Dosa in Los Angeles, site of a pre-Symposium workshop.

Museum of Art. We have not held a Plenary Day since our 1996 Symposium in Chicago, and it seemed time to bring all of our participants together. The combination of the three days should be a great experience for everyone: an opportunity for detailed focus through our concurrent sessions, and also a chance to speak together about the larger picture of textiles and new directions during the Plenary Session.

We are also developing some very interesting pre- and post-conference study workshops and tours. Some will involve research visits to special collections at the Fowler museum, LACMA and the Getty, as well as other leading cultural institutions. There will be more details about these soon on our website, along with **early online registration starting April 15** at: <http://textilesocietyofamerica.org/symposia/symposia-2014>

In other areas, TSA is also expanding its reach with our programs such as *Textiles Close Up* and our international Study Tours. We have a rich set of programs, all with the goal of providing opportunities to study first-hand textiles in collections and to experience textile cultures around the world. Thanks to our expert study leaders last year, the programs were educational and unique. In our 2014 Close Up program we will explore the worlds of Precolumbian, African and Islamic textiles, and I know that each event will have its own special character. I am excited to lead a group through the exhibition at the Fowler Museum on Jan. 13, and am very happy to be joined by two wonderful artists—Jim Bassler and John Cohen—whose work is critically informed by, and responds to the Andean textile arts. Look on the website for the information on our programs on African textiles in Minnesota and the amazing collection of Islamic textiles at the Cleveland Museum of Art.

The TSA Board is working hard to bring the organization into new reaches, and this year we will host the first TSA juried textile exhibition in conjunction with our Symposium. Thanks to our partner, the Craft and Folk Art Museum (CAFAM) in Los Angeles, who will provide their gallery as our venue, this exhibition will explore the wide range of fiber arts practiced by our artist-members.

The Board is also working on long-range strategic planning to identify areas for development and growth for the organization. During this planning process we plan to reach out to members to learn about your experiences with TSA and the areas you would like to see us build upon. We are developing a series of questionnaires to provide you with a way to communicate with the Board about the organization, and hope you will all agree to participate. We want to hear from you about your experience and interests and hope to find new ways to engage in this dialogue.

The organization has gone through a great shift, and we are very grateful to **Tali Weinberg**, our Executive Director, whose work has begun to effectively change our process. Tali brings new ideas and engagement with the organization, and with the participation of the Board, we are in great shape—primed to build in new directions while reinforcing our basic core values.

Our nomination process for incoming Board positions is open and we hope that you may consider nominating either colleagues or yourselves. The commitment to serving on an all-volunteer Board is especially engaging. It is also rewarding to be able to contribute one's thoughtful energy to the advancement of the organization. It is an incredible experience to work with interesting and committed professionals from many parts of the textile world, and I hope that those of you who may consider this opportunity will take the steps to place your names on the ballot.

Finally, as always, I need to ask for your help in supporting TSA. All of our programs and activities are supported by our members—and we need your support. We are committed to help our Student/New Professional and general members to attend the upcoming Symposium as speakers and participants, and we rely on you for this funding. Can you help sponsor a student or member to give their presentation? If so, please see the TSA website for ways to give. We are also seeking sponsorship for some of the many activities of the Symposium, and would like to speak to anyone who may be interested in helping. We need help to support the receptions, speakers, and activities that provide the infrastructure of the program—the audio-visual and transport that make the events possible—each aspect needs a cham-

pion. Our website is another area that we hope to develop further with additional funds. I am very pleased to announce that we have received a grant in support of Symposium participants in the field of Latin American textiles, and we hope to find other foundations or individuals that may help us to support other aspects of the Symposium program.

I hope that you are willing to lend your support. There are many ways to do so. Volunteers are also needed. Please see the website for ways to help.

So, I hope you all have a great start to the New Year, and I look forward to seeing you in Los Angeles in September, if not before. As always, I am very happy to hear from you if you have ideas or suggestions for TSA. Please contact me.

Best,  
Elena  
Elena Phipps, President, TSA  
[Elena@textilesociety.org](mailto:Elena@textilesociety.org)



## Textiles Close Up Winter Program

*TEXTILES CLOSE UP is a series of study-workshops that reflects the Textile Society of America's ongoing commitment to the exchange and dissemination of information about textiles. It provides opportunities to examine textiles in leading museums and private collections, guided by renowned experts.*

PERUVIAN FOUR-SELVAGE CLOTH, JAN. 13, FOWLER MUSEUM, UCLA WITH ELENA PHIPPS

THE 2014 PROGRAMS KICKED OFF WITH TSA PRESIDENT AND EXHIBITION GUEST CURATOR **Elena Phipps** on a special tour of her exhibition, *The Peruvian Four-Selvage Cloth: Ancient Threads/ New Directions* and behind the scenes visit to UCLA's Fowler Museum. Requiring a high level of skill, the four-selvage technique characterizes the creative process of the ancient weavers of Peru, who are known for their mastery of color, design and technique. The program includes:

- A special walkthrough in the galleries with an up close look at some of the great treasures of the Fowler's Pre-Columbian textiles;
- Conversation with two of the contemporary artists—Jim Bassler and John Cohen—whose work is highlighted in the exhibition;
- A behind-the-scenes visit to the Center for the Study of Regional Dress where we will look at a selection of Andean textiles selected from the Fowler's storeroom.

## TSA Awards : Supporting our Members

by *Roxane Shaughnessy*  
Vice President and Co-chair Awards Committee

THE AWARDS COMMITTEE HAS BEEN ACTIVE THIS YEAR, AWARDING 5 SCHOLARSHIPS TO TSA members to assist them in participating in a number of local and international study tours. I, along with Co- chair **Jill D'Alessandro** and committee members **Pat Hickman**, **Eulanda Sanders** and **Ruth Scheuing** were pleased to offer partial funding to **Konstantinos Chatziantoniou** to attend the Textile Study Tour to Oaxaca, Mexico in February, to **Caroline Howard** to attend the Savannah Low Country Tour in April, and to **Emma Sawyer** to participate in Velvet in Italy: Florence, Zoagli, Venice in October.



## Symposium 2014 Highlights

- Great UCLA location on gorgeous campus
- 2 days of concurrent sessions at UCLA
- 1 Plenary Day at the Los Angeles County Museum of Art (LACMA)
- 1st Juried Exhibition at The Craft & Folk Art Museum
- Affordable accommodations at UCLA
- Special event/reception at the Fowler Museum, UCLA

**Early online registration opens April 15.**

Watch here for details:

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

**Marketplace Applications** are now available at:

[http://textilesocietyofamerica.org/tsa\\_symposium/symposia-2014/market-place/](http://textilesocietyofamerica.org/tsa_symposium/symposia-2014/market-place/)

### Your Donations Make a Difference!

It's easy to support TSA programs, awards, and scholarships.

Donate online at:

<http://textilesocietyofamerica.org/contribute>

Have you been receiving our eNews? Make sure you add [tsa@textilesociety.org](mailto:tsa@textilesociety.org) to your address book. If you want to subscribe, do so here:

<http://textilesocietyofamerica.org/news/subscribe/>

Our very popular Textiles Close Up program offers a fee waiver for one TSA member to participate in each event. Recipients this year were **Renee Magnanti** for our inaugural program, Textiles Close Up: Indonesia at the Yale University Art Gallery, which took place last May, and **Kirsten Purtich** for Textiles Close Up: Inside of "Interwoven Globe" at the Metropolitan Museum of Art in November. Funding for these scholarships is provided by The Ursula McCracken Travel Scholarship, which offers partial support to participate in one of the TSA study tours.

TSA is also offering financial assistance to help speakers and participants attend the upcoming 14th Biennial Symposium which will take place in Los Angeles in September. Assistance is in the form of full or partial registration fee waivers and a Symposium workshop scholarship, supported by the Teitelbaum Family Fund.

<http://textilesocietyofamerica.org/programs/awards-scholarships/>

TSA also offers awards based on merit; the Founding Presidents Award was inaugurated in 2008 to recognize excellence in the field of textile studies. The nominees receive complimentary conference registration and the winning paper receives an additional monetary award.

The Student/New Professional Award provides an opportunity for students and new professionals in the textile field to attend the biennial Symposium. The award acknowledges their fine contributions and covers the cost of Symposium registration. Please visit our website to find out about TSA scholarships and awards and application deadlines.

The Awards committee is committed to growing our scholarship and awards program. In 2012, TSA offered awards and financial aid to 54 Symposium presenters and attendees. The committee's goal is to exceed this number in 2014. In order to increase support for our members to participate in TSA programs, and to continue to recognize their outstanding contributions to the field, we ask for your help. Donations to our awards and scholarship program can be made by following this link on our website. <http://textilesocietyofamerica.org/contribute>

## Introducing TSA's Textile Art Exhibition Jurors

**O**UR DISTINGUISHED PANEL OF JURORS IS BUSY REVIEWING ENTRIES FOR TSA'S FIRST JURIED ART exhibition to be held in conjunction with the Symposium at the Craft and Folk Art Museum, Los Angeles, Sept. 13, 2014-Jan. 4, 2015.

**Gerhardt Knodel** is an artist who has had an esteemed career as an educator. As Artist-in-Residence and Fiber Department Head at Cranbrook Academy of Art (1970-1995) he worked with graduate students who have become leaders in their field, nationally and internationally. He served as Director of Cranbrook Academy of Art from 1995-2007. His work is exhibited internationally and is in many prestigious collections, public and private.

**Matilda McQuaid** is the Deputy Curatorial Director and head of the Textiles department at the Smithsonian's Cooper-Hewitt, National Design Museum where she proposes and organizes national and international exhibitions and publications and oversees one of the premier textile collections in the world. Prior to the Cooper-Hewitt, Matilda spent 15 years organizing exhibitions at the Museum of Modern Art in New York. She has served as a recent board member for TSA.

**Carol Shaw Sutton** has enjoyed a distinguished career as an educator and Chairperson of the Fiber Department at Cal State Long Beach. She has been a Professor of Art for over 23 years and chairperson of the Fiber Department for 15 years. As a sculptor and installation artist Carol specializes in fiber and textile processes. Her work is exhibited internationally and is in major museum, corporate, and private collections.

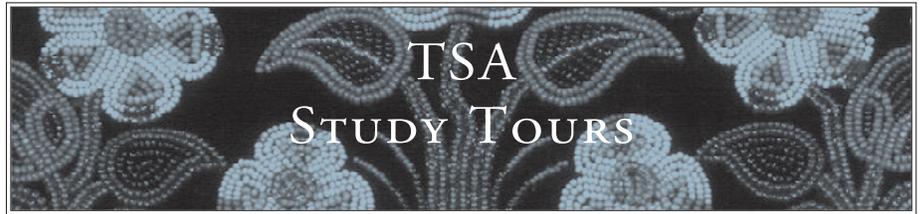
**Tali Weinberg** is the Executive Director of TSA and an artist, curator, writer, and educator based in Berkeley, CA. Her own artwork, which crosses textiles and social practice, is exhibited nationally and internationally and included in public and private collections.

More info on the Juried Exhibition can be found at:

<http://textilesocietyofamerica.org/symposia/symposia-2014/call-for-art>



Craft and Folk Art Museum, Los Angeles, site of the 2014 Symposium's Plenary Day and of the first TSA juried textile art exhibition.



## *Meet Textile Artists of Laos and Cambodia*

TEXTILES OF LAOS & CAMBODIA: TRADITIONS AND TRANSITIONS

MAY 24-JUNE 5, 2014

TOUR LEADER: DR. MARY LITRELL



JOIN TSA MEMBERS AND FRIENDS AS WE TRAVEL TOGETHER ON TSA'S "TEXTILES OF LAOS and Cambodia: Traditions and Transitions." Between May 24 and June 5, we will meet with some of the region's finest weavers and dyers and hear how they are creating sustainable enterprises that link their valued textile traditions with new directions for changing markets. In Laos, you'll view exquisite traditional textiles and talk with their collectors, practice natural dyeing and weaving with masters, visit with young weavers who are studying English in order to better explain their craft to visitors, and travel on a two-day river trip to rural weaving projects among some of Laos' ethnic minority groups. Museum curators will offer a private "director's tour" of a museum dedicated to traditional arts and culture of Laos. After watching saffron-robed monks collect early morning alms on the quiet Luang Prabang streets, we will visit several of Luang Prabang's stunning Buddhist monasteries. Young monks will share their daily routines and explain about their educational opportunities.

In Cambodia, you'll experience the extensive Angkor Wat grounds under varying lighting conditions as we visit temples in the early morning and late afternoon. Siem Riep offers us the opportunity to search for textiles in the well-stocked old market, visit a stunningly displayed textile showroom, and talk with the visionary founder of a non-profit organization working to revive traditional weaving and dyeing techniques of Cambodia. Across our travels, our small travel group of textile enthusiasts will have ample opportunity to compare and contrast the varying approaches that Lao and Cambodian textile artists are taking for reviving, sustaining, and transitioning their textiles for contemporary markets at home and abroad.

For questions about the trip program, contact tour leader **Mary Littrell** at: [mary.littrell@colostate.edu](mailto:mary.littrell@colostate.edu). For a detailed itinerary, registration, and information about a partial scholarship go to:

[http://textilesocietyofamerica.org/tsa\\_events/laos-cambodia](http://textilesocietyofamerica.org/tsa_events/laos-cambodia)

As we expect this trip to fill rapidly, we encourage you to register as soon as possible for the trip.



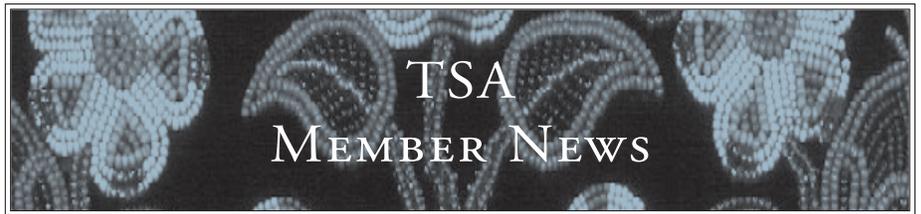
Top, Natural dyed yarns at Ock Pop Tok.  
Center, Veomanee Duangdala, Co-Founder of Ock Pop Tok cooperative, Cambodia.  
Above, Wax batik artist at Ock Pop Tok.

### *'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 "Facebook Message" tab.



A Lithuanian family enjoys the sea walls and jellyfish in Regona Benson's installation, "Wading In" at the Janina Monkute-Marks Museum.



## Member Exhibits

At the recent Art Basel Miami, **Regina Benson's** work "Ghosts" is included in "Endangered," a juried exhibition, Dec 5- 8 at the Wynwood Gallery District in Miami Beach, FL. A review by art critic Michael Paglia of Regina's recent Colorado installation, "Future Ruins," was published in *Art Ltd. Magazine's* November issue. The Lithuanian-born artist was honored to mount the exhibition, "Of Land and Sea", Oct. 18-Dec. 7, 2013 at the Janina Monkute-Marks Museum, sponsored by the American Embassy in Vilnius, Lithuania. This is the first time that both her "On Fire" and "Wading In" textile installations were mounted together, each in it's own museum gallery. A connecting gallery space contained works from her most recent "Future Ruins" fiber installation. A U-tube video shows the sea walls and jellyfish as they were installed at her "Wading In" show in Denver last year.

<https://www.youtube.com/watch?v=KWfDBEsGpH4> <http://art4apes.com/page/4>  
[http://www.artltdmag.com/index.php?subaction=showfull&id=1383946990&archive=&start\\_from=&ucat=32&](http://www.artltdmag.com/index.php?subaction=showfull&id=1383946990&archive=&start_from=&ucat=32&)

**Archie Brennan** and **Susan Martin Maffei** exhibited "The Partnership of Tapestry" at Clifton Arts Center, Clifton, NJ, Sept. 18-Oct. 19, 2013.

<http://www.cliftonnj.org>

**Beverly Gordon** is an artist, writer and teacher who has long been passionate about "deep seeing," or helping people appreciate the material and inner, intuitive worlds. Her solo exhibition, "Beverly Gordon: Reconfigured," was on view Nov. 3-27, 2013 at the Ruth Davis Design Gallery, University of Wisconsin-Madison. Beverly's assemblages, sculptures and collages are made from natural materials such as bone, shell, pods, roots and paper scrap. The primary sculptures are 6" to 1' figures, called "Tierras" because they were conceived as "beings of the earth." The figures' mythic quality offers a window into nature and suggests a deep spiritual language. Also included was an installation landscape featuring "colonies" of related figures interacting with one another; masks; and flat and relief collages with the same kind of embodied and reconstructed imagery. Beverly was a professor in Design Studies at the University of Wisconsin-Madison for nearly 30 years and is the author of books such as *Textiles: The Whole Story: Uses, Meanings, Significance; The Saturated World: Aesthetic Meaning; Intimate Objects: Women's Lives 1890-1940;* and *Feltmaking*.

<http://www.designgallery.wisc.edu>, [www.beverlygordon.info](http://www.beverlygordon.info)

"Blue Alchemy: Stories of Indigo," a documentary by **Mary Lance** was shown at the Metropolitan Museum of Art in New York on Dec. 6, 2013 in connection with the Met's "Interwoven Globe" exhibition.

[http://www.metmuseum.org/events/programs/films/bluealchemy?eid=A001\\_%7BF00E2FBE-ED40-4FA5-8F11F40670FBE77F%7D\\_20130926192825](http://www.metmuseum.org/events/programs/films/bluealchemy?eid=A001_%7BF00E2FBE-ED40-4FA5-8F11F40670FBE77F%7D_20130926192825)

"Vita Plume: Doris Ulmann's Appalachian Spirits" was on view at the Traylor Gallery, Berea College, Berea, KY, Sept. 8-Nov. 1. **Lisa Kriner**, Associate Professor of Art and Appalachian Center Fellow, curated this 2013 exhibition of contemporary weavings by Canadian artist **Vita Plume**, inspired by the Doris Ulmann photographs in the Berea College Collection. Ullman photographed Appalachian women working with fibers: weaving, spinning, making baskets, stitching, caning, etc. Vita used the selection of original Ulmann photographs on display as inspiration, interpreting them into Jacquard-woven panels combining images, symbols, textile patterns, text from



Beverly Gordon, "Dervish Bird," bird head bone, horseshoe crab telsons (tails), leather, glass and plastic beads, hand-made paper, fish bone, 9.5" high. Photo: Lori Ushman.

history, and various textile traditions to address issues of cultural duality, erasure, and loss. Several panels were woven at North Carolina State University, one in Canada, and the rest at the Oriole Mill with **Bethanne Knudson's** assistance. Vita gave an artist's talk and met with Berea students Oct. 31-Nov. 2.

Vita recently attended a conference at the Nova Scotia College of Art & Design and looks forward to working on a project linking students from the Craft College in New Brunswick, where she now lives, to students at NSCAD, as well as with the sheep growers in the maritimes.

**Adrienne Sloane's** work, "Coming Undone" won first place at the Cambridge Art Association exhibit, "Red," Dec. 11, 2013-Jan. 24, 2014, at University Place Gallery, Cambridge, MA. She also had work in "Spoken Threads: The Art of Craftivism" at ArtRage Gallery, Syracuse, NY, Nov 9-Dec 21, 2013. Her knitted wire teapot was in "Contained: Teapots, Functional to Whimsical & Beyond" at Muse Gallery, Longmont, CO Nov 8-Dec 21, 2013.

[www.adriennesloane.com](http://www.adriennesloane.com), <http://adriennesloane.blogspot.com>



Mary Zicafoose. "Mountain for Buddha - Sky," Weft-faced ikat tapestry, diptych, 65"H x 62" W, wrapped, dyed & woven silk/bamboo on linen warp, 2013. Photo: Kirby Zicafoose.

"Mountains & Ghosts: New Ikat Tapestries & Prints by Mary Zicafoose" is on view Dec. 2, 2013-Jan. 17, 2014 at Robert Hillestad Gallery, University of Nebraska-Lincoln. The Omaha artist will give a public lecture, "Designing a Life: Weaving and Art" on Jan. 15. **Mary Zicafoose** creates large-scale ikat tapestry diptychs, small-format tapestry vignettes, and framed collagraphic monoprints on paper. She uses the symbolic power of the trinity, expressed in the form of pyramid, triangle and temple, as the recognizable visual metaphor for this body of new work, which invokes landscape, geometry and sacred space. Mary uses a bound resist technique called weft ikat to dye her threads before she inserts them into her weaving to create her triangular forms. She invokes the mystery of a pyramid and dreams of mountains, and their unexpected scale and inviting color and pattern lead the viewer to enter these spaces. Mary will work with students in the department of Textiles, Merchandising and Fashion Design during the last week of the exhibition.

<http://textilegallery.unl.edu>

## Member Lectures

**Kimberly Chrisman Campbell** presented a lecture Dec. 15 at the Bowers Museum, Santa Ana, CA, titled "The Art of Shopping: Selling Luxury in the Place Vendôme." In the early 20th century, the Place Vendôme in Paris became a one-stop shopping destination for the international elite. Van Cleef & Arpels—along with other major jewelers, art dealers, and couturiers—used the historic square's beautifully preserved 18th-century interiors to display luxury goods in a picturesque (and profitable) manner. The close ties between art and la mode in turn-of-the-century Paris were forged in the Place Vendôme, where the fashions of tomorrow brushed up against the treasures of the past. On Dec. 19, Kimberly participated in a forum at the Bard Graduate Center, NYC, speaking on "Men of Labor and Leisure: Defining Masculinity in Georgian Portraiture and Fashion." She discussed menswear in William Kent's world and examined how masculinity was defined through clothing.

"Doris Ullman's Appalachian Sprirts," jacquard weavings by Vita Plume at the Traylor Gallery, Berea College, KY.





Top, Velvet from Gaggioli showroom. Center, Julie Holyoke at Lisio Foundation. Above, Cordani velvet.



# TSA PROGRAM REPORTS

## Velvet in Italy

By Emma Sawyer

IN OCTOBER, 2013, I HAD THE INCREDIBLE OPPORTUNITY TO PARTICIPATE in the TSA study tour "Velvet in Italy," led by TSA member Dr. **Barbara Setsu-Pickett**. In the gorgeous, historic cities of Florence, Venice and Zoagli, we enjoyed rare access to view the last bastions of luxury Italian hand-weaving: seeing their processes, understanding their histories, and meeting the people who have diligently worked to keep this great tradition alive. On the first day at **Fondazione Lisio** we began our study with an examination of velvets from both antiquity and contemporary times, developed by students of the foundation. Every stop thereafter involved viewing hand-weaving in action by weavers specially trained in the making of velvets on hand-powered jacquard looms. Visitations included Seterie di Zoagli Cordani, the Rubelli mill, Tessitura Luigi Bevilaqua, and the Tessitura Artigiana Guiseppe Gaggioli, as well as various museums including the Poldi Pezzoli.

Cloth production at this level requires lengthy apprenticeship and a personality able to maintain mechanical consistency for extended periods of time. The world of luxury fabrics is a world of perfection. Every flick of the wrist, every beat of the fabric and every one of those 400 bobbins must be consistent and in order. Any mistakes or irregularities, particularly in velvet, are evident to the most inexperienced eye. If there was one major thing we took away from our encounters with the workshops, it is that velvet weaving is not for the faint of heart.

Beyond marveling at luxury textiles, we were invited to consider other important themes: how these businesses have responded and adapted to a world where most everything is disposable and replaceable. When most people opt to buy shirts for less than \$5, who would buy a yard of fabric for more than \$1,200? Some of these businesses have become centers of learning (Fondazione Lisio); others have invested in industrial production, but keep the hand-woven factory as well (Rubelli, Bevilaqua); and several invest their resources in creating and maintaining relationships with their niche clientele (Cordani, Gaggioli).

Most of the handweaving is commission-based with orders coming from historical foundations, royalty, churches, and even fashion and interior designers. Runway pieces often use the best material on the market, and this often means commissioned

The tour group at the Antonio Ratti Library with a view of Lake Como in the background.





Tri-color velvet at the Cordani showroom.

velvet yardage. Until seen in person, the vast difference in quality between figured machine-made velvets and hand-woven velvets is unimaginable. The commitment to time and secrecy on a hand-woven commission varies, depending on the client. We were able to view several commissions throughout our trip, including the beginnings of Fendi's latest collaboration with Fondazione Lisio for couture handbags and an unnamed commission from a royal client at Cordani. In both cases absolutely no photographs were allowed by request of the clients. Commissions such as handbags can take just a few months of physical production time, whereas larger commissions for wall coverings can take several years. A good single commission can keep a small company of hand-weavers afloat for some time.

Where does handweaving of this kind fit in today's world? What does the future hold for such art and skill? What we do know is that even as the demand has changed for luxury textiles like velvets, the clientele has not. Silk cloth has historically held a high place in culture across the world, appreciated as a sign of wealth, power and prestige. This remains true to this day. Despite the \$5 shirts and big box stores, it is evident that Italian velvets' symbolic weight and cultural significance have not changed. The same churches, the same royalty and the same class of wealth are patronizing these luxury textile makers for the same reasons as their Renaissance predecessors were patronized.

## Textiles Close Up at the Met

by *Kirstin Purtich*

MA candidate at the Bard Graduate Center



The program's participants and the curators at the entrance to the "Interwoven Globe" exhibit.

NOVEMBER 15'S TEXTILES CLOSE UP PROGRAM PROVIDED A GREAT OPPORTUNITY TO HEAR from the team of curators responsible for the Metropolitan Museum's exhibition *Interwoven Globe: The Worldwide Trade, 1500-1800*. A multi-gallery show at least six years in the making, *Interwoven Globe* represents a unique collaboration across several of the museum's departments, bringing together textile artifacts from around the world, many of which have not been exhibited previously. The majority of the objects in this exhibition, which range from flat textiles to finished furniture and articles of clothing, come from the Met's own collections, though they are supplemented by loaned objects that flesh out the narrative of the international trade and transfer of designs.

The first half of the day-long program was devoted to an in-depth tour of the exhibition, which addressed both the themes present in individual objects and some of the challenges presented by a display almost entirely comprised of textiles. Exhibition curators **Amelia Peck**, **Melinda Watt**, Amy Bogansky, and **Joyce Denney** presented on individual objects in their various areas of expertise, while TSA president **Elena Phipps** offered further insights into some of the more practical elements of the weaving and dyeing techniques on display.

Below, Left: Mirror with Jael and Barak (British, 1672; Metropolitan Museum of Art Purchase Mrs. Thomas J. Watson Gift, 1939, 39.13.2a.

Center: Pictorial carpet (Iran, 17th century; Metropolitan Museum of Art Gift of C. Ruxton Love Jr., 1967, 67.2.2

Right: Palampore, Indian-Coromandel Coast, mid-18th century; Museum of Fine Arts, Boston, Gift of Mrs. Frank Clark, 1957, 57.168.





Joyce Denney discussing a Japanese pattern book for sarasa.



Amelia Peck with a handkerchief commemorating the 1824 arrival of General Lafayette, an object that was considered for the exhibition.

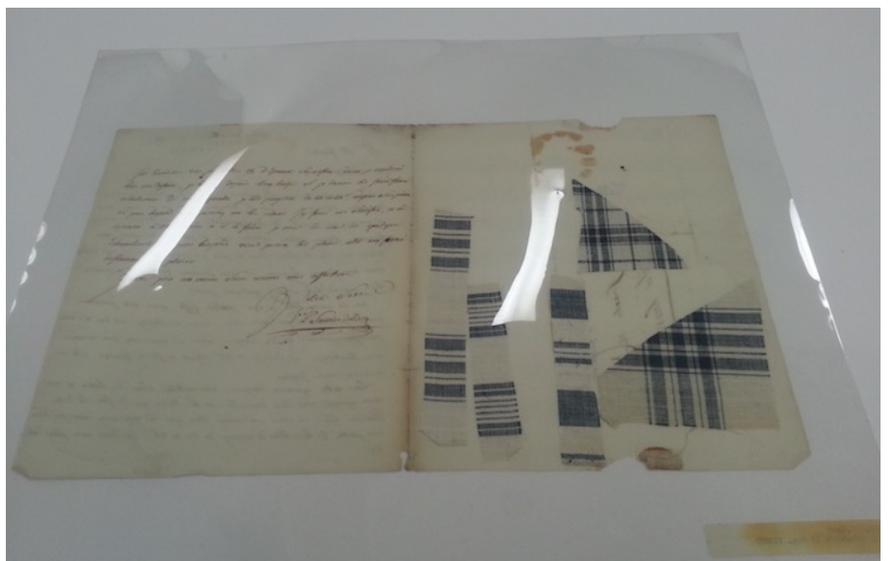
Several of the curators addressed the difficulty of attribution in the case of many of these textiles—as many of these artifacts combine materials, dyestuffs, and applied decoration from various sources around the globe, it can often be difficult to give a single credit line to these complex objects that will fit neatly on a gallery label. The museum’s approach to installing these objects was also interesting—although many of these textiles invite close examination, due to safety concerns, Plexiglas cases proved to be the only reasonable method of display for many of these delicate objects.

There were many highlights, but one of my personal favorite sections was the gallery titled “Looking East, Looking West,” which emphasized the cross-pollination of Western and Eastern motifs and decorative themes. **Melinda Watt** pointed out one deliberate juxtaposition of a 17th-century English mirror with an embroidered satin frame and an Iranian pictorial carpet of the same era—while each object borrows motifs from the opposite culture, both share a common composition derived from the title pages of printed books circulated by European traders. Another fascinating object in its own right was a mid-18th century Indian palampore made for the European market, whose embroidered white lines imitate resist outlines. If you look closely at the design, you can tell that the individual vines and flowers must have been copied from a pattern book, just scaled up or down as needed to fit the overall composition.

After a lovely lunch in the American Wing offices, we were able to visit the appointment-only **Antonio Ratti Textile Center**, which, I was surprised to learn, has been a part of the Met’s program of public access to the museum collections since 1909. Here, the curators presented several objects that had been considered for the exhibition but ultimately not chosen. Unlike in the galleries, where alarms prevented us from getting too close to the objects on display, here we had the chance to examine the textiles more carefully. The curators also acquainted us with certain supplementary materials like pattern books and written documents, like the letters from West African merchants featuring sample swatches shown below.

Even without a tour by the curatorial team, I would highly recommend visiting this exhibition before it closes in January, and taking advantage of the Ratti Center’s extensive collections and facilities. For more information on the exhibit, the Met’s website is a great resource, as images of all the objects in the show have been digitized along with their label information:

<http://www.metmuseum.org/exhibitions/listings/2013/interwoven-globe>.



A letter from a West African merchant detailing his current offerings in checks and stripes for the Guinea trade.



The new UNT Natural Dye Garden and its canopy designed for the exhibition, "Make Art with Purpose."



## U of North Texas Opens Natural Dye Garden

IN COLLABORATION WITH the University of North Texas We Mean Green Fund, the College of Visual Arts and Design Fibers Program, the Greenmeme Design Studio, and "Make Art With Purpose," the UNT Natural Dye Garden has been launched. Funded by the UNT We Mean Green Fund, the natural dye garden brings an interdisciplinary community of students and faculty together, furthering UNT's commitment to building a sustainable future. Madder, indigo, coreopsis, and yarrow are among the 15 plants that are a part of the landscape and function of the garden. The dyes derived from the plants in the garden will be used by students from the College of Visual Arts and Design, while providing opportunities for other disciplines to utilize the plants in their own research.

The garden also features a site-specific sculpture by Freya Bardell and Brian Howe of Greenmeme. Through the support of a private donation, Greenmeme designed and produced a canopy and seating area from repurposed nautical rope previously used in a public sculpture in Long Beach, CA. Through the efforts of student and community volunteers, this collaborative, participatory project is also featured as part of a regional art exhibition, "Make Art With Purpose 2013," organized by Janeil Engelstad. "Make Art With Purpose," is an exhibition of projects that restore and preserve the environment, promote social justice, and advance human knowledge and well-being throughout the Dallas-Fort Worth area.

– Lesli Robertson

UNT Senior Lecturer, Fibers

[www.leslirobertson.com](http://www.leslirobertson.com)

[www.barkcloth.blogspot.com](http://www.barkcloth.blogspot.com)

## The Textile Museum Receives Grant for Learning Center

THE TEXTILE MUSEUM received a grant from the Institute of Museum and Library Services's FY2013 Museums for America program. The matching grant award will support the design of an interactive learning center for the museum's new location opening in Fall, 2014 on the campus of the George Washington University (GWU). The learning center will introduce audiences of all ages to the techniques and materials used to create textiles, as well as the cultures that make and use textiles.

Members of the museum's education, curatorial, and exhibitions teams are working with an advisory group of museum volunteers and GW faculty to design the learning center. Interactive stations will show textile processes, connect historical textiles with our contemporary world, and explore textiles as windows into diverse cultures.

In the fall of 2014, The Textile Museum will reopen at GWU in new facilities that will include dedicated galleries and increased exhibition space for The Textile Museum and the university's Albert H. Small Washingtoniana Collection. In addition to the new museum in Foggy Bottom, the university is constructing a 22,000-square-foot conservation and collections resource center at its Virginia Science and Technology Campus in Ashburn, VA. Textile Museum staff are currently preparing the 19,000 pieces in the museum's collections for the move to the new storage facility, a process which is being documented on the museum's tumblr page:

<http://textile-museum.tumblr.com>

<http://textilemuseum.org/tmatgw>



Weaver from the Center for Traditional Textiles, Cusco, Peru.

## Weaving Lives: Engaging History

ANDEAN TEXTILE ARTS FROM THE CENTER FOR TRADITIONAL TEXTILES OF CUZCO, PERU

TEXTILES FROM HIGHLAND PERU are on exhibit at the Mattie Rhodes Art Center Gallery, Kansas City, MO, Dec., 2013-Jan., 2014, with associated workshops and lectures.

**Nilda Callañaupa**, well known teacher and speaker on highland Peru textiles, and founder/director of the Center for Traditional Textiles of Cuzco (CTTC), presents January workshops and lectures. CTTC exists to continue textile traditions of the highest quality as well as to improve the lives of the weavers and their families, in turn encouraging them to continue producing the textiles of their traditions. The textiles are made of handspun wool and alpaca, colored with dyestuffs gathered in the fields, and woven on backstrap looms following ancient traditions. Books by Callañaupa and **Marilyn Murphy**, and a catalogue by Callañaupa and **Cathie Joslyn** with an essay by **Ann Pollard Rowe** are available for sale along with large and small high quality textile items.

Nilda Callañaupa lectures on Jan. 9, and her weaving workshops Jan. 10-11 are sponsored by the Kansas City Weavers Guild. On Jan. 12, her workshop on knitted hats is sponsored by the Fiber Guild of Kansas City. Callañaupa and Joslyn present a public lecture, Jan. 9 at the Nelson-Atkins Museum of Art, Kansas City. Marilyn Murphy of ClothRoads.com will present a trunk show of CTTC textiles during January as well. The project is supported by Estelle and Morton Sosland.

– Cathie Joslyn

[cjoslyn50@hotmail.com](mailto:cjoslyn50@hotmail.com)

## Bard Craft, Art, and Design Oral History Project

THE BARD GRADUATE CENTER is pleased to announce the launch of the BGC Craft, Art, and Design Oral History Project, an online archive of interviews with contemporary craftspeople, artists, and designers at <http://www.bgccraftartdesign.org>.

The oral histories on the site consist of transcripts accompanied by photographs of the makers and their work; some also feature audio and video clips. Ranging in focus and length, the interviews cover topics including the practitioners' background and education, aesthetic tastes, goals, career choices, and relation to the marketplace; some concentrate on specific projects, while others recount life histories. Interviewees include the renowned woodworker Mira Nakashima; graphic designer Philippe Apeloig, whose oeuvre is the subject of a major retrospective at the Musée des Arts Décoratifs in Paris; studio potter and magazine editor Mary Barringer; industrial designer Ignacio Ciocchini, who developed the CityBench recently installed on Manhattan sidewalks; nationally recognized architect Malcolm Holzman, FAIA; rug hooker Mary Sheppard Burton (1922 - 2010), whose work is in the collection of the American Folk Life Center at the Library of Congress; and Paul J. Smith, director emeritus of the Museum of Arts and Design. The interviews have been conducted by graduate students in the seminar "Craft and Design in the USA, 1940–Present," taught by Assistant Professor Catherine Whalen, who also directs the project.

## The Center for Knit and Crochet Update

THE CENTER FOR KNIT AND CROCHET, INC., founded in 2012, is now a Wisconsin non-profit in the process of filing for federal non-profit 501(c)(3) status under the leadership of **Karen Kendrick-Hands** and a volunteer board.

The Center's initial goal is to develop comprehensive knitting and crochet taxonomy that will form the basis to develop and structure a searchable digital collection. In this, CKC is fortunate to have the help of June Hemmons Hiatt, knitting scholar and author of *Principles of Knitting*.

As the Center evolves, it may eventually become a physical museum with a collection of historical and contemporary objects, but it is beginning as a web-based center to host a digital repository of objects shared from a global consortium of museums and similar institutions (both public and private); educational institutions

## Join the TSA listserv

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

To Subscribe, visit <http://textilesocietyofamerica.org/community/resources/> and click "TSA Listserv in the left column"

(including guilds, schools, and universities); and private collectors. The Center will also develop practical conservation and documentation guidelines that any institution or individual can implement to preserve these objects and their stories. Additional goals include sponsoring and creating exhibits (both virtual and real) on knitting and crochet; and establishing a research library to enable scholarship on knit and crochet.

Recent fundraising efforts have included three online auctions sponsored by Schoolhouse Press of original garments hand knit and donated by Barbara G. Walker, author and important figure in the mid-20th century resurgence of interest in knitting that continues today. To follow the Center's progress, subscribe to the CKC blog and newsletter:

<http://knittingheritagemuseum.wordpress.com>

[knitheritagemuseum@gmail.com](mailto:knitheritagemuseum@gmail.com)



THE EXTRAORDINARY LEEK EMBROIDERY SOCIETY

LEEK TEXTILE FESTIVAL, JUNE 29-SEPT. 13, 2013

SYMPOSIUM, AUGUST 22, 2013

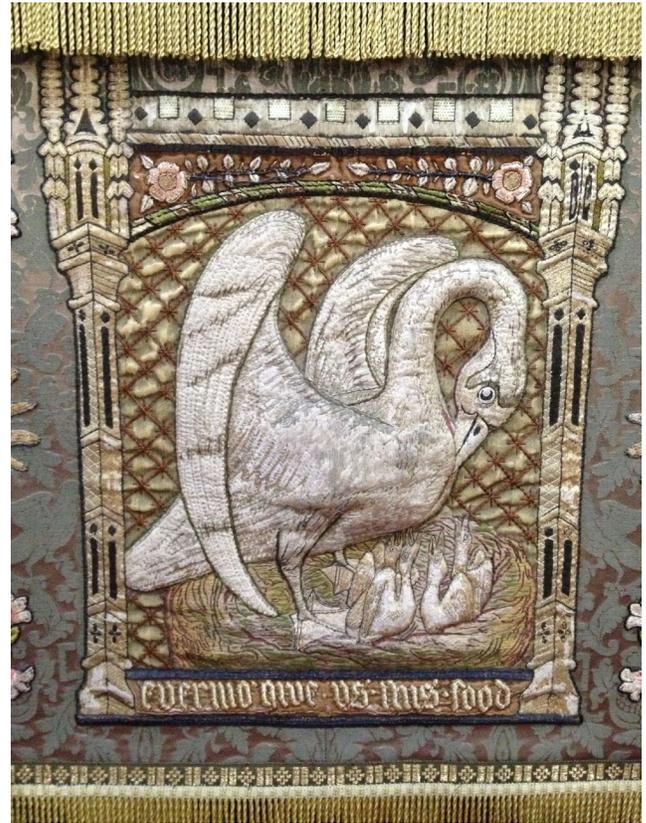
NICHOLSON INSTITUTE GALLERY AND MUSEUM

LEEK, ENGLAND

by Alice Brown

THE SYMPOSIUM OF THE 2013 LEEK TEXTILE FESTIVAL STARTED with an interesting and informative talk from Dr. Brenda King; "A Creative Couple: Thomas and Elizabeth Wardle and the Leek Embroidery Society." It discussed the development of Thomas Wardle's family textile dyeing company into a high-quality block printing textile manufacturer. The company was moving in time with the latest fashions of the Arts and Crafts movement. Elizabeth Wardle, herself an accomplished embroiderer, set up the Leek Embroidery Society. Society members embroidered ecclesiastical fittings for numerous new churches in the area being built by high-profile architects of the time. They also worked on secular textiles, and produced a replica of The Bayeux Tapestry, which was worked on by 30 women, and completed in a year. It is now at Reading museum. In a number of pieces worked by the Leek Embroidery Society, including the Bayeux Tapestry and the Pelican Altar Frontal at St. Luke's Church, Leek, the women stitched their names.

Using these embroidered names and 1888 photographs of Elizabeth Wardle and the Society, Cathryn Walton, local historian and genealogist, spoke on "Extraordinary Embroiderers; the Needlewomen of the Leek Embroidery Society" and provided insight into the women's lives. Those who have been traced from



The "Pelican Altar Frontal," St. Luke's Church, Leek, England, embroidered by women of the Leek Embroidery Society.

the photograph and by their embroidered names were discovered to be linked to the Wardles in some way, often as friends or family. It is now known that for some women wishing to use the skills they had learned from Elizabeth Wardle in their own employment, contracts were drawn up to state how these skills could or could not be used. The two talks full of wonderfully new research, filled the morning session.

After lunch, we made a tour of the Leek Embroidery exhibition, with commentary by the morning's speakers. The exhibition was divided into ecclesiastical embroidery and secular embroidery. Personal highlights of the exhibition included an altar frontal designed by G. Horsley with green palm leaves and exaggerated spiky crowns, a green and blue cope with beautifully embroidered fish, and a secular piece of embroidered fabric with an example of Wardle's block-printed fabric on the reverse.

We then went on to St. Luke's Church to view their embroidery collection. The star piece here was the "Pelican Altar Frontal." Under it, we were carefully shown the embroidered names of the women of the Leek Embroidery Society. This rounded off an excellent day.

<http://www.textilefestival.com/things-to-do/museums-and-galleries/nicholson-museum-p105391>



INTERWOVEN GLOBE  
METROPOLITAN MUSEUM OF ART  
SEPT. 12, 2013-JAN. 5, 2014

by Gerhardt Knodel

THE MOMENT I READ THE LISTING ABOUT TSA'S TOUR OF THE Interwoven Globe exhibition, I knew this was a once-in-a-lifetime opportunity to not only be with textile masterworks in the exhibition, but also the curators who made it all possible. In an instant, I signed up, alerted friends to the opportunity, and discovered in an hour that the tour was fully subscribed!!

Visiting the "Interwoven Globe" exhibition at the Metropolitan Museum of Art is like visiting old relatives who, no matter how fantastic, are part of other times and places that will never be recreated. Stunning and breathtaking in beauty and craft, the textiles in this exhibition remind us of the power of textiles to coalesce living energy in any moment of time, and direct that energy into works that parallel wonders of nature.

In today's world of constant collisions, it is difficult to imagine simpler times of diverse places separated by distance and time. So, the textiles comprising "Interwoven Globe" are fantastic representations of contrasting values, histories, geographies, racial identities, language, religion and even materiality, all sifted together into a state of hybridity that inspires the historian's desire to dissect in order to determine fundamental impulses and the genetic make-up of these textiles. Within the galleries we are astounded to learn of the impact of goods transferred from one side of the world to another, to discover the insatiable appetite for that which is strange or unknown, and to see visual intentions that combine disparate impulses without completely sacrificing the identity of one's own culture. It is the ability of the textile to absorb and reflect these conditions that ultimately yields masterworks in this exhibition, artworks that are beautifully seductive because of their physical essence, and because they pose questions that may never be fully understood or answered.

It is interesting that the majority of the works exhibited are complex in imagery and patterning, rich in color, texture and materials, and highly refined in terms of technique. Words such as sumptuous, elegant, rich, and even obsessive and over-the-top, come to mind. They convey diverse ideas of beauty. None are modest in intent. They glorify the action and attention of the people who made them. Some are ambitious beyond imagining, and from a contemporary point-of-view it is often impossible to decipher the process of their becoming. Over and over again, one can only marvel at their making. "How in the world was that ever possible?" comes to mind as a typical response. No doubt that many of the textiles were intended as the "glitz and bling" of

their own era, but we can marvel that our contemporary manifestations of glitz and bling seem inferior to these. The difference is certainly worth considering in this exhibition that is nothing less than a universe of perfection!



*Digital Jacquard Design*

Julie Holyoke

London: Bloomsbury Publishing, 2013

ISBN 978-0-85785-345-5.

*Part 1: by Ruth Scheuing, Vancouver, BC*

THIS BOOK IS FOR ALL WHO ARE INTERESTED IN JACQUARD WEAVING and for those who question the relevancy of weaving simple photographic imagery. It clearly demonstrates the advantages of Jacquard weaving, with its design and technical expertise that goes beyond applying software skills. Digital software and looms have opened up a new field for weavers and artists, and it is exciting to broaden our understanding of its full potential. Author **Julie Holyoke** brings over 30 years of experience to this book in teaching and working with handlooms and industrial Jacquard weaving technology.

Timing for this book could not be better, and much of the information was new to me. It brings together and makes accessible traditional design skills in Jacquard weaving and presents them for potential contemporary use.

Technical information is presented via drafts, hand-drawn notations, high-resolution photographs of woven fabrics, and clear written descriptions. No computer skills or complex weaving software skills are required. Emphasis is on providing rules and how to 'break' them skillfully, i.e. how to combine weave structures or materials that might not be meant to go together to produce special weave effects. The book has a clear structure, and proceeds from analysis, to design, use of various weave structures, and finished woven artworks and textiles. A detailed index allows readers to follow their own specific interests ranging from simple damasks, compound or multilayer weaves, lampas, velvet, and brocades.

Of special interest is the last section called 'case studies,' where several artists articulate their own ideas and illustrate design approaches with technical details and lots of visual information. As an artist and teacher in the post-secondary field, I feel this is an excellent teaching resource, as it opens up a big area of historical and fascinating textile knowledge. It also frees up those who want to focus on creative and conceptual aspects to incorporate technical sophistication into their work quite quickly.

Julie Holyoke, who teaches at The Fondazione Arte della Seta LISIO (Lisio Foundation), in Florence, Italy, is no stranger to

many TSA members who have taken her workshops at recent TSA symposia. This beautiful book, published by Bloomsbury, covers everything one would want to know about designing Jacquard weavings.

*Part II: By Desirée Koslin, Uppsala, Sweden*

This review deals with the technical and historical components of the book. The Case Studies section is considered separately.

WITH STUNNING VISUALS, THE FIRST CHAPTER INVITES THE READER TO observe closely a variety of design and structural features in figured woven fabrics. A seasoned teacher at the Fondazione Lisio in Florence, the author knows how to inspire students in advanced weaving at this renowned textile center, and the book should serve eminently as stimulus and learning for designers, weavers and artists anywhere. In the next two chapters, aided by superb to-scale and macro photography and diagrams, the step-by-step instructions include weave sample pick-outs and drafting techniques and terms. In fact, it would be a good idea for readers at any skill level to first read Chapters 2 and 3 before starting Chapter 1 captions and text, as they contain terms and concepts that require definition.

Early looms capable of weaving figured weaves are briefly considered, as is the transition from the draw loom via Joseph Marie Jacquard's device for handlooms and automated looms, to the current digital interfaces. For the aspiring weave designer, Chapters 5 and 6 on the design process may well be the book's greatest value, as the rigors of traditional point paper exercises—here made easy—make the transition from artwork to fabric successful, while considering the many technical variables such as warp-to-weft ratios, repeats, and pattern step particulars. For weavers who use the traditional damask loom, there is also a selection of suitable weave effects and design approaches. For those with access to specialized loom equipment, figured velvets are included, as are weaves with two or more sets in both warp and weft, like figured double cloths and lampas.



Detail, "SuperLUX1" designed and woven by Elaine Ng. Interactive figured double-cloth, Jacquard-woven. Polyester warp; wefts: spun polyester, metallic-polyester yarn, copper wire; integrated shape-memory wire, movement sensors and Arduino. Photo courtesy E. Ng.

A desirable purpose not met here is a working, integrated vocabulary for terms that still remain in opposing camps, namely those used in industry, in scholarly classifications, and in vernacular expressions. Two listings, on the point paper design process, and a weave glossary of a few dozen terms, respond to the didactic purposes of this book, but many fabric names and effects (usually in French, such as *damassé* and *fil-à-fil*) are not given their English equivalents, and deliberation is needed when using problematic terms (brocade, complex weave). Also on the wish list are dates and dimensions for all depicted fabrics, and attention to standard citation practices, as well as spelling (Spitalfields, *droguet*).

When handlooms and power looms became computer-interfaced from the 1980s onwards, designers without much background in fabric structure took eagerly to the new technology, and depended on software weave libraries to assign textures, often with unimpressive results. Importantly, Holyoke discusses in the final chapters the designers' challenges in building weaves from aesthetic and structural aspects along with serious regard to performance properties, and her book should therefore also be a welcome helpmate to those active in the industry today. With its splendid illustrative material and lucidly thorough descriptions, *Digital Jacquard Design* is poised to become an indispensable tool in contemporary design education.

236 pages. Over 300 color photos, simulations, macro photographs and montages, numerous black & white drawings and weave diagrams; back matter: notes, bibliography, contributors, key to illustrations, index. \$US60.

<http://www.bergpublishers.com/?tabid=16780>

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*Interwoven Globe: the Worldwide Textile Trade, 1500-1800*

edited by Amelia Peck

Metropolitan Museum of Art, 2013

by Donald Clay Johnson

ISSUED AS PART OF THE EXHIBITION AT THE METROPOLITAN MUSEUM OF Art, *Interwoven Globe* begins with an historical overview by Amelia Peck of trade textiles in the Metropolitan Museum of Art's collection, and earlier exhibitions of them in 1927 and 1941. Eight essays then follow which provide historical background on aspects of the global trade of textiles from the 16th to 19th centuries: John Guy/ "One Thing Leads to Another, Indian Textiles and the Early Globalization of style;" **Elena Phipps**/ "The Iberian Globe: Textile Traditions and Trade in Latin America;" Maria João Pacheco Ferreira/ "Chinese Textiles for Portuguese Tastes;" **Joyce Denny**/ "Japan and the Textile Trade in Context;" Marika Sardar/ "Silk Along the Seas: Ottoman Turkey and Safavid Iran in the Global Textile Trade;" **Melinda Watt**/ "Whims and fancies: Europeans Respond to Textiles from the East;" **Amelia Peck**/ "'India Chint's' and 'China Taffaty': East India Company Textiles for the North American Market;" and **Elena Phipps**/ "Global Colors: Dyes and the Dye Trade." Six of the eight essays were written by Textile Society of America members.

The last half of the volume is a catalogue of 121 entries (some of which contain more than one item) which formed the exhibition, supplemented with additional figures and illustra-

tions. The texts of the entries section both describe the item as well as discuss worldwide factors that influenced it. These worldwide factors range from specific design/motif requests from the country/area where the work was sold to the mimicking of designs in Europe when its textile industries evolved. The vast range of works in the exhibition reflect taste and fashion of the period: armorial hangings, bedcovers, curtains, dress fabrics, gowns, palampores, quilts, religious textiles, sample books of merchants, shawls, and vests. Arrangement in the catalogue follows the sequence of the eight essays and allows integration of the articles with the works displayed in the exhibition. Each catalogue entry has approximately one page with illustration, text and notes (with bibliographical citations as appropriate). The concluding portion of the volumes contains 23 pages of notes for the eight essays, a 12-page combined bibliography of sources, and an index. *Interwoven Globe* serves as a seminal work on the global textile trade during the age of exploration and discovery and documents the Metropolitan Museum of Art's extensive and varied holdings.



## Conferences & Symposia

**Feb. 6:** HYBRIDITY: OBJECTS, TRADE AND TRANSFORMATION at the DeYoung Museum, San Francisco, CA, on art and material culture from Africa, Oceania, Asia and the Americas. To register: <http://tickets.famsf.org>

**Apr. 14-16:** SHAPESHIFTING. AUT University's Department of Fashion and Textiles, in partnership with the Textile and Design Lab, host the first ShapeShifting Conference at its campus in Auckland, New Zealand. The conference explores Fashion and Textile Design's relation to the ability of an organism to change its shape into another form or being, speculates on how the future of Fashion and Textiles could be transformed. <http://www.shapeshifting.aut.ac.nz>

**Aug. 19-22:** KOREA BOJAGI FORUM II, Jeju Island, Korea. The Jeju Museum of Contemporary Art and galleries in the Jeoji Artist Village of Jeju Island host the 2014 Korea Bojagi Forum. Speakers include Annais Missakian, Rhode Island School of Design; Ursula Neuman, Museum of Art and Design, NY; Kirsi Niinimäki, Aalto University, Finland; Sungsoon Lee, Emerita, Ehwa Women's University, Korea; Kyeong-Ae Wang, Dong-Ah University, Korea; and Hur, Dong-Wha, Korean Embroidery Museum. Exhibitions feature traditional and contemporary interpretations of the *bojagi* (wrapping cloth) by Korean artists and invited foreign artists. Workshops are offered on traditional embroidery, natural dyes, papermaking, and quilting. A special lecture and workshop is offered on persimmon dyeing, by Soonja Yang, CEO of Mongsengee Co. (producers of persimmon-dyed handcrafted items). Local cultural tour, Korean cuisine, and more. Organized

by **Chunghie Lee**. Details/registration posted on: <http://www.koreaboajagiforum.com> For questions, email: [kbf2014@gmail.com](mailto:kbf2014@gmail.com)

**Sept. 10-14:** NEW DIRECTIONS: EXAMINING THE PAST, CREATING THE FUTURE, TSA 14th Biennial Symposium, Los Angeles, CA. <http://www.textilesociety.org>

## Calls for Artists

**Jan 31: Tapestry Exhibition** "Untitled/Unjuried" open to all artists working with handwoven tapestry. Group challenges and mentoring pairs are encouraged. Venue: URI Feinstein Providence Campus Gallery, Jul. 1-Aug. 23, 2014. Information and entry forms: Janet Austin: [nitsuanaj@verizon.net](mailto:nitsuanaj@verizon.net) <http://americantapestryalliance.org/exhibitions/small-format-non-juried-exhibit>

**Feb. 1:** "Scythia 10" International exhibition and conference, Kherson, Ukraine, June 18-22, 2014. For entry form: [scythiatextile@gmail.com](mailto:scythiatextile@gmail.com), <http://www.scythiatextile.com>

Mar. 14: "International TECHstyle Art Biennial" open to artists merging fiber media with new information and communication technologies, Jul. 30-Nov. 9 at San Jose Museum of Quilts & Textiles. <http://www.sjqmilmuseum.ofi/files/ITAB3ProspectusForm.pdf>

## Exhibitions: United States

### CALIFORNIA

**San Jose Museum of Quilts and Textiles.** To Jan. 19: "Fiberart International." Jan. 29-Apr. 27: "Metamorphosis: Clothing and Identity," a retrospective of the San Francisco Bay Area Art-to-Wear movement tracing the evolution of the history and legacy of this genre from the 1960s to the second-generation designers now creating their own one-of-a-kind, handmade, artful garments. <http://sqmilmuseum.org>

**Fowler Museum of Art, UCLA Los Angeles.** To Feb. 23: *Fowler at 50*. Anniversary celebration highlighting the collections, among them: "From the Sepik River to Los Angeles: Art in Migration," 50 examples of Sepik art, including masks. "Maori Cloaks, Maori Voices," 13 rare 19th- and early 20th-century cloaks. Both exhibits curated by **Roy Hamilton**. "The Peruvian Four-Selvaged Cloth: Ancient Threads/New Directions," ritual textiles from the early Chavin and Paracas cultures (500-100 B.C.E.) and garments of the Inca empire (1485-1532), curated by **Elena Phipps**. "Powerful Bodies: Zulu Arts of Personal Adornment," personal objects and adornments signifying status, Guest Curator: Anitra Nettleton. <http://www.fowler.ucla.edu>

**LA County Museum of Art.** To March 2: "The Ancient Maya World: Masterworks from the Permanent Collection," <http://www.lacma.org>

### DISTRICT OF COLUMBIA

**National Museum of Women in the Arts.** To Apr. 27: "Work by Hand: Hidden Labor and Historical Quilts." <http://www.nmwa.org>

Detail, Needlework Sampler featuring Cavalier and Lady, England, c.1670s. Gift of William Mathers, 2006.33.02. Photo by Dominic Agostini. On view at Ruth Funk Center for Textiles, Melbourne, FL.



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## FLORIDA

**Ruth Funk Center for Textile Arts**, Florida Institute of Technology, Melbourne. Jan. 18-Apr. 26: "Tying the Knot: Global Wedding Costume and Ritual," showcasing customs, textiles and fashion associated with marriage around the world with wedding ensembles and accessories from Asia, Africa, Europe and North America, including gowns from the late 19th century to contemporary designs by Vera Wang and Monique Lhuillier. Catalog. <http://textiles.fit.edu>

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## MASACHUSETTS

**American Textile History Museum**, Lowell. To Jan. 26: "Color Revolution: Style Meets Science in the 1960s." Feb. 21-Jun. 22: "Flowers in the Factory." Artist Deborah Baronas and historian Dave Unger bring historic photographs from the ATHM collection to life as large-scale fabric installations. <http://www.athm.org>

**Museum of Fine Arts, Boston**. To May 26, 2014: "Think Pink" explores the history and changing meanings of the color as its popularity ebbed and flowed in fashion and visual culture from the 18th century to the present day. Apr. 6-Jul. 27: "Quilts and Color: The Pilgrim/Roy Collection." Sixty quilts collected by Paul Pilgrim and Gerald Roy that echoed the work of mid-20th century Abstract Expressionist and Op Artists. <http://www.mfa.org>

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## MINNESOTA

**Minneapolis Institute of Arts**. To Feb. 12: "Gown of Cloud & Rainbow: Miao Costumes & Jewelry from China," mostly from the Guizhou/Yunnan plateau. <http://artsmia.org>

**The Textile Center**, Minneapolis. Jan. 16-Feb. 26: "A Common Thread," member exhibition. <http://www.textilecentermn.org>

**Minnesota Museum of American Art**, St. Paul. To Jan. 19: "Repetition and Ritual: New Sculpture in Fiber." Feb. 6-Apr. 13: "Objects MAAA," 50 pieces by 50 artists from the museum's fine craft collection, plus work of five contemporary artists. Based on the 1970 exhibition, Objects USA, shown at MAAA. <http://www.mmaa.org>

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## MISSOURI

**Mattie Rhodes Art Center Gallery**, Kansas City. To Feb. 7: "Weaving Lives: Engaging History," textiles from highland Peru. Catalog. <http://www.mattierhodes.org>

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## NEBRASKA

**International Quilt Study Center & Museum**, Lincoln. To Mar. 2: "The Engineer Who Could" showcases the work of Nebraska quiltmaker, farmer, and engineer, Ernest Haight. To Jun. 1: "The Whole Story." Using an innovative method for capturing patterns with a computer-assisted design program (CAD), guest curator Linda Baumgarten of Colonial Williamsburg carefully traced detailed photographs of quilts in the collection. The resulting digital line drawings reveal the intricate hidden quilting patterns. To Aug. 31: "Expanding the Collection: Recent Acquisitions."

<http://www.quiltstudy.org> Online exhibitions: [http://www.quiltstudy.org/exhibitions/online\\_exhibitions](http://www.quiltstudy.org/exhibitions/online_exhibitions)

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## NEW MEXICO

**Museum of International Folk Art**, Santa Fe. To Aug. 10: "Brazil and Arte Popular." To Sept. 6, 2015: "The Red that Colored the World," the story of cochineal. <http://www.moifa.org>

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## NEW YORK

**Metropolitan Museum of Art**, NYC. To March 2: "Feathered Walls: Hangings from Ancient Peru," 12 Wari feathered panels made between 600-1000. May 8-Aug. 10: "Charles James: Beyond Fashion." The inaugural exhibition of the newly renovated Costume Institute will examine the career of the legendary 20th-century Anglo-American couturier Charles James (1906-1978). <http://www.metmuseum.org>

**The Museum at FIT**, NYC. To Apr. 13: "Trend-ology," examines the vast array of sources from which fashion trends have developed over the past 250 years. Feb. 7-Apr. 19: "Elegance in an Age of Crisis: Fashions of the 1930s" reveals advances in fashion and dressmaking technique that took place in women's and men's fashion after the Edwardian era. <http://www.fitnyc.edu/museum>

**Bard Graduate Center**. To Feb. 2: "An American Style: Global Sources for New York Textile and Fashion Design, 1915-1928" <http://www.bgc.bard.edu/gallery/gallery-at-bgc/focus-gallery.html>

**Charles B. Wang Center** at Stony Brook University, Stony Brook, NY. Mar. 12-Jun. 14: "Sea of Blue: Asian Indigo Dye," traditional and contemporary indigo-dyed textiles from India, Indonesia, Japan, and Korea. <http://www.stonybrook.edu/commcms/wang/programs/exhibitions.html>

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## OHIO

**Cleveland Museum of Art**. To Apr. 27: "Luxuriance: Silks from Islamic Lands, 1250-1900." Sumptuous imperial silks from Islamic Spain to India include: Iranian 13th c. cloths of gold, a 13th c. silk

curtain from the Alhambra, colorful velvets from 16th-17th century Iran, vibrant 16th-19th c. Turkish fabrics, and Central Asian 19th c. garments. Catalog. <http://www.clevelandart.org>

## Exhibitions: International

### CANADA

**Textile Museum of Canada**, Toronto, ON. To Apr. 13: "Telling Stories." Curated by **Roxane Shaughnessy**. Fictions and Legends: Heather Goodchild and Jérôme Havre, Curated by Sarah Quinton. Jan, 29-May 11: "From Geisha to Diva: The Kimonos of Ichimaru." The fascinating life of Ichimaru (1906-1997), one of the most famous geishas of the 20th century due to her exceptional singing voice, is told through this collection of her magnificent kimonos and other personal effects. <http://textilemuseum.ca>

**Royal Ontario Museum**, Toronto. Ongoing: "Born of the Indian Ocean: Spectacular Silks of Madagascar." Curated by **Sarah Fee**. <http://www.rom.on.ca>

**Museum of Costume and Textile of Quebec**, Montreal. To Feb. 23: "Between War and Conciliation." Textiles with a combat theme or with an audacious contrast in materials. <http://www.mctq.org>

### ENGLAND

**Victoria and Albert Museum**, London. To Feb. 16, 2014: "Club to Catwalk: London Fashion in the 1980s." <http://www.vam.ac.uk>

**Fashion and Textile Museum**, London. Jan. 31-May 17: Artist Textiles: Picasso to Warhol. <http://ftmlondon.org/ftmexhibitions>

**Armitage Center**, Manchester. Mar. 2: Manchester Textile Fair, sponsored by the Textile Society of the UK. <http://www.textilesocietu.org/uk>

### ITALY

**Museo di Palazzo Mocenigo**, Venice. Jan.10-Feb. 14: "23rd Miniartexil Exhibition" features 430 artists from 43 countries. <http://mocenigo.visitmuve.it>

## Lectures

Feb. 15: Santa Cruz Museum of Art and History. \*Symmetry, Asymmetry, and Symmetry-Breaking in Oriental Carpets\* by **Carol Bier**. She will explore different ways of looking at Oriental carpets to arrive at an understanding of how artisans and designers can play with symmetry, asymmetry, and symmetry-breaking to achieve a deeply satisfying aesthetic. Sponsored by the Santa Cruz Handweavers Guild <http://www.santacruzhandweavers.org>



THIS ISSUE MARKS THE END OF THE TSA NEWSLETTER IN ITS CURRENT format. TSA's communication needs are evolving as we move into the electronic age, and we look forward to discovering new formats for disseminating news under the leadership of Executive Director **Tali Weinberg**.

It has been my honor to serve as editor of this newsletter since 1996, and I am grateful to all of you who have been contributing news and feature articles, or sharing your experiences at conferences and your observations in reviews of books and exhibitions over the years. Without your active involvement, this newsletter would not have had such rich content. My goal was to not only provide you with in-depth organization news, but also to place it within the context of the larger textile community, and hopefully, this was achieved.

Thank you for reading,

Karen  
[ksearleart@gmail.com](mailto:ksearleart@gmail.com)  
[karenslearle.com](http://karenslearle.com)