

TEXTILE SOCIETY *of* AMERICA

Newsletter

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Hickman and David Bacharach, *Luminaria*,
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Our Mission

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles. TSA organizes biennial symposia. The juried papers presented at each symposium are published in the Proceedings available at <http://digitalcommons.unl.edu/textilesoc>. It also organizes day and weeklong programs in locations throughout North America and around the world that provide unique opportunities to learn about textiles in various contexts, to examine them up-close and to meet colleagues with shared interests. TSA distributes a Newsletter and compiles a membership directory. These publications are included in TSA membership, and available on our website.

About the Newsletter

The Textile Society of America Newsletter is published two times a year. In addition to reports on TSA programs, the newsletter lists conferences, courses, exhibitions, grants, job postings, tours; profiles museum textile collections and university textile programs; and reviews books, exhibitions, and conferences. *Submissions are welcome.*

Recent newsletters can be downloaded from the TSA website as PDFs:
<http://textilesocietyofamerica.org/news/newsletters/>

Newsletters dating from 1989 through 2004 are available on Digital Commons:
<http://digitalcommons.unl.edu/tsanews/>

Newsletter Submission Guidelines:

To submit content to the Editor please email newsletter@textilesociety.org with the subject line, "submission." Text should be sent as .doc and images should be sent as individual .jpg files. Please include image captions and a 1-3 sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

eNews: In addition to the PDF newsletter, TSA distributes regular emails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



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BOARD OF DIRECTORS

Roxane Shaughnessy

President

roxane.shaughnessy@textilesociety.org

Vita Plume

Vice President/President Elect

vitaoplume@gmail.com

Elena Phipps

Past President

elena@textilesociety.org

Maleyne Syracuse

Treasurer

maleyne@gmail.com

Susan Brown

Recording Secretary

brownsu@si.edu

Wendy Weiss

Director of External Relations

wendyrweiss@gmail.com

Catharine Ellis

Director of Internal Relations

catharine@ellistextiles.com

Susan Bean

Susan.s.bean@gmail.com

Laura Camerlengo

LCamerlengo@famsf.org

Eulanda A. Sanders

sanderse@iastate.edu

Rowland Ricketts

rickettr@indiana.edu

Jill D'Alessandro

jdalessandro@famsf.org

Ruth Barnes

ruth.barnes@yale.edu

Lauren Whitley

lwhitley@mfa.org

Dominique Cardon

International Advisor to the Board

Cardon.dominique@wanadoo.fr

STAFF

Tali Weinberg

Executive Director

tali@textilesociety.org

Caroline Charuk

Membership & Communications Coordinator

caroline@textilesociety.org

Ellyane Hutchinson

Website Coordinator

ellyane@textilesociety.org

Letter from the Editor

Dear Readers,

At our recent board meeting in Savannah we had the opportunity to see historic neighborhoods, visit gallery spaces, interact with the key organizers for *Cross Currents: Land, Labor and the Port*, our 2016 Biennial Symposium—Jessica Smith, Susan Falls and Cayewah Easley—and meet in the building the Savannah College of Art and Design has dedicated to fiber instruction. It is heartening to see so many active looms in the classrooms, from four shafts to electronic Jacquard with multiple heads. The program has 200 students in fiber alone. The organizers are developing an exciting program for our 2016 Symposium and we will keep you informed via the web page, e-mail blasts and of course the spring newsletter. Save the date to attend the symposium in Savannah, GA, Oct 19-23, 2016.

One of the amazing aspects of being a member of the board is the chance to spend time with women and, lucky us, one man, who dedicate their professional lives to the world of textiles in the broadest sense. While we devote a good amount of time discussing policy and issues at the actual meetings, we do get time to converse and socialize over meals together. As an indirect result of these conversations, I came to know about an incredible resource available to all of us via the Internet.

In lieu of a column on Research Tools this newsletter, I want to invite you all to visit a site of tremendous interest to anyone who enjoys pattern, natural dye, Asian artifacts, and much more. Board member Ruth Barnes worked for the Ashmolean Museum of Art and Archeology at Oxford prior to coming to the USA to work at Yale. There she cataloged a large collection of Indian printed textiles, which are now available on-line (<http://www.jameelcentre.ashmolean.org>), in the Yousef Jameel Centre for Islamic and Asian Art on-line collection as well as in her out-of-print-book *Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum, Oxford, 1997*. This database is one of many on-line resources available to the public. Another collection search I completed recently yielded examples of Indian Mashru fabric housed in the Victoria and Albert Museum.

This newsletter includes a number of articles about textile exhibitions that are open for the remainder of this year and into 2016 on the east and west coasts and in between. We are fortunate to have so many opportunities to see such a range of work that reminds us how central textiles are to human experience. I invite you to be in touch with me about contributing to the newsletter. I welcome book and exhibition reviews, discussion of research tools and methods, museum features, and always member news.

TSA Newsletter Editor
Wendy Weiss

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Introducing Caroline Charuk

TSA's New Membership & Communications Coordinator



Caroline Hayes Charuk is a visual artist who works with textiles, ceramics, and other materials to make metaphorical or paradoxical objects. She first became familiar with the Textile Society of America as a presenter at the 2014 symposium, where she presented the work of emerging contemporary artists working in textiles and participated in the *Crosscurrents* exhibition. Prior to joining TSA, she supported many aspects of operations at Atelier Dion, a small ceramics design and production studio.

Charuk is experienced teaching craft techniques and continues to teach textiles and ceramics classes for all ages in community education settings. She earned a BFA in ceramics and sculpture from the New York State College of Ceramics at Alfred University and an MFA in textiles from California College of the Arts. She has shown her artwork in solo and group shows across the US. Recent exhibition venues include The White Page, Minneapolis; Headlands Center for the Arts, Sausalito; Interface Gallery, Oakland; Berkeley Art Museum; and the Craft and Folk Art Museum, Los Angeles. Caroline currently lives and works in Oakland, CA. www.carolinecharuk.net.

You can reach Caroline at caroline@textilesociety.org or 510-363-4541

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Visit the website for membership levels, to join online, or to download a PDF membership form

www.textilesocietyofamerica.org/join



TSA 2015 Fall Board Meeting Savannah, Georgia

The Textile Society of America Board of Directors met in Savannah for its semi-annual meeting, Oct. 16 - 18, 2015. Susan Falls and Jessica Smith, Symposium co-chairs, along with Cayewah Easley, Chair of Fibers Department at the Savannah College of Art and Design guided the Board members around town and campus, demonstrating the excitement and ease of navigating Savannah between the sessions, exhibitions, and special events they are planning for *Cross Currents: Land, Labor and the Port*, TSA's 2016 Biennial Symposium in Savannah, GA, Oct 19-23, 2016.

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Letter from the President

Dear Members and Friends,

This past October the Board gathered in Savannah for our fall Board meeting. It was a full and productive few days, during which we met with Savannah College of Art and Design (SCAD) faculty members Jessica Smith, Susan Falls, and Cayewah Easley to work on the planning for the 2016 Symposium, *Crosscurrents: Land, Labor and the Port*, which will take place October 19-23, 2016 in partnership with SCAD. We were excited and inspired by their vision for the conference and how they have developed and shaped the program thus far. We enjoyed a tour of SCAD venues in the historic district where some Symposium events will take place, including the beautiful Lucas Theater, the site for the keynote address, and the SCAD Museum of Art where we will host the opening reception. We toured the SCAD Fibers Department facilities in Pepe Hall, and visited studios for weaving, machine knitting, digital printing, screen printing and dyeing, and looked at gallery spaces for the exhibitions. The Call for Papers drew a great response and we received submissions of papers, panels and sessions, posters, and exhibitions from 25 countries and 32 US states. The Symposium Program Review committee is working hard to evaluate all the submissions, and plan the plenaries, sessions and exhibitions. Ideas for seminars, workshops and tours are also taking shape. We will keep you informed as our exciting plans develop. It is a lovely time of year to be in Savannah, and next October we can expect to enjoy the same warm sunny weather!

Fall Fundraising Appeal

TSA is mounting its second direct-mail fundraising effort this fall led by Fundraising committee members Maleyne Syracuse, Catharine Ellis, myself, Tali Weinberg and external member Sandy Peinado. Symposium fees are no longer sufficient to cover the increasing costs of our conferences, and we rely on your contributions to help ensure broad participation in this vital program. We ask you to consider becoming a named sponsor of *Crosscurrents: Land, Labor, and the Port* with a donation of much needed funds. Our goal is to raise \$20,000, and your gift will allow us to continue to provide a forum for new research and artistic exploration, cultivate future leaders in the field of textiles and provide financial aid to emerging scholars and artists. The impact of TSA symposia extends far beyond the events themselves. The proceedings of each Symposium since 1988 have been published and are globally accessible to the public through DigitalCommons@University of Nebraska – Lincoln website. Since they were first published online in 2011, the nearly 1000 Symposium papers on Digital Commons have been downloaded 330,000 times! Your contribution will help us ensure a successful and accessible Symposium with diverse and comprehensive programming.

Awards & Scholarships

In 2014, 15% of Symposium attendees received financial support, and we hope to match that level of giving in 2016. Jill d'Alessandro (Chair), Vita Plume, and Ruth Barnes of the Awards Committee will be reviewing applications for need-based fee waiver scholarships for presenters and attendees, Student and New Professional Awards, Founding Presidents Award as well as scholarships for pre- and post-Symposium workshops and tours. Applications for presenters and Student New Professional Awards are due **January 7, 2016**. In 2014, TSA awarded 36 need-based scholarships for participation in the 2014 Symposium valued at over \$18,000; provided financial assistance to 28 Symposium participants through grants from other foundations and organizations, valued at over \$29,000; and honored the achievement and potential of 10 recipients of TSA Awards in Los Angeles through Symposium support and monetary awards for a total of \$4,500.

TSA Fellows

Last March we announced the establishment of a new program, **Fellows of the Textile Society of America**, to recognize and honor individuals who have made outstanding contributions to the field of textiles. We are very pleased to announce the selection of the first round of TSA Fellows. We had a very strong field of ten nominees, and the Fellows Review Committee chaired by Ruth Barnes, with members Elena Phipps, myself, and past Presidents Pat Hickman and Carol Bier, selected three Fellows: Sheila Hicks, Jack Lenor Larsen, and Ann Rowe. I am delighted to welcome these three individuals as the first TSA Fellows, and congratulate them on their path-breaking contributions to the textile field. We thank all those who nominated candidates for this round, the next round will take place in 2017, and I encourage all of you to think of individuals you would like to nominate for this honor (see article in this Newsletter).

R.L. Shep Textile Book Award

We are pleased to announce that Ralph Isaacs is the recipient of the 2014 R.L. Shep Ethnic Textiles Book Award for his book titled ***Sazigyo, Burmese Manuscript Binding Tapes: Woven Miniatures of Buddhist Art***, published by Silkworm Books of Chiang Mai, Thailand. I thank this year's Shep Award committee composed of Pat Hickman (Chair), Cecilia Anderson, and Michele Hardy for their work in reviewing the nominated books and selecting the winner. In 2000 the Textile Society of America established the R.L. Shep Ethnic Textiles Book Award, through a generous donation from R.L. Shep. Nominations for the 2015 R.L. Shep Ethnic Textiles Book Award are due **March 1, 2016**. Cecilia Anderson is chair for 2015, and Sarah Fee has joined the committee.

Lenore G. Tawney Foundation

For a second time, TSA has been very fortunate to receive support towards our Symposium from the Lenore G. Tawney Foundation. The Tawney Board has voted to establish an endowment for a Lenore G. Tawney Keynote Address at the TSA's biennial symposia with a grant of \$50,000. This will provide TSA with funds every two years to support the speaker's travel, accommodations and honorarium. In 2014, the Foundation gave TSA a donation of \$10,000 to support Symposium scholarships and awards. We gratefully acknowledge the Tawney Foundation for their generosity in establishing this important endowment for TSA, which will assist TSA's programming and serve to highlight Lenore Tawney's legacy.

Programs

The Textiles Close Up at the Santa Fe International Folk Art Market was a wonderful event, and we owe thanks to Mary Littrell and Sandy Peinado who put together a rich program, together with Rowland Ricketts and the Program Committee. As a participant I joined a very enthusiastic group, and we all enjoyed the market, meeting the artists, and of course the beautiful textiles. But it was the opportunity to gather together for a few days with others who share a passion for textiles that made it such a unique and fascinating experience! See scholarship winner Dr. Margaret Gbemi Areo's article about this TCU in the Newsletter.

This fall featured two dynamic TCU programs, *Fiber Art and Contemporary Textiles* at the Museum of Fine Arts, Boston took place on October 23, with with curators Lauren Whitley and Emily Zilber, and *Circling the Rim: Pacific Basin Textiles and Featherwork* at the De Young Museum on November 6, with curators Jill D'Alessandro, Christina Hellmich, and Laura Camerlengo.

Program committee members Susan Brown, Rowland Ricketts, and Lauren Whitely are planning new TCUs. Upcoming in 2016 are ***Chin Weaving at the Philadelphia Museum of Art*** on February 26 and ***Asia in Amsterdam at the Peabody Essex Museum*** on April 2. Registration for these programs is not yet open (see details on page 14). Exciting plans are being developed for 2017!

Membership – New Software

The membership software Avectra does not suit all of TSA's needs, and staff spent several months researching other options for a membership database and payment interface. After reviewing a number of systems, we selected MemberFind.Me, and we have begun the process of phased implementation. The new system has features that improve the membership, donations and program registration processes and offers a dynamic, searchable membership directory. I hope you will check out our newly designed system! (www.textilesocietyofamerica.org/login)

Membership Committee members Susan Bean and Catharine Ellis along with other Board members have been reaching out to those whose memberships are expiring and encouraging renewals. This outreach has had a 45% success rate which underlines the value of personal communication with our members. If your membership has expired, please consider renewing! We look forward to a new and improved on-line membership directory, where members will be able to add photos, and searches will be easier, and can be made by location, interest, as well as other subjects. Thank you to all who updated your membership profiles. This information is accessible on-line, and a PDF of the membership directory will be published later this fall.

Publications

Over the last few months the Publications committee chaired by Eulanda Sanders and members Ruth Barnes, Laura Camerlengo, and External Relations Director Wendy Weiss has conducted a thorough review of all of our publications, and developed a proposal to streamline our efforts to make our publications more closely aligned with our mission. One of the outcomes is to establish a new Marketing and Communications Committee to focus specifically on those tasks. The Committee also proposed that TSA set up a facebook group where people can engage in discussion about textiles. TSA has over 5,000 Facebook followers, a 35% increase since Spring 2015, and 345 followers on Twitter. Volunteers are welcome to help with communications, social media, writing content, and editing. Find us on Facebook for information on news about upcoming exhibitions, tours, opportunities, reviews, articles, and other events and watch for our new member-only Facebook group!

National Office

Membership Associate Lauren Hartman resigned and stepped down mid-August. Lauren was with the organization for one year and we wish her well in her future endeavours. Caroline Charuk has been hired as Membership & Communications Coordinator and we welcome her. Caroline's profile is featured in the Newsletter.

TSA is Your Organization

Thank you to all of you who donate to TSA, your contributions are so important and are an invaluable investment in TSA's mission – fostering and disseminating knowledge about textiles worldwide. Those of you who receive the Newsletter and have not yet donated to the organization, please consider making a donation this year, however small. Cumulatively, it will make an immense difference. There are also other ways you can support the organization: share the Newsletter with other textile enthusiasts; give someone (perhaps a student) the gift of a TSA membership; connect your friends and colleagues to our website, facebook, and twitter; and encourage them to sign up for e-news. Contact us if you are interested in volunteering. We welcome and appreciate your engagement with TSA!

Enjoy the fall season!



Roxane Shaughnessy
TSA President, 2014-2016
roxane.shaughnessy@textilesociety.org

First Three Fellows of TSA Announced

The Textile Society of America announces the election of three Fellows, the first in TSA's newly inaugurated initiative to honor colleagues who have dedicated their lives and work to the study, creation, and preservation of textiles and textile practices, and in doing so have inspired colleagues and transformed the field. From the stellar group of scholars, artists, and textile professionals nominated by their colleagues, the review committee selected: Sheila Hicks, Jack Lenor Larsen, and Ann Pollard Rowe, each of whom in individual and distinctive ways has made path-breaking contributions that have shaped our field. The work of all three is widely recognized, highly respected, and has been instrumental in forging a more prominent place for textiles in art and scholarship.

Sheila Hicks



Throughout her career, Sheila Hicks has been a groundbreaking artist using textile and fiber as her metier. Her contributions to the art world are widely recognized. She has brought textile sensibility to the visual arts, as well as to architecture and social issues. She has inspired many artists over generations. Currently Sheila is in an especially dynamic and creative period and her work is gaining increasing recognition internationally.

Sheila Hicks was born in Hastings, Nebraska in 1934 and received her BFA and MFA degrees from Yale University. Following her studies at Yale with Joseph Albers, she received a Fulbright scholarship in 1957 to paint in Chile. While in South America she further developed an interest in working with fibers, and subsequently investigated potential approaches in Mexico, Chile, Japan, South Africa, Morocco, and India, among other regions. Based in Paris since 1964, she divides her time between her Paris studio and New York.

Among the most important of many exhibitions that have featured Sheila's art are *Sheila Hicks: Weaving as Metaphor* (2006), which presented a groundbreaking selection of her small works; *Minimes: Small*

Woven Works; and *Sheila Hicks: 50 Years*, a major retrospective of her large scale pieces which debuted at the Addison Gallery of American Art in 2011 and travelled to the Institute of Contemporary Art, Philadelphia and the Mint Museum in Charlotte, NC. Her work is included in such collections as the Metropolitan Museum of Art and the Museum of Modern Art, both in New York City; Museum of Fine Arts Boston; The Art Institute of Chicago; Museo de Bellas Artes, Santiago, Chile; and the Museums of Modern Art, Tokyo and Kyoto. Sheila holds Honorary Doctorates from the École nationale supérieure des Beaux Arts de Paris and the Rhode Island School of Design, and she has been awarded the Smithsonian Archives of American Art Medal and is an Officier des Arts et des Lettres, France.

Jack Lenor Larsen



Jack Lenor Larsen has worked as an artist, designer, researcher, author, and curator for over 60 years. Developing a distinctive modernist aesthetic, his textiles were selected, in 1952, for the Lever House—New York's first International Style office building. The company he established grew to become a dominant resource for signature fabrics, especially in interior design and architecture. While running a successful business, Jack also authored books and curated exhibitions, extending his interest in the global textile traditions, even as he incorporated inspirations from these into his fabric lines. Through his work he has brought attention to contemporary fiber artists as well as to the textile traditions of distant cultures.

Born in 1927 in Seattle, he studied architecture at the University of Washington. In 1945, with his interest in design, he took a weaving class that proved transformational. He became a weaver and after some time in the Los Angeles art and design world, he enrolled at Cranbrook Academy of Art, in Bloomfield Hills, Michigan. In 1952, Larsen came to New York and founded the firm that bears his name.

His landmark publications include *The Dyer's Art: Ikat, Batik, Plangi* (1971), *Beyond Craft: The Art Fabric*, with Mildred Constantine (1972), *The Art Fabric: Mainstream*, with Mildred Constantine (1982), and *Interlacing: The Elemental Fabric* (1986). With each of these publications, he presented a broad yet penetrating overview of textile traditions both contemporary and traditional, bringing his insight and attention to textile processes, art and design in general, as well as to museum scholarship.

Over decades Jack has been an energetic advocate and supporter for artists, artisans, and emerging scholars. His generosity of spirit is matched only by his complete dedication to the field of textile arts. He has received numerous awards including Lifetime Achievement Award, American Crafts Museum (2000), Royal College of Art Honorary Doctorate (2003), Cranbrook Academy of Art Founders Award (2003), The Textile Museum - George Hewitt Meyers Award (2005), Smithsonian Archives of American Art Medal (2009), among many others. Through his work he has touched the lives of many.

Ann Pollard Rowe



Ann Pollard Rowe's career as a researcher, curator, and author spans archaeological, historic, and ethnographic textiles of the Americas. Throughout her career Ann has demonstrated a passion for textile research, and her approach to integrating field research, archival scholarship, and curatorial work is unparalleled. She brought comparative methods into the museum context, including an expanding corpus of archaeologically excavated materials and crucial information gathered from studying ongoing indigenous textile production. In the course of her work, Ann has established a vital dialogue with a new generation of Peruvian researchers and has helped to connect them with an international forum.

Ann was born in 1947 as the daughter of the Andean archaeologist John Howland Rowe. Her father's research in Peru had a formative influence and brought her into early contact with the pre-Columbian cultures of South America. In 1972 she received an M.A. from Berkeley in the Department of Textile Arts and Design. She became Curator of Western Hemisphere Textiles at the Textile Museum, Washington, D.C., a post she held for more than 30 years. Ann's early publications *Warp-Patterned Weaves of the Andes* (1977) and *Costumes and Featherwork of the Lords of Chimor: Textiles from Peru's North Coast* (1984) established her as a scholar of Andean weaving traditions. She is recognized as the foremost authority on Precolumbian textiles from Peru.

A dedicated scholar of Andean archaeological textiles, Ann also developed a strong program of ethnographic research. She became part of a research team investigating the living

textile forms of highland Ecuador, where she involved both young scholars and experienced practitioners in a variety of communities. The results were published as *Costume and Identity in Highland Ecuador* (1998), *Weaving and Dyeing in Highland Ecuador* (2007), and *Costume and History in Highland Ecuador* (2011).

As curator at the Textile Museum (TM), she developed exhibitions, published seminal catalogues, and played a key role in developing the *Textile Museum Journal*. At the TM, Ann worked with her colleague Irene Emery, who was then focused on developing the structural analysis of textiles. Ann became a leading authority on systematic textile terminology. She helped organize path-breaking conferences and co-edited the resulting volumes: The Junius B. Bird Pre-Columbian Textile Conference (1979) and The Junius B. Bird Conference on Andean Textiles, April 7th and 8th, 1984.

The review committee had to choose from a total of ten nominees, all well recognized and highly esteemed colleagues. Six of the nominations were for practicing artists and teachers in the textile field, and four were for scholars and textile historians who all had demonstrated their abilities to connect to other disciplines and place textile studies into the wider field of human experience. The final choice reflects the breadth of our professional involvement and pays respect to both the artistic and scholarly aspects of the textile field.

R. L. Shep Ethnic Textile Book Award

In 2000 the Textile Society of America established the R. L. Shep Ethnic Textiles Book Award, through a generous donation from R. L. Shep. This prestigious award, presented yearly, recognizes a book on ethnographic textiles for its outstanding scholarship and furthering our understanding of textile traditions.

2014 Awardee Announced



The Textile Society of America is pleased to announce that Ralph Isaacs is the recipient of the 2014 R. L. Shep Ethnic Textiles Book Award for his book titled *Sazigyo, Burmese Manuscript Binding Tapes: Woven Miniatures of Buddhist Art*, published by Silkworm Books of Chiang Mai, Thailand.

This book is a celebration of a craft, now extinct, and a tribute to the skill and adventurousness of Burmese weavers. *Sazigyo*, Burmese tablet-woven bands for binding palm-leaf manuscripts, are both textile and text. This comprehensive book introduces their bright colors, long lines of elegant script, and miniature woven pictures to a wide readership while elucidating the Buddhist social and religious context in which the weavings were commissioned, woven, donated, and used.

Photographs and paintings of scenes and ceremonies provide context for the double-faced weaves. The publisher comments “nine hundred beautiful illustrations show parts of over two hundred sazigyo found in museums and private collections in Britain, Southeast Asia, and throughout the world. In addition, more than two hundred excerpts of sazigyo texts are quoted, and twenty are quoted in full in English translation”. The volume is dedicated to the late Peter Collingwood, who championed this work, and includes a sample analysis of a sazigyo by Collingwood.

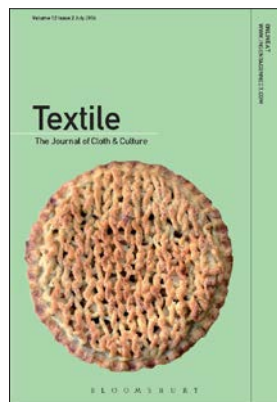
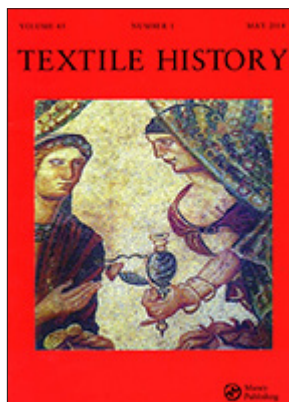
Ralph Isaacs worked in Burma from 1989 to 1994 with the British Council.

Call for 2015 Nominations

Nominations for the 2015 R. L. Shep Ethnic Textiles Book Award are due March 1, 2016 for books published in 2015. The 2015/16 Committee will consist of Cecilia Anderson, chair, Michele Hardy, and Sarah Fee. Anyone may nominate a book, including TSA members, non-members, authors, and publishers. The award is open to English-language books (including multi-lingual books in which all essential information appears in English) on the topic of ethnic textiles. For the purpose of the award, “ethnic” textiles are defined as the non-industrial textiles of Asia, Africa, Oceania, Native and Latin America, and identifiable cultural groups in Europe and North America. Monographs, anthologies, exhibition catalogs, and other book formats are eligible.

For complete details and to nominate a book, visit the TSA website at <http://textilesocietyofamerica.org/nominate-a-book/>. Publishers will be asked to provide three review copies of nominated books to the R. L. Shep Award Committee in order to be considered for the award. The winning book for 2015 will be announced at an awards banquet during the 15th Biennial TSA Symposium in Savannah, Georgia, October 19 – 23, 2016.

Contact R. L. Shep Award Committee chair Cecilia Anderson at ceciliaganderson@gmail.com with any questions.



Discounted Journal Subscriptions

Through partnerships with publishers we are now offering discounted subscriptions to two of the premier journals in the textile field.

Members should email tsaweb@textilesociety.org for access to the discount codes.

Visit the website for details: www.textilesocietyofamerica.org/journals/

Textiles Close Up Report

International Folk Art Market, Santa Fe, July 9-12, 2015

By Margaret Gbemi Areo (Nigeria), program scholarship recipient

The Santa Fe Textiles Close Up at the International Folk Art Market began with a special panel organized by Mary Littrell and Sandy Peinado on Thursday evening with an interactive session, involving two artists: Danyalal Kudecha from India who specializes in the production of handwoven silk and cotton shawls and stoles; and Carmen Maldonado Garcia, representing Multicolores from Guatemala, whose artisans produce contemporary hooked rugs. Judy Frater and Reyna Pretzantzin respectively served as interpreters for the artists, who explained how they have successfully used their folk art to shape their traditions from within their community and how the work has impacted the lives of their trainees and society. Carmen, a star teacher, designer and rug hooker, in an emotion-laden voice explained how the Multicolores Teacher Training Program has impacted her life and made her a financially independent person, well respected within her community.

Friday morning availed us of the rare opportunity of watching the artists unpack and arrange their wares in their booths on the Museum Hill. Later, Dr. Marsha Bol welcomed participants to the Museum of International Folk Art, founded in 1953, which now houses the world's largest collection of folk art, (according to its website) 20,000 of which are textiles. Mary Littrell gave a brief history of the market, the process of selecting the artists, the current market composition, and the programs instituted for training the artists in product pricing, interacting with American customers, and finding new markets beyond Santa Fe.

Elena Phipps, immediate past president of TSA and special consultant to the exhibition, "The Red That Colored The World," led a private tour and deepened our knowledge of cochineal red dye, which is produced in the body of cochineal insect, *Dactylopius coccus*. Cochineal is not only used to dye cloth, but is also used in Campari, cosmetics, peppermints, and sculpture, as well as in staining ivory and leather. It was a vital component of 16th and 17th century Spanish painters' palettes. A guided tour of costume and textile storage of the museum by Dr. Carrie Hertz revealed an amazing and commendably orderly array of textiles from every part of the world. Lunch at the Museum Hill Café capped the afternoon after which participants explored the unfolding market booths and other museums on the Hill, while the Santa Fe Market opening party with live performances kept us entertained.

Saturday provided opportunity to explore the booths and museums and enjoy a food bazaar with an array of delicious international ethnic foods. In the evening, participants visited the William Siegal Gallery, owned by Bill Siegal. This internationally recognized gallery of ancient and contemporary art has a large collection of fine ancient, antique textiles and ceremonial objects dating from 750BC to 19th century from the Americas, China, Southeast Asia, Africa, and Indonesia.

Sunday morning, participants enjoyed time to tour the market and other places of interest. In the afternoon, Victoria Scott let us into the rich knowledge of her private collection of indigo textiles from Nigeria where she lived and has visited many times, as well as textiles from West Africa. A sumptuous farewell dinner in the artistically breath-taking home of Suzanne Saugg, an avid collector of textiles from all over the world was further enriched by the visit of Asif Shaikh who showed us his award-winning embroidery designs.

The Santa Fe Textile Close Up was an exciting, fun-filled, educational, and really rewarding four days of activities, colors, and faces from all over the world. It was like touring the whole world and viewing the best of creative folk art traditions of many ethnic groups of the world in one place, in four days. I am sincerely grateful to TSA for providing the scholarship opportunity that supported my attendance at this event.



1st row: Victoria Scott explaining the meaning of some Yoruba Adire symbols to participants; Artist Danyalal Kudecha and Judy Frater during interactive session; Artist Carmen Maldonado Garcia and interpreter Reyna Pretzantzin during interactive session
 2nd row: Elena Phipps guiding participants through the exhibition on Cochineal Red Dye; 2015 Santa Fe Textile Close Up participants arriving at the Museum Hill; Participants having a feel of one of the textiles in Suzanne Saugg's (extreme left) collection

Announcing TSA's Spring 2016 Programs

Asia in Amsterdam at the Peabody Essex Museum Saturday, April 2, 2016



Join TSA for an exploration of sumptuous Indian, Chinese, and Japanese textiles imported to Europe by the VOC (Dutch East India Company). The day will begin with a curator-led tour of the exhibition *Asia in Amsterdam: the Culture of Luxury in the Golden Age* led by Karina H. Corrigan, the H.A. Crosby Forbes Curator of Asian Export Art and Janet C. Blyberg, Assistant Curator for Exhibitions, Research and Publishing. Registration will open in spring 2016.

Organized in partnership with the Rijksmuseum in Amsterdam, *Asia in Amsterdam* explores the impact of Dutch trade in Asia on the art and culture of the Netherlands during the 17th century. The exhibition features a rich sampling of textiles, ceramics, lacquer, paintings, and jewelry created by some of the finest Asian and Dutch artists of their time. Highlights include Chinese silk and Indian cotton bed covers, men's ban-yans made of Japanese and Chinese silk, a Japanese coat made of imported Dutch gilded leather, and Dutch clothing for men, women, and children made from imported Indian chintz.

After a delicious lunch at *Passage to India*, an Indian restaurant located just two blocks from the museum, we go behind the scenes for close examination of textiles in the Veldman-Eecen collection. This superbly preserved collection was described and illustrated in the spring 2015 issue of *HALI* in the article "The Champion of Chintz" by Janet C. Blyberg, who catalogued the collection for the museum. Comprised of over 150 pieces of Indian and European cotton made for the Dutch market in the 18th and 19th century, Alida Eecen-van Setten assembled the collection in the Netherlands during the first half of the 20th century. The Peabody Essex Museum acquired the collection from Eecen-van Setten's granddaughter in 2012. *Asia in Amsterdam* is the first time that selections from the Veldman-Eecen collection will be displayed in the United States. The day concludes with free time to explore the museum's galleries.

** A detailed schedule, scholarship application, and bios of expert guides will be available on the registration page in January 2016.*

Chin Weaving at the Philadelphia Museum of Art Friday, February 26, 2016



Tour the exhibition *Art of the Zo: Textiles from Myanmar, India, and Bangladesh*, with consulting curators Barbara and David Fraser and curator Dilys Blum as part of a TSA sponsored Textiles Close Up visit to the Philadelphia Museum of Art.

This exhibition presents the beautifully crafted weavings of the Zo, a people that comprise over 50 linguistic groups in Myanmar, India, and Bangladesh. For the Zo, a Tibeto-Burmese minority, weaving is considered the highest form of art and confers status on the maker and the wearer. The exhibition considers textiles in their historical and cultural context from Zo groups such as the Northern Chin; Southern Chin; Asho; and Khumi, Khami, and Mro. Textiles from the late nineteenth to mid-twentieth centuries – including mantles, tunics, breast cloths, skirts, loin cloths, and blankets woven by women using a simple body tension loom – highlight traditional Zo weaving techniques and patterning, which vary from unpatterned indigo-dyed cloth to simple, colorful stripes to complex weaves that resemble embroidery. The exhibition runs through March 2016.

After lunch, included with your registration, the group will visit the Costume and Textiles Study Room to examine objects in detail with the curators.

In order to make all TSA programs accessible to as many attendees possible, at least one scholarship is awarded for every TSA program. The Textiles Close Up program provides a fee waiver for one TSA member to participate in each event. Applications are available when registration opens for each program. These scholarships are reserved for members who would otherwise be unable to attend. Visit www.textilesocietyofamerica.org/awards-scholarships/ for further info

Top left: Child's jacket. Textile, Coromandel Coast, India, garment constructed in The Netherlands, 18th century. Cotton, mordant- and resist-dyed, and painted; lined with linen, and fitted with cotton twill tape. 9 inches (22.9 cm) length. Peabody Essex Museum, Salem, Veldman-Eecen Collection, 2012.22.35. Photograph by Walter Silver; Right: Woman's Ceremonial Wrapped Skirt (puan laisen), Chin, Northern Chin people, Mizo group, 1950-1970, cotton warp-faced plain weave with discontinuous 2-faced supplementary weft patterning, tapestry, and weft-faced plain weave, and red weft in center panel, Philadelphia Museum of Art, Gift of David W. and Barbara G. Fraser, 2014-70-25

TSA 2016 Symposium Comes to Savannah

By Zara Bell, B.F.A. in Writing, Savannah College of Art and Design



Savannah, Georgia is a city of eclectic distinctions and contrasts: from history to innovation, industry to entertainment, and tradition to cutting-edge education, it is fertile ground for inspiration and creativity of all kinds. Autumn is a great time to visit, with temperatures averaging a comfortable 75-degrees. Known as the *Hostess City of the South*, Savannah entertains and delights millions of visitors each year with her award-winning restaurants, museums, galleries, theatre productions, concerts, literary events, and an internationally recognized film festival.

From the cobblestones of River Street along the Savannah River to the city's picturesque squares, the city is best explored on foot. A short walk through city blocks between squares will transport you back in time with views of elegant, antebellum architecture and delicately wrought ironwork. Classical Greek columns, Gothic revival structures, and towering spires of the many graceful churches are notable elements in the built environment. Branches of magnificent live oak trees, draped with great skeins of Spanish moss, offer abundant shade in the squares. If you would rather not walk, view the historic district from a trolley or a horse-drawn carriage. Or, if you are feeling a little less conventional, enjoy a daytime Segway tour or a nighttime ghost tour.

Be sure to bring your appetite. Savannah boasts more than 500 dining choices in the downtown area that are sure to satisfy every palate. Several restaurants are notable for both their cuisine and their locations' historical significance. B. Matthew's Eatery, a casual bistro that offers breakfast, lunch, dinner, and a full bar, is located in the city's oldest tavern. The Old Pink House offers fine contemporary dining inside Savannah's only 18th century mansion. The Pirate's House, a restaurant since 1753, is always busy and a favorite stop on many a ghost tour. Don't leave without visiting Leopold's Ice Cream, an old-fashioned creamery in the heart of downtown featuring lemon custard, orange blossom, and lavender flavors, as well as lyricist Johnny Mercer's favorite, tutti-frutti.

It is easy to spot the transformation of Savannah from history to modernity by traveling from block to block. Contemporary architecture, galleries, and locally owned shops selling artisanal products, such as the Savannah Bee Company and Satchel Leather Goods, are woven into the historic district. Several universities are here, including the Savannah College of Art and Design (SCAD), whose scatter-site campus covers much of the downtown area. You cannot talk about Savannah without also talking about SCAD, where talented students from around the world come to prepare for creative careers. SCAD, a leader in...



Images: Elena Phipps and Catharine Ellis examine the four head Jacquard loom housed at Pepe Hall, SCAD; Built in 1920-21, with its stunning interior, the Lucas Theatre will be the site for the 2016 Symposium's keynote address.





the field of historic preservation, has rehabilitated dozens of buildings throughout the city. SCAD has both the largest Fibers Department of its kind and the largest Art History faculty in the United States. The SCAD Fibers and Liberal Arts Departments will co-host TSA's 15th Biennial Symposium, *Crosscurrents: Land, Labor, and the Port*. Located at the nexus of major highway, rail, port, and airport infrastructure, global flows of people, goods, ideas, and practices figure significantly in Savannah's history, and continue to keep it thriving today. Founded in 1732 by General James Oglethorpe, Savannah was the first established city in the colony of Georgia and the country's first planned city, arranged in quilt-like squares, 22 of which still exist. Oglethorpe's vision for the city was humanitarian, and the city was governed by a wealthy Board of Trustees in England whose motto was *Non sibi sed aliis*, "Not for self, but for others." The Trustees' early

legislation limited trade west of the Savannah River, banned the use and transport of rum in Georgia, and outlawed slavery. Due to poor leadership and the difficulty of governing from afar, Georgia's Trusteeship came to an end in 1752 and, along with it, the ban on slavery.

Without the Trustee's restrictions on the use of slave labor, rice growers from South Carolina broadened their slave-based rice economy into the Georgian Low Country, soon dominating the colony's government. Ships from Africa sailed into what is now the Port of Savannah and Georgia's enslaved population grew from fewer than 500 in 1750 to approximately 18,000 people by 1775. The humble agricultural products produced by settlers under Trustee rule, such as mulberry trees to feed silk worms, and grapes for wine production, could no longer compete. Cotton grew well in the region, but the difficulty of picking the seeds from the fiber made it prohibitively expensive and too labor intensive a crop for large-scale production.

In 1793, Eli Whitney invented the cotton gin in Savannah, changing forever the demand for labor in the American South. The Savannah Cotton exchange, established in 1879, became a landmark on Bay Street; the building that became its permanent home still stands. The port became a vital shipping dock for the thousands of pounds of cotton the fashion industry in Europe demanded each year. After the War of 1812, America severed its trade relations with Britain. Industrialists in New England developed a thriving textile industry, and domestic demand for southern cotton increased. Soon, a vast network of transportation systems, including railway and a highway infrastructure were developed to transport cotton and other goods from farms throughout Georgia to the port. One might say that it was partly because of the textile boom that Savannah's port grew to be one of the largest in the nation, second in size only to the port of Los Angeles. Today, the port handles some 80 percent of ship-borne cargo entering Georgia, with major clients including IKEA, Target, and Heineken, all of which have large facilities in the area. There couldn't be a more optimal city for the 2016 symposium "Crosscurrents: Land, Labor and the Port." This, of course, only scratches the surface of Savannah's rich and storied past, her history of innovations, thriving contemporary art and industry, and Southern hospitality. We look forward to exploring more with you in October 2016.



Images: Opposite page, clockwise from top left: British General James Oglethorpe founded Savannah in 1733. His city plan included twenty-two city squares. Spanish Moss bedeck the live oak trees that shade the squares; The Telfair Museum was founded in 1883 and features three buildings in historic Savannah; The Owens-Thomas House, part of the Telfair Museum, is a National Historic Landmark; English architect William Jay designed the Owens-Thomas House for cotton merchant and banker Richard Richardson and his wife Francis Bolton c. 1815. Top: Talmadge Memorial Bridge links Savannah with Hutchinson Island over the Savannah river; Bottom: The SCAD Museum of Art was founded in 2002 and will be the location for the Symposium's opening event. It is the premier contemporary art museum on campus.

In Memoriam

Patricia Rieff Anawalt

March 10, 1924 - October 2, 2015

As published in the Los Angeles Times October 9, 2015.

To read more, <http://www.latimes.com/local/obituaries/la-me-patricia-anawalt-20151010-story.html>.

Patricia Rieff Anawalt, a UCLA anthropologist died October 2 at her Brentwood home after a short illness. She was 91.



Anawalt was the founding director of the Center for the Study of Regional Dress at UCLA's Fowler Museum. An authority on Mesoamerican ritual and attire, she wrote several books, including "The Worldwide History of Dress" (2007) which examined the costumes of a wide range of peoples, including Neolithic plant-fiber skirts, ancient Egyptian linen shifts, and Mongolian shamanic robes.

A graduate of UCLA, where she received a PhD in anthropology in 1975, she began her career as an Aztec specialist. Once described as "an ethnological Sherlock Holmes" in *Archaeology* magazine, she analyzed pre-Columbian sources and systematic studies conducted by Spanish missionaries to find out what local people wore and why.

Her studies provided clues about what happened when the Spanish and Aztec cultures collided in the 1500s in what is now Mexico. She found some changes resulted from the Spaniards' introduction of technology such as the treadle loom, which produced wider pieces of fabric that could be cut and shaped to fit the body and was operated by men instead of women.

"As an anthropologist, I've always been interested in this thing that happens when two different cultures come together and something new comes out of that," she told *The Times* in 1993, when the Center for the Study of Regional Dress opened. The TSA Board honored Patty with a Certificate of Appreciation in 2011 for her contributions to the textile field.

Anawalt was born in Ripon, California. Her survivors include a daughter, Katie; two sons, David and Fred; and four grandchildren.

Monica E. Brown

July 24, 1949 - July 29, 2015

by Laura Camerlengo

Monica E. Brown, Senior Collections Assistant with the Philadelphia Museum of Art's Costume and Textiles department, passed away on July 29, 2015.

Brown, who had a life-long passion for fashion and art, joined the department in 1980 after receiving a degree in fashion design with distinction from Drexel University, Philadelphia. As a member of the Philadelphia Museum of Art's staff, Brown helped to showcase artworks by some of the world's most renowned fashion and textile artists and traveled the world installing fashion exhibitions for the Museum.

According to Dilys E. Blum, the Museum's Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles, Brown "was a master at organization and styling." During her thirty-five year tenure, Brown contributed to innumerable costume and textiles exhibitions, and as many as five exhibitions over the last eight years, after the Costume and Textiles department moved to expanded offices and galleries in 2007. Among Brown's most notable Museum projects are the special exhibitions, *Shocking!: The Art and Fashion of Elsa Schiaparelli*, which was displayed at the Museum in 2003, and *Patrick Kelly: Runway of Love*, exhibited last year. Brown also served as a dresser for the Metropolitan Museum of Art's famed exhibition, *Alexander McQueen: Savage Beauty*, in 2011.



While her professional contributions were many, her colleagues remember her best as a supportive peer, generous mentor, and for her kind manner and joyful presence. In addition to her friends and associates, Brown is survived by her husband, Curtis; her son Akin (Ade); daughter, Monifa (Craig); sister, Marilyn (Robbie); and grandchildren Cayin, Kenan, Sakin, Sade, and Lola.

Tina Kane

Dec 21, 1942 - July 25, 2015

by Elena Phipps



Sadly, Tina Kane, tapestry conservator and scholar (and TSA member) passed away July 25 after a long illness. Tina was known as a dedicated and creative person who tenaciously and with true patience, intelligence, and artistic nuance worked on the restoration of one large 16th century tapestry *Christ is Born as Man's Redeemer* (The Cloisters, Metropolitan Museum of Art, Acc. No. 38.28) at the Metropolitan Museum of Art, where she worked part-time for over thirty years. At the completion of the project, the large tapestry—approx. 14' H x 26' W—had been hung in its place of honor at The Cloisters. To celebrate this event, Tina organized a special two-day international conference in 2009 with leading international scholars and museum professionals. The conference can be viewed on Youtube, listed below.

Tina pursued her scholarly interests in Medieval and Renaissance tapestries, publishing an important work on a French document that included the details of the ordering and preparation of a Late Medieval choir tapestry (*The Troyes Mémoire: The Making of a Medieval Tapestry*, Boydell Press, 2010). Between 2002 and 2010, she also served as an Adjunct Instructor in the Department of Medieval & Renaissance Studies and the English Department at Vassar College, where she taught the seminar (with Nancy Willard) "Medieval and Renaissance Tapestry and Text."

Tina was born in Australia but lived in the US for most of her life. In the 1960s she travelled to the Southwest and encountered Navajo weavers in Santa Fe, which influenced the course of her life in tapestry. She kept her Australian roots close to her heart, travelling back and forth when possible, with her husband, poet Paul Kane. She was truly a complex, amazing person, with deep empathy and humanism.

TSA Publications by Tina Kane

[Mughal Indian Carpets in the Collection of the Maharaja Sawai Man Singh II Museum The City Palace of Jaipur.](#)

Textiles and Politics: Proceedings of the Textile Society of America 13th Biennial Symposium, September 18- 22, Washington, DC. 2012
<http://digitalcommons.unl.edu/tsaconf/702/>

[The Troyes Mémoires: A Translation of a Script for a Late Medieval Choir Tapestry](#)

Textile Narratives & Conversations: Proceedings of the 10th Biennial Symposium of the Textile Society of America, October 11–14, Toronto, Ontario. 2006
<http://digitalcommons.unl.edu/tsaconf/313/>

A website on her conservation work has further information about her interests and many accomplishments. <http://textileconservator.pair.com/qualifications.htm>

Videos of Conservation of the Cloister's Tapestry

Restoration of Christ is Born as Man's Redeemer

Tina Kane and Alice Blohm, speaking at the Tapestry Conference, MMA

<https://www.youtube.com/watch?v=uoxyJBV3M30>

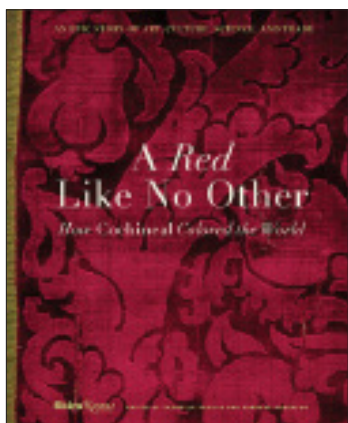
Installing Tapestry Exhibitions at The Met

<https://www.youtube.com/watch?v=3RVxgwbRDlo>

The Burgos Tapestry: A Study in Conservation

https://www.youtube.com/watch?v=Pf3usSyHVXs&list=PLTWjAQ0i-Gkug_IQ0WXW3U1Z883s8QRLr4&index=7

Book Reviews



A Red Like No Other: How Cochineal Colored the World, An Epic Story of Art, Culture, Science, and Trade

Edited by Carmella Padilla and Barbara Anderson

Santa Fe: Museum of International Folk Art, Skira Rizoli, 2015. 320p.
ISBN: 978-0847846436

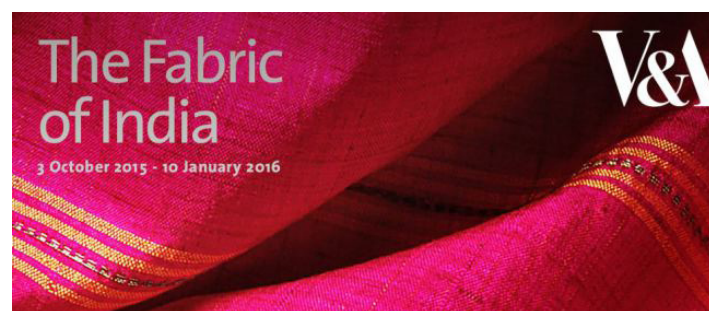
Reviewed by Donald Clay Johnson

In 2009 the Museum of International Folk Art decided to have an exhibition focused upon cochineal, the New World insect-derived red colorant. The following year the Museum hosted a conference that brought together an international group of specialists whose interests and research dealt with cochineal. The presentations of the conference eventually became the thirty-two chapters of the volume in hand. The path from conference to publication had a serious issue to resolve, as it quickly became apparent that tests had never been conducted on most of the objects which formed the basis of the scholarly research to prove they contained cochineal. Since cochineal is capable of producing a very wide range of color from the palest pink through red tones to the deepest purple, numerous questions arose as to which items contained cochineal. Thus began a major project of the Museum of International Folk Art to test each object discussed in the conference to verify whether or not it contained cochineal. The results show that every object discussed in the volume indeed does contain at least some of the famous dye.

Cochineal certainly was not used exclusively in dyeing textiles but found numerous other wide-ranging applications from ink to painted furniture. The chapters consequently cover a wide range of topics. The subdivisions of the volume are: (1) A new red: pre-Columbian and early contact Americas; (2) Empire and exploitation: cochineal and global trade; (3) Cochineal and science; (4) Red threads, cochineal in textiles; (5) A prized pigment: cochineal in European art; (6) Return to the Americas: cochineal in the colonial Hispano Americas; and (7) A red revival: cochineal in the modern world. The chapters within part four (Red threads, cochineal in textiles) are: "Shades of red: color and culture in Andean textiles" by Elena Phipps; "Bleeding threads: cochineal in Mexican textiles" by Alejandro de Avila; "Not only red: cochineal in the eighteenth-century

European woolen cloth industry" by Dominique Cardon; "Dressing red: cochineal red in eighteenth-century garments from the Museo del Traje" by Elena Vazquez Garcia and Irene Seco Serra; "Recycled reds: raveled insect-dyed yarns in blankets of the American Southwest" by Ann Lane Hedlund; and "Wrapped in strouding: trade cloth and the American Indians of the plains" by Marsha C. Bol. The chapters of part seven also have a focus on textiles: "New colors, old tints: uncovering Fortuny and cochineal" by Elvira Gonzalez Asenjo and Lucina Llorente Llorente; "Carmine and earthly delights: cochineal in cosmetics, contemporary craft, fashion, and the strawberry frappuccino" by Nicolasa Chavez; "Romantic revival: cochineal in contemporary New Mexican Hispano art" by Nicolasa Chavez; and "Red collection: Orlando Dugi's cochineal-inspired fashion design" by Carmella Padilla.

Knowledge of the use of cochineal in the numerous topic areas of the volume varies greatly and affected both the depth of discussion as well as the length of the chapters. The volume, however, serves as a seminal introduction to the most important natural dye from the new world and undoubtedly will spark future scholars to undertake work on a topic that certainly deserves more attention.



The Fabric of India

Edited by Rosemary Crill

London: V & A Museum Publications, 2015. 240p.
ISBN: 978-1851778539

Reviewed by Donald Clay Johnson

Published as part of the Victoria and Albert Museum exhibition *The Fabric of India*, the volume contains an introduction and three essays: "Materials and making," by Steven Cohen, "Local and global: patronage and use," by Rosemary Crill, and "Textiles in the modern world," by Divia Patel. The authors present broad surveys of the world of Indian textiles thus the volume provides an excellent, useful introduction to the subject.

"Materials and making" introduces the reader to the origins of fabric traditions in the Indian subcontinent, the nature and variety of materials used in producing cloth, production techniques such as wrapping silk thread with gold or silver to enhance the resulting textile, how color is used to enrich works, what strategies are used to produce the color fast materials so highly valued for thousands of years, and surface design enhancements such as embroidery.

"Local and global patronage and use" surveys topics such as the role religions exert in the world of Indian textiles and the unique items produced for ceremonies, the distinctive products produced for courts within India so that their power and majesty could be demonstrated during ritual occasions and, the special considerations and distinctive requirements to produce items for the numerous export markets located around the world.

The concluding essay "Textiles in the modern world" discusses how the world of hand crafted Indian fabrics has evolved since the 1851 Crystal Palace exhibition in which Indian textiles sparked great interest both among the purchasing public as well as artists/craftsmen in Britain. After discussion of such things as the sample books and evolution of aids to facilitate export sales, the essay delves into topics such as khadi and its role in the freedom movement and innovations derived both from within India as well as global developments. The illustrative material in this section focuses upon the fashion industry and the efforts of designers to give new perspectives and uses to both textiles and clothing.

Although the essays necessarily give broad perspectives on the vast and complex world of Indian textiles, scattered within each chapter are a series of "object in focus" inserts which are 2-4 pages long that provide in depth discussion and illustration of particularly notable items. Over 90% of the works in the exhibition are illustrated in the volume but, most importantly, it also contains numerous other relevant textiles, which, for one reason or another, could not be included in the exhibition. Thus, in the discussion of religious textiles, a charming Gujarati Mata ni Pachedi with its vibrant folk themes appears even though it is not in the exhibition. This enriches the understanding of the Telugu Kalamkari, which is in the exhibition. This insertion allows one to compare religious textile expressions in southern and western India. The reader consequently has expanded horizons and perspectives, with a greater depth of understanding than the visitor to the exhibition. The sensitivity of the photographs to the unique qualities of many of the pieces also makes the volume a great delight. Whereas the exhibition is stupendous, this accompanying volume expands upon it and is well worth acquiring.

During his forty-four year career as a professional librarian Dr. Donald Clay Johnson has reviewed several hundred books for academic and professional journals.



Red & White Quilts: Infinite Variety

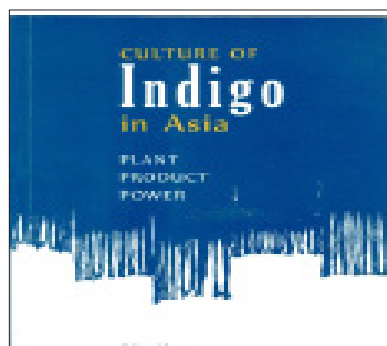
Author: Elizabeth Warren with Maggi Gordon
Published by Skira Rizzoli in association with the American Folk Art Museum, 2015. 352p.
ISBN: 978-0847846528

Review by Patricia Cox Crews

This stunning book with 675 beautifully arranged color photographs in 352 pages was issued to preserve the six day, special exhibition presented by the American Folk Art Museum (AFAM) at the Park Avenue Armory in New York City, March 23-30, 2011. The lavishly illustrated volume contains an unusually large number of prefatory chapters—nine in all, followed by eleven chapters featuring photographs of the red and white quilts grouped by type or pattern. The prefatory material includes: (1) a preface by the executive director of the American Folk Art Museum (AFAM); (2) a statement from the collector Joanna S. Rose, who assembled the collection of 653 red and white quilts over a fifty year period and conceived the exhibition as a gift to New York City in honor of her eightieth birthday; (3) a foreword by Martha Stewart, a friend and neighbor of Mrs. Rose; (4) an introduction by Elizabeth Warren, guest curator, describing how 'Infinite Variety' happened; (5) a personal recollection about the conception of 'Infinite Variety' by Stacey Hollander, AFAM chief curator and director of exhibitions; (6) comments by Tom Hennes, founder and principal at Thinc Design, the firm selected to design and execute the unprecedented exhibition and breathtaking installation; (7) a brief history of red and white quilts by Elizabeth Warren; (8) a photo essay of the Park Avenue Armory installation by photographer Gavin Ashworth; and (9) a one-page statement about the methodology of grouping, naming, and dating the quilts by Elizabeth Warren and Maggi Gordon, a collector, quiltmaker, and editor.

Following the extensive prefatory materials are eleven chapters, largely pictorial in nature, featuring the quilts (mostly 19th century) grouped by type and pattern. Chapters include Wholetop Quilts, Log Cabin Quilts, Pictorial Quilts, Traditional Patchwork Quilts: Triangles, Traditional Patchwork Quilts: Stars, Signature Quilts, Redwork Quilts and more. The chapter introductions provide a brief overview to help situate the quilt groupings for the reader. The groupings chosen for each chapter and the arrangement of the quilts from simple to complex designs within each chapter work well and prove instructive. This is a book that one can open at any spot and peruse. The excellent color photographs coupled with the dazzling variety of patterns compels the reader to keep turning pages and to return to the book again and again for an immersive optical experience.

Book Reviews



The Culture of Indigo in Asia: Plant, Product, Power

Edited by K. Vatsyayan

Published by Niyogi Books, New Delhi, 2015, 316 p.

ISBN: 978-9383098231

Reviewed by Anna Carlson

Beneath the surface of the visual and tactile experience of an indigo vat lies a complex cultural and political history. Known as *neel* or *nila* in India, indigo fuses myth, commerce, and power in its blue depths. This collection of twenty-eight articles is the result of a seminar, workshop, and exhibition organized in 2007 by the India International Centre – Asia Project. Scholars and practitioners wrote the essays with a focus on India and its neighbors. The essays span the early development of dye from indigo plants, India becoming synonymous with blue dye around the world, and the impact of synthetic indigo on economic, environmental, and human health.

Most of the essays begin with a brief introduction of indigo origins followed by a description of various geographical and ethnic variations or religious affiliations and uses, or commercial issues. The material is presented in a straightforward, factual style. Some readers may find the many undefined terms frustrating.

The authors refer to the introduction of synthetic indigo as the cause of the destruction of natural indigo production as well as great losses of culture and income in India. The forward by Gopalkrishna Gandhi, grandson of Mahatma Gandhi, summarizes the *moiety* (two halves) this way: “The future of indigo is not a question for a niche market for a beautiful product today. It lies at the heart of our vision of an India in which ‘we the people’ are not half-advantaged or half-disadvantaged.”

As an artist, the materials I work with are important to the creative process. Recently, I’ve started to use organic indigo, enjoying the process and the lower environmental impact of these methods. This book illuminates many more facets of indigo: from the history of cultivation, to technical methods, to its seductive power and health benefits. A few of the articles relate specifically to my own interests in printing, patterns, and poetry. Himanshu Prabha Ray’s and Lotika Varadarajan’s articles present the implications of patterned and plain cloth, and their associations with the color blue. Ruby Palchoudhuri aligns natural indigo with poetry, feminine grace and allure, health, and the soil-enriching qualities Bengali farmers know. *The Story of Indigo (Neer) and Ajrak* by Noorjehan Bilgrami introduces the few surviving craftsman and producers of natural indigo in Sindh who maintain the skills to produce two-sided, block-printed Ajrak cloth.

Learning about the sensual and sustainable characteristics of indigo plants and products has certainly intensified my dedication to the organic *nila* vat. For anyone interested in indigo, the value of this book is the broad coverage surrounding its culture and cultivation in India. While there are few solutions to ensure the future of natural indigo production, this collection of articles firmly states the value of the plant, process, and product to Asia and the rest of the world.

Reviewer Anna Carlson merges degrees in fashion and graphic design with surface pattern design. Combining text, typography, and printing to create textural patterns on cloth, her work explores and challenges everyday codes. A member since 2012, she has attended two TSA conferences and received a TSA fee waiver for the 2014 conference in Los Angeles.

Contact: annacarlsondesign@gmail.com . 612-360-7468

Featured Exhibitions



Top: Firefighter's ceremonial coat (kajibanten), Japan, 18th–19th century, Edo period. Wool with gold- and silk-thread embroidery and applique, 38 x 48 in. John C. Weber Collection. Photo by John Bigelow Taylor; Center: Fragment, Italy, 16th century. Cut silk velvet with silver thread in green selvage, 14 x 10. in. Metropolitan Museum of Art, gift of Nanette B. Kelekian, in honor of Olga Raggio, 2002 (2002.494.469). Photo © The Metropolitan Museum of Art. Image source: Art Resource, NY; Bottom: Orlando Dugi, evening gown (from the Red Collection), Santa Fe, New Mexico, 2014. Hand-dyed silk duchesse satin, silk organza, and silk thread; cut glass and sterling silver beads, French coil, Swarovski crystals, vintage beads and crystals; lining of duchesse satin and tulle, 63 x 52 in. Collection of the artist. Photo by Blair Clark.

The Red That Colored the World

Bowers Museum, Santa Ana, CA

Exhibition organized by the Museum of International Folk Art in Santa Fe

October 31, 2015 - March 20, 2016

The following text is from a Bowers Museum press release

The exhibition is on display at the Bowers Museum through March 20, 2016 and tells the extraordinary story of the cochineal bug, which had been in use for centuries in the Americas before it was “discovered” in 16th-century Mexico by Hernán Cortés and other Spanish conquistadores. The bug’s juice was found to create a red dye unparalleled by any other in nature, thus changing art, science, fashion, and history forever.

For centuries, European artists and dyers strived to find the color source to rival the best reds of nature. Their quest ended in the Aztec marketplaces of 16th-century Mexico, where Spanish conquistadors encountered red dyed products made from the American cochineal bug. The bug was discovered to make an extraordinary red and the best color-fast dye. The practice of supplying cochineal dye as tribute to Montecuhzuma II from his subjects was adopted by Hernán Cortés and the Spanish who sent it to kings of Spain. The dye went on to fuel global economics as it was harvested by the natives of Mexico, and exported globally to China, Africa, and Europe, where pound-for-pound it was more expensive than gold. As a commodity, it started a trade frenzy. Because of this, those who traded the dye went to great lengths to keep its origin a secret. Cochineal farms in the Americas were heavily guarded, and for two centuries it was debated whether the dye source was a seed or an insect. The global spread and intense secrecy of the dye led to espionage and piracy; creating, along the way an epic story of empire and desire that pushed art, culture, and trade to the edge of the unknown.

The Red That Colored the World traces the history of the cochineal’s impact from Mexico and South America, to Europe, the United States, and beyond. It features textiles, sculpture, paintings, manuscripts, decorative arts, and clothing in varying shades of cochineal red, and explores themes of art history, high fashion, empire and conquest, and world economics. Many artifacts are on loan from some of the most prestigious collections in the world, including The Metropolitan Museum of Art, the Museo El Greco in Toledo, and the Victoria and Albert Museum in London. Highlights of the exhibition include Napoleon’s armchair from 1800; an 18th century Japanese Fireman’s ceremonial coat; the painting *The Savior* (from the Apostles series) by El Greco, c. 1608-1614; and an Eleonora dress by Italian designer Mariano Fortuny, c. 1930-1940. The objects on display reflect the unique international uses of color, revealing its role in the creative process and the motivations of artists in their choice of materials.

The exhibition follows the story of cochineal to today, where cochineal’s use has resurged as a popular colorant in the revival of traditional artisanal crafts in the southwestern United States. Cochineal and the color red remain hot commodities in cosmetics and commercial products, contemporary art, fashion and design, and other expressions of popular culture.

The Red That Colored the World was organized by the Museum of International Folk Art, Santa Fe, New Mexico, USA, and made possible by the generous support of the National Endowment for the Humanities and circulating through GuestCurator Traveling Exhibitions. It is on display at the Museum of International Folk Art in Santa Fe through September 13, 2015.

A major publication by Rizzoli titled *A Red Like No Other* delves deeper into cochineal’s visual mosaic with original contributions from international scholars whose writings on cochineal’s history, science, economics, and use in art will appeal to scholars and general interest readers alike.

Featured Exhibitions

Creative Crossroads: The Art of Tapestry

Denver Art Museum, Denver, CO

May 31, 2015 – March 5, 2016

by Alice Zrebiec



Above & opposite page: Installation views of the *Creative Crossroads: The Art of Tapestry* exhibition. Photo courtesy of the Denver Art Museum

Creative Crossroads: The Art of Tapestry displays more than twenty woven tapestry wall hangings, rugs, furniture covers, garments, and sculptural forms that illustrate the creative possibilities of this technique, taking the visitor from the expected to the surprising, around the world, and across a thousand years. Historic European tapestries made by large ateliers, twentieth-century collaborations between artist and weaver, and works by solo artist-weavers who use tapestry as their creative medium are featured. While some designs are culturally specific, others borrow from, transform, or transcend tradition. Contemporary tapestries join historic weavings from Europe, Turkey, China, Peru, Mexico, and the American southwest in the main gallery, complemented by a selection of smaller woven tapestry objects from China, Japan, the Netherlands, and Hungary in the Nancy Lake Benson Thread Studio.

One of the mandates of the textile art gallery, which opened to the public in 2013, is to explore and celebrate the permanent collection. All the tapestries on view save one, a loan from the Berger Collection, are part of the holdings of the Denver Art Museum. Some have been in the collection a long time and were conserved for this exhibition. Others are recent acquisitions, several of which were acquired within the last few years and have never been on view. Frequent museum visitors will also spot favorites that have appeared in other exhibitions.

Entering the gallery, the first three tapestries encountered are large pictorial weavings made in Europe in the sixteenth to eighteenth centuries. *The Birth of the Prince*, possibly made in Tournai about 1510-30, is an allegorical tapestry that includes attendant women who personify virtues to be embodied by the prince and his reign. The *Five Senses*, represented by women, decorate an English table carpet made at the Sheldon Tapestry Workshop about 1610. A riotous *Kermesse* or village festival based on paintings by the Flemish artist David II Teniers displays festive peasants dancing, drinking, and cavorting. It was woven around 1705-47 in the Brussels workshop of Urbanus Leyniers.

The lavish tassels that adorn a brilliant red Chimú tunic (900-1400) part to reveal a merman or, alternatively, pairs of birds woven

in tapestry. Also from Peru is a large eighteenth century table cover that merges European and South American motifs. A double-headed eagle appears in the center surrounded by parrots, viscachas, and mythical fire-breathing beasts.

The art of Chinese tapestry-weaving during the late Qing Dynasty (19th century) is illustrated by a splendid imperial robe woven in silk and metal thread as well as a set of pockets woven *à la disposition*, uncut - just as it came off the loom. A dated (1755-56) khilim woven as a prayer rug near Erzurum, in Eastern Turkey, has the bonus of wonderful natural dyes. Several examples of Navajo tapestry weaving are in the exhibition: Ason Yellowhair's spectacular and very large pictorial rug with flowers and birds, woven in 1983; a "servant" or "slave" blanket influenced by Saltillo and Rio Grande weavings but made around 1855-75 on a Navajo loom with lazy lines by an unknown woman, who was probably part of a Spanish household, in what is now New Mexico; a collaboration between Kenneth Noland, commissioned by *éditeur* Gloria Ross to provide a design (also in the show) for *Reflection* which, in turn, she entrusted to Sadie Curtis to weave (1983).



Other artist-weaver collaborations are represented by *Flight of Angels* (1962) designed by Mark Adams and woven by Paul Avignon in Aubusson, France, and *Composition with Three Elements*, woven at the workshop of Jacqueline de la Baume-Dürnbach in Cavalaire, France, before 1951 but after a painting made in 1924-26 by Albert Gleizes.

Historic and contemporary tapestries from the Southwest include a complex Mexican Saltillo sarape from the first half of the 19th century; Irvin Trujillo's *Saltillo Shroud*, a prize winner at Spanish Market in Santa Fe, NM in 2014, and his earlier work from 1991, *Mexican Killer Bees*; and Don Leon Sandoval's updating of the traditional five stars or Vallero pattern (1999). Contemporary artists working in or near Santa Fe are represented by Ramona Sakiestewa's *Katsina 5* (1987), Rebecca Bluestone's *Four Corners/8* (1997), and the late James Koehler's *Chief Blanket with Blocks* (designed 1991, woven 2002).

Tapestries that literally leave the wall include Gayle Wimmer's undulating *Parchment* (1981) made of rough fibers and hair and Josep Garu-Garriga's *Tapis Pobre* (early 1970s) that is suspended and viewed in the round. The basics of tapestry weaving are explored in the Nancy Lake Thread Studio where visitors may also try their hand.

The exhibition is curated by Alice Zrebiec, a specialist in textiles and tapestries, and curatorial consultant based in Santa Fe, NM. Former Avenir Foundation Curator of Textile Art at the Denver Art Museum and curator of textiles for the department of European Sculpture and Decorative Art at the Metropolitan Museum of Art, she has also worked as a consultant for other museums. In addition to her interests in contemporary, ethnographic, and ecclesiastical textile art, her research areas include a continuing investigation of American tapestry ateliers and their products from the 1890s to the 1930s, the subject of her doctoral dissertation for the Institute of Fine Arts-NYU.

Museum Hours: Monday, closed: Tues – Thurs, 10am-5pm; Fri. 10am – 8pm; Sat – Sun, 10am – 5pm

<http://denverartmuseum.org/exhibitions/creative-crossroads-art-tapestry>

Alice Zrebiec (azrebiec@gmail.com) works from her home base of Santa Fe as an independent curatorial consultant and researcher. She served fifteen years at the Denver Art Museum as consulting curator, followed by three years as the Avenir Foundation Curator of Textile Art.

Featured Exhibitions

Woven Gold: Tapestries of Louis XIV

J. Paul Getty Museum, Los Angeles, CA

December 15, 2015 - May 1, 2016

The following text is from a Getty Museum press release

The J. Paul Getty Museum presents the first major exhibition of tapestries in the Western United States in four decades.

It was during the reign of the Sun King, Louis XIV (r. 1643-1715), that the art of tapestry weaving in France blossomed. Three hundred years after his death, the Getty Museum will showcase 14 monumental tapestries from the French royal collection. The exhibition will reveal Louis XIV as a collector, heir, and patron of tapestry.

During Louis XIV's time, tapestries woven after designs by the most renowned artists were the ultimate expression of princely status, power, taste, and wealth. The exhibition will feature 15 tapestries, ranging in date from about 1540 to 1715, created in weaving workshops across northern Europe after Raphael, Rubens, Vouet, Le Brun, and others. Preparatory drawings, related prints, and a full-scale cartoon will accompany the immense hangings.

In an exclusive loan from the French nation, most of the tapestries are from the collection of the Mobilier national, which preserves the former royal collection. Eleven have never before been exhibited in the United States. The Getty Museum is supporting the conservation of two of these tapestries.

Woven Gold: Tapestries of Louis XIV is curated by Charissa Bremer-David, curator of sculpture and decorative arts at the Getty, and is organized by the J. Paul Getty Museum in association with the Mobilier national et les Manufactures nationales des Gobelins, de Beauvais et de la Savonnerie. There will be an exhibition catalogue, produced by Getty Publications. Save the dates of Saturday and Sunday, 23-24 January 2016, for the keynote address and panel discussion which are open to the public.



Autumn, after 1664, tapestry, wool, silk and gilt-metal wrapped thread, Gobelins Manufactory (French, 1662 - present), Cartoon attributed to Beaudrin Yvart (French, 1611 - 1690), after Charles Le Brun (French, 1619-1690) ©the Mobilier National, France. Photo by Lawrence Perquis

Nature by Design

American Textile History Museum, Lowell, MA

September 19, 2015 - January 10, 2016

By Diane Fagan-Affleck, Consulting Curator



Nature is the oldest and, perhaps, richest source of design inspiration. From the earliest paintings on cave walls, humans have interpreted the world around them—plants, animals, and natural phenomena—to create, ornament, and embellish objects. In all forms of art, from frescoes to sculpture to architecture, from printing to weaving to industrial design, nature has been a primary resource of ideas. Through these objects, we can see a variety of styles, as well as the rise and decline of the great movements of art. Classicism, Romanticism, the Arts & Crafts aesthetic, Art Deco, and so many more styles have found their way into our cultural, social, and economic lives. ATHM's collections of textiles, clothing, advertising ephemera, and even machinery reflect our fascination with *Nature by Design*.

The twenty-eight objects in this exhibition share a common characteristic: they are all artful and useful. All art forms require a certain amount of technical expertise as well as artistic ability; however, textiles and other forms of decorative and industrial arts require a different level of knowledge and skill to make them functional as well as aesthetically pleasing. Decorative artists and designers operate at this junction of art and technology, drawing inspiration from the great art movements and making those ideas work with the technical requirements of woven wool yarns or cast iron.

Museum hours: Wednesday through Sunday, 10:00 am to 4:00 pm. Phone 978-441-0400 x247 for more information.

Featured Exhibitions

Encounter: Pat Hickman & David Soo

The OUTSIDE IN, Piermont NY

October 11-November 15, 2015



Textile Society of America past president Pat Hickman recently exhibited new work in an exhibition titled *Encounter*, which featured new individual and collaborative works from both Hickman and ceramic artist David Soo. The gallery introduced the artists who soon “discovered a shared sensibility and an appreciation of what each was trying to achieve in their own work. This mutual understanding resulted in an unexpected conjoining of their materials-clay and animal membrane.”

Writing about her work Pat Hickman says: My individual body of work grew out of an open studio residency at Haystack Mountain School of Crafts, ME. The gift of time and focus there allowed me to confront the recent death of my 98-year-old mother and visually reflect on this loss. Haystack encourages artists to move between studios and media new to us. In the Fab Lab, I used the laser cutter and in the graphic studio, explored embossing and printmaking with woodblocks carved using a digitized program, based on images of my mother's last handwriting. New tools, new ways of working for me with welcome surprises. This new work spoke to me of my years of living in Hawaii, with proximity to Japan and aesthetic influences, which crossed the Pacific.

Pat Hickman is Professor Emerita of the Art Department, University of Hawaii, where she taught for sixteen years. Her studio is now at the Garnerville Arts and Industrial Center, NY and she lives nearby on the Lower Hudson River.

Hours: Wed. thru Sat. 11am-6pm, Sun. 12pm-5pm and by appointment. <http://theoutside.in/>

Image: Pat Hickman, *Circum 1*, 2015, Laser Cut, Printed Paper, 12"x24", photo by George Potanovic, Jr.

¡Viva México! Clothing & Culture

The Royal Ontario Museum, Toronto

May 9, 2015 to May 23, 2016



Curated by Chloë Sayer, this exhibition showcases ROM's collection of Mexican textiles. It is the first-ever presentation of the ROM's wide-ranging collection which spans 300 years and reflects Mexico's indigenous and colonial past. It's one of the largest and most important in the world, yet few textiles from this remarkable collection have ever been displayed. Over 150 historic and contemporary pieces are featured, including complete costume ensembles, sarapes, rebozos, textiles, embroidery, beadwork and more.



The full-colour publication *Mexico: Clothing & Culture* accompanies the exhibition.

Hours: Mon. - Thurs. 10:00-5:30, Fri. 10-6:30, Sat. & Sun. 10-5:30

www.rom.on.ca/en/exhibitions-galleries/exhibitions/viva-mexico-clothing-and-culture

Images: Top: Sarape (detail), 1940-1960. Mexican. Pictorial sarape with riders on horseback. Wool, tapestry woven on treadle loom. This acquisition was made possible with the generous support of the Louise Hawley Stone Charitable Trust; Bottom: Rebozo (detail), Ikat-patterned silk, Mexico, 1825-1875. Gift of Mr. and Mrs. W.K. Newcomb. Images via <http://www.rom.on.ca/>

International Report: The Handloom School

Survival Skills for the 3rd Millenium

by Wendy Weiss, based on a written interview with Sally Holkar

[The Handloom School](#) (THS) in Maheshwar, Madhya Pradesh, India is a creation of TSA member Sally Holkar along with her small staff and active board. Her goal is to stem the flow of weavers out of the craft, fearing that without drastic measures the entire handloom legacy of India is in jeopardy. Already three batches of students have completed coursework and have returned to their respective weaving communities located in diverse areas of India, including remote desert areas of Rajasthan and Gujarat; the states of Odisha and Andhra Pradesh; the cities of Varanasi in Uttar Pradesh, Champa in Chhattisgarh and Maheshwar itself.

In groups of 14 to 16 students, aged on average between 22-33 years old, participants hail from India's rich religious background: Hindus of different castes, tribal group members, and Muslims are represented. Such diversity is unique in the history of efforts to create an environment for young weavers to thrive and adapt to the contemporary marketplace. In fact, Sally reports that their students have "absolutely no hang ups about eating, sleeping, bathing, playing, weaving together. In fact, some very strong cross barrier friendships have formed. They really bond and they really help/teach/mentor each other at all levels." Sally describes participants as "literate, expert weavers, already well settled in their careers and community, comfortable in their skins."

Their local fibers and weave techniques of the student weavers are as diverse as their backgrounds and range from light to heavy wool with hand inserted extra weft designs to jacquard silks to cotton silk mixtures to plain weave tussar silks to non-Jacquard, weft insert silk sarees.

She says they are "keen to become independent entrepreneurs" and the school provides essential tools for them to do so, including planning, record keeping, implementing quality control, understanding client management and etiquette, securing loans, using smart phones for business, learning design theory and innovating with materials. THS seeks to provide students the skills they need to succeed in a global marketplace, while maintaining the identity of their traditional textile craft.

To launch the school, THS has three years of funding from the Sir Dorabji Tata Trust. A fundraising effort is underway to build a proper school with dormitories that can accommodate up to 40 students, which would include women. Sally points out "the majority of female weavers come from the Northeast and are by in large, backstrap weavers. We know some very fine NGO's that would send us students from that area. Women also weave in Kotah, Chanderi, and Maheshwar: similar types of cloth - Kotah being the most complicated, and Maheshwar the least: but all are silk warp/cotton weft - with some exceptions of all silk." At present the young men attending school sleep on mattresses on the floor between their looms and secure their personal belongings in a lockable tin trunk.

Students spend three months on-campus in educational training in Maheshwar, and complete two weeks of internship with a handloom textile organization. When they leave campus, they receive a smart phone. In addition to bringing in students from afar, THS also intends to serve the local weavers, with an introductory curriculum designed for illiterate weavers.

How will the school know if the teaching efforts are succeeding? Their goal: "within one year of exposure to THS, the student needs to have enhanced his or her income." An entering student earns between \$75-\$225 dollars in the home community.

While Sally is visionary and plays a central role in developing this project and the curriculum, she has an advisory board and staff that are critical to its implementation. Three board members designed the curriculum with her and also teach at the school: Feruzan Mehta a professional teacher trainer; Aditi Shah Aman, a Social-Eco Entrepreneur, exceptionally skilled in all aspects of weaving, garment production, dyeing and marketing; and Neelima Rao, creative director at Adhya Designs, graphic artist, computer expert, and sculptor. Sharda Gautam is director of the school. Hemendra Sharma, COO of WomenWeave, teaches in the business management section sharing his passion for building livelihoods for the weavers.

Urbanization and economic issues that impact marriage choices are among the factors that cause young weavers to seek other forms of employment. When asked about her dreams for the school and its students, Sally provided a detailed list, all with the end goal of stemming the flow of talented weavers from their workshops through new models of marketing, client interaction, forming relationships with fashion designers, collaborative purchasing of supplies, and formation of additional campuses around India. "But their traditional weaving is outstanding. Very beautiful. Still very pure. And they love it." One story summarizes these dreams. Sally tells me "One young weaver from Badmer said to me yesterday: when I get home, I will be so happy to see my loom. My loom and I love each other". He's only 18.

Featured International Collection

Patan Patola, North Gujarat, India



Master weaver, Rohitbhai Salvi, working at the loom, photo by Wendy Weiss

After twenty-five years collecting ikat textiles from around the globe, the Salvi family of Patan Patola has realized their dream of opening Patan Patola Heritage, a museum featuring ikat weaving and a workspace for the creation of patolas or double ikat saris. The inauguration ceremony began at 9:00 a.m. Friday, September 26, 2014 and the doors have been open every day since, welcoming hundreds of visitors. The museum is located just steps away from the Rani Ki Vav, literally translated as the Queen's Stepwell, a world heritage site dating from the 11th century, containing iconography that is closely related to motifs seen in the patolas of Patan.

To the right side, when walking into the museum, one immediately gazes on two weavers working at a patola loom. Light and airy, ample space surrounds the loom, as if to highlight the significance of the work that is done here. In the back of the room another person sits and works on binding weft for dyeing.

Facing the visitor, one sees a photo gallery as well as the national awards this family has amassed over the decades. Old photographs reproduced in the famous Eberhard Fischer and Alfred Buehler's *The Patola of Gujarat* (1979, two volumes) show examples of work in progress from the early 20th century.

Turning to the left, glass cases installed floor to ceiling present the international collection. Examples in the gallery show representative ikat fabric and fabric swatches from Cambodia, France, Germany, Indonesia, Japan, Laos, Malaysia, Myanmar (Burma), the Philippines, Spain, and Uzbekistan. Fragments of trade textiles are stored in drawers on the back wall situated underneath the magnificent elephant Patan Patola dyed with cochineal from Mexico, pomegranate, indigo, and Catechu (an extract of acacia trees). Shefalee Vasudev, writing for Live Mint, describes this piece as a "Shikarbhat sari—completed by the Salvis in 2003, it took three years to weave. It mirrors the scene of a king's procession—a ceremonial elephant with a royal palanquin on it, surrounded by peacocks, tigers, horses and monks."

In the back of the museum, fortunate visitors will be invited to see eighteen sketches, circa 1930, by Manilal Salvi that depict the detailed process of producing a patola. In this same room is the treasured 200-year-old malmal sari, so fine it fits inside a match-box.



The celebrated Salvi family has been working on patolas in the city of Patan, Gujarat for four generations. Bharat and Rohit Salvi guide all operations. The younger generation continues to participate in the work, after earning advanced degrees. Rahul Salvi, trained as an architect, designed the building and spaces that house the galleries and workspace areas. He created the weavers' area so they could work without too much disruption from visitors to the museum. He himself is a part of the team of master weavers.

The working side of the space is open to view from the side, but not to enter. Upstairs, a second floor provides space for others to work and exhibit craft objects and view a film on patola. The preparation of the warp and actual dyeing takes place in the family workshop in the old part of the city.

At this writing, the museum is open 365 days a year.



Images

Top: Patola House, home of Patan Patola Heritage, both museum and workshop; Center: Entering Patola House, to the left one sees the traditional patola loom and photo gallery; Bottom: Glass showcases present the textiles that tell the story of ikat around the globe. The family collected many of the textiles when visiting ikat producing countries as invited guests, demonstrating their craft. All photos courtesy of Patan Patola; Above right: detail from the historic step well, Rani Ki Vav, just across the road from the museum, photo by Wendy Weiss



A Way of Life:

Dorothy Waxman

by Hannah Szynal

In a world of copious trends, one woman brought Lidewij Edelkoort's Trend Union—a trend forecasting service—to the United States, helping to bring this comprehensive study to designers. Dorothy Waxman, 84, of New York City is a well-traveled and fascinating woman. I was lucky enough to speak with her about her impressive career and how this all got started.



Dorothy was born and raised in New York and attended Cornell University majoring in zoology. Upon graduation, with few jobs to choose from, she started her career in retail and later worked for Associated Merchandising Corporation where she advanced from buyer to merchandiser to fashion director. She covered couture and ready-to-wear shows in Europe four times a year. While in Paris in the 1980s, when Lidewij Edelkoort was starting Trend Union, Dorothy fell in love with Edelkoort's books. Dorothy decided she wanted to establish a trend office in New York City. She had an extraordinary reputation in the industry, which helped to establish the Trend Union name in the city. She held meetings in the dining room of her apartment to sell trend books to clients and designers, until 2000 when she opened an office in the East Village. Dorothy also worked for Textile View trend magazine for 25 years.

It is fascinating to me why people love textiles, trying to explain "why fabric, why study this field?" It seems almost bizarre to the lay person. When I asked Dorothy "why textiles," her response was quite simple: "Textiles have been most important in our whole culture...it's a way of life to say the least." Textiles are everywhere, in every facet of our lifestyle. Even with the fast pace of changing trends, timeless design endures. Dorothy believes this has more to do with the change in materials over time. Good design is good design and will persist, she says. Dorothy is neither an art collector nor a designer, but she is an appreciator and lover of textiles. She still travels the world, attending craft fairs and the Trend Union presentations in Paris, and is planning several trips in the coming year.

It is no wonder that trend forecaster Lidewij Edelkoort and curator Philip Fimmano have created The Dorothy Waxman Textile Prize in Dorothy's honor. The prize fosters innovation and is open to any fashion or textile design student to enter. The prize is a part of Li and Philip's lecture series called *Talking Textiles*. The idea behind this award is to give textiles more importance, to increase the understanding of this craft, and to promote creativity of material selection and use. The winner of the prize, chosen by Dorothy, will be presented with an award of \$5,000 in May 2016. Last year entries for the award were submitted from all over the world. They were narrowed down to twenty finalists, and then one winner was chosen. The top twenty finalists had their work presented in a new gallery space in Brooklyn. This year's applicants are encouraged to test the limits of their creativity; the most innovative work will win. <http://www.trendtablet.com/28709-dorothy-waxman-textile-design-prize-2015>

Hannah Szynal (www.hannahszynal.com) has worked as the Couture Designer for Kravet, Inc. since she graduated in 2012 with a BFA in Textiles with a concentration in Art History from Rhode Island School of Design. She has been a member of TSA since 2012. She can be reached at hannah.szynal@gmail.com

Image: Dorothy Waxman (center), International Craft Fair, Santa Fe, New Mexico. Photograph courtesy of Dorothy Waxman 2015

Member News

Member Exhibitions

California

Lacis Museum of Lace and Textiles, Berkeley, CA. Sept. 26, 2015 – Aug. 6, 2016
"Nets Through Time" features large panels of filet lace and knotted netting from the LMLT collection and objects from the donation to the Museum of netted items and related needlework tools by **Jacqueline Davidson**.
<http://www.lacismuseum.org>

LA Municipal Art Gallery at Blandford Park, Los Angeles, CA. Oct. 25, 2015– Jan. 3, 2016
"Fiberlicious," curated by Scott Canty and **Carol Shaw-Sutton**, including TSA members **Tanya Aguiñiga**, **Carole Frances Lung** "Frau Fiber," and **Ruth Katzenstein Souza**
<http://www.lamag.org/>

Mendocino Art Center, Mendocino, CA. Aug. 3–Aug. 28, 2015
"Natural Dye Showcase," exhibition highlighting excellence in contemporary use of natural dyes juried by **Yoshiko Wada**. <http://www.mendocinoartcenter.org/level2/gallery.lasso>

Marin Community Foundation, Novato, CA. Oct. 7, 2015– Jan. 15, 2016
"FiberSHED," curated by Patricia Watts for the Marin Community Foundation features 90 artworks by 24 textile and fiber artists. TSA members in the exhibition include **Lauren Hartman**, **Lia Cook**, **Sherri Smith**, and TSA Executive Director **Tali Weinberg**
<http://www.fibershed.com/event/fibershed-gallery-opening/>

Asian Art Museum, San Francisco, CA. Sept. 24– Oct. 12, 2015
"The Hinabi Project: The Art of Philippine Textiles" is an ongoing educational display in the Asian Art Museum's Resource Center presenting the history and evolution of this unique fabric woven from pineapple leaf fibers. The Hinabi Project: <http://thehinabiproject.org/index.html>
Event page <http://www.asianart.org/events/717?starttime=1443078000>

Bowers Museum, Santa Ana, CA. Oct. 31, 2015– Feb. 21, 2016.
"The Red That Colored the World" was organized with contributions from TSA Past President **Elena Phipps**.
<http://www.bowers.org/>

Art Museum of Sonoma County, Santa Rosa, CA. Oct. 11– Nov. 29, 2015
"The Sculpted Fiber: West Coast Fiber Artists" includes TSA members **Janice Arnold** and **Lia Cook**
<http://www.sonomacountymuseum.org/exhibits/art-museum.aspx>

Florida

Ruth Funk Center for Textile Arts, Melbourne, FL. Sept. 19– Dec. 12, 2015
"Light and Shadow: Contemporary Fiber Art by Hye Shin"
http://textiles.fit.edu/current-exhibitions.php#VkV_QGSrRFQ

Michigan

Muskegon Museum of Art, Muskegon, MI. Aug. 20– Nov. 1, 2015.
and The Dennon Museum Center, Traverse City, MI. Dec. 13 2015– Mar. 6, 2016.
"Extreme Fibers: Textile Icons and the New Edge," a two-part exhibition that features artwork from established and emerging textile artists from around the world. TSA members include **Kyoung Ae Cho**, **Lia Cook**, **Patricia Hickman**, **Gerhardt Knodel**, **Sherri Smith**, and **Yoshiko Wada**. Part 2 of the exhibition was juried by Ferne Jacobs, Gyöngy Laky, and TSA member **Namita Gupta Wiggers**.
www.muskegonartmuseum.org
www.dennosmuseum.org

Minnesota

Grand Hand Gallery, St Paul, MN. July 9– Aug. 9, 2015
Past TSA Board member **Barbara Shapiro** will have work in several exhibits in 2015: The exhibition "All Things Considered" opens in conjunction with the National Basketry Organization's Biennial Conference, *Tradition and Innovation VIII* at the Grand Hand Gallery
<http://nationalbasketry.org/events/all-things-considered-viii/>

New York

The OUTSIDE IN, Piermont, NY. Oct. 2015– Nov. 15, 2015.
"Encounter" features new individual and collaborative works from TSA Past President **Pat Hickman** and David Soo. <http://theoutside.in/>

North Carolina

The Center for Craft, Creativity and Design, Asheville, NC. Jul. 7– Jul. 24, 2015
Carole Frances Lung's exhibition and project "The People's Cloth Trade Show" created an immersive environment for visitors to learn about North Carolina textile manufacturing – its history, production methods, and global context.
<http://www.craftcreativitydesign.org/peoples-cloth-trade-show/>

Ontario Canada

Textile Museum of Canada, Toronto, Ontario, Through Feb. 8, 2016
"Home Economics: 150 Years of Canadian Hooked Rugs," curated by Shauna McCabe, Natalia Nekrassova, Sarah Quinton and **Roxane Shaughnessy**, featuring over 120 hooked rugs from the Museum's archive of material culture
<http://www.textilemuseum.ca/exhibitions/home-economics-150-years-of-canadian-hooked-rugs>

October 21, 2015 – March 20, 2016
"Lyn Carter: 11th Line," curated by Sarah Quinton, explores the stripe and its graphic relationship to the landscape
<http://www.textilemuseum.ca/exhibitions/lyn-carter-11th-line>

Taiwan

National Taiwan Museum until October 31, 2015
"Vivid Ancestor Paintings -A Plains Aborigines Exhibition," with works by TSA member **Yushan Tsai**.
<http://www.tribaltextiles.info/community/viewtopic.php?f=3&t=2547>

Member Workshops and Lectures

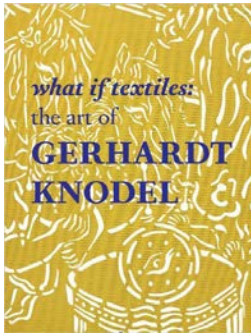
Oregon

Conversations on Craft: Mending, Oregon College of Art and Craft, Portland, OR. Nov. 14, 2015
Panel with Jovencio de la Paz, Rock Hushka, Mark Newport, and TSA Executive Director **Tali Weinberg** about the meaning and politics of mending.

China

Slow Fiber Studios, Jinze Art Centre, Shanghai, China.
Dec. 24, 2015–Jan. 9, 2016
Yoshiko Wada and Slow Fiber Studios has organized a series of workshops to work with 3 Japanese masters during 3 5-day intensive workshops: natural dyeing; shibori stenciling with persimmon tannin dyes; and Tibetan tablet weaving.
<http://slowfiberstudios.com>

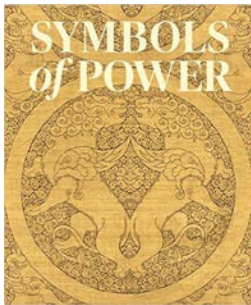
Member Publications



"How do you save a lady's coronation robe? Very carefully," by Cathy Alter describes **Julia Brennan's** conservation of 'American royalty' Lady Astor's coronation robe. This article appeared in *The Washington Post* in May 2015. http://www.washingtonpost.com/lifestyle/magazine/how-do-you-save-a-ladys-coronation-robe-very-carefully/2015/05/05/248cba9e-e3bd-11e4-b510-962fcfab310_story.html

A Red Like No Other: How Cochineal Colored the World includes essay contributions by **Elena Phipps** (TSA Past President and former conservator at the Metropolitan Museum of Art), **Dominique Cardon**, and **Ann Lane Hedlund**. See page 20 for book review <http://www.internationalfolkart.org/exhibitions/red.html>

What If Textiles: The Art of Gerhardt Knodel accompanies Knodel's exhibition "Let the Games Begin!" at The American University Museum at the Katzen Arts Center, Washington, D.C. Contributors include Janet Koplos, Shelley Selim, Douglas Dawson, Rebecca A. T. Stevens, and Gerhardt Knodel. <http://www.schifferbooks.com/what-if-textiles-the-art-of-gerhardt-knodel-5854.html>



Symbols of Power: Luxury Textiles from Islamic Lands, 7th–21st Century by **Louise W. Mackie**—TSA founding director and Past President and curator of Textiles & Islamic Art at The Cleveland Museum of Art. Published by the Cleveland Museum of Art in December 2015. A book signing is scheduled for Saturday, Dec. 5, 2015, 1-3 pm outside the museum store. <http://yalepress.yale.edu/book.asp?isbn=9780300206098>

The Handbook of Textile Culture, edited by **Janis Jefferies**, Hazel Clark, and Diana Wood Conroy. Published by Bloomsbury, December 2015. <http://www.bloomsbury.com/us/the-handbook-of-textile-culture-9780857857750/>

Introducing Our New Membership System

with Caroline Hayes Charuk, Membership & Communications Coordinator

In November, TSA switched to a new online system for membership, donations, and program registration.

This new system features more intuitive use, and an enhanced member directory to help you connect with other members. This is a brief introduction, so if you have further questions, please contact me at caroline@textilesociety.org.

☒ **AUTOMATIC RENEWAL**
\$80 / year

Name on card

Billing address

City, state/province, postal code

Credit/debit card

Expiration date /

CVC number

Your membership will be automatically renewed.

☐ **PAY ONLINE**
\$80 / year
\$80 due for period Nov 16 2015 - Nov 16 2016

☐ **PAY BY CHECK**
\$80 / year
\$80 due for period Nov 16 2015 - Nov 16 2016

New Payment Options:

To save time and avoid having to log in every year, you can now sign up for automatic, annually recurring membership renewal with your credit card (AUTOMATIC RENEWAL). You may also opt to renew online with your credit card when your membership expires each year (PAY ONLINE). TSA still accepts payment by check as well. Just select the PAY BY CHECK option, and continue with the online enrollment process. You'll receive an email directing you to send payment by mail. If you'd prefer to fill out and mail a hard copy of our membership form, you may still do so by downloading the PDF via links at the very bottom of the 'Join' page.

Log In:

If you're a current or recently expired member, start by visiting <https://www.textilesociety.org/login>. Enter your email address and select **Need a password?** A temporary password will be sent to your email. Return to the login page and enter it. You can change this to something you'll remember after logging in. New members can join at <https://www.textilesociety.org/join>.

Update Contact Info:

Check that your contact info is current and correct. You can also change your password here. Above your address, click the 'PROFILE' tab. Here, you can change privacy settings such as hiding your phone number or street address when other members view your profile. Enter your organization name and title as you would like it to appear in the 'CONTACT' section of your profile.

Next, add a photo of yourself and short description of your interests/field of study. This will show up in your directory listing thumbnail. **Include keywords that will help others find you in a search of the directory.**

I've shared my profile below to illustrate the different features available in our new directory system.

The image shows a directory profile for Caroline Hayes Charuk. On the left, there are labels with lines pointing to specific parts of the profile:

- Tabs**: Points to the top navigation bar with buttons like 'Home', 'About', 'Contact', and 'Members'.
- Navigate between different profile areas**: Points to the same top navigation bar.
- Profile Photo**: Points to the profile picture of Caroline Hayes Charuk.
- "Business Card" Description**: Points to the text below the name: 'Visual Artist, Lecturer & Member of Textile Society of America, Coordinator for TSOA'.
- Profile Gallery**: Points to a grid of six images showing various textile sculptures.
- Post images of your work, or objects that you study.**: Points to the same grid of images.
- Social Media Links**: Points to icons for Facebook and Twitter.
- Profile Description**: Points to a paragraph of text describing her work and education.
- Bibliography**: Points to a list of publications and exhibitions.
- Include publications, exhi-bitions, and other special projects**: Points to the same list of publications and exhibitions.

Directory profile as it appears during a search

The image shows a search results page for Caroline Hayes Charuk. It includes a search bar with the name 'Caroline Hayes Charuk' and buttons for 'Search for Members' and 'Clear'. Below the search bar, there are filters for 'Search by Location', 'Discipline', 'Organization Type', 'Field of Study', 'Specialty', and 'Geographical Interest'. The profile card for Caroline Hayes Charuk is displayed, showing her photo, name, and a brief description: 'Contemporary textile sculpture, community education'.

Search Options: Use the radio buttons to help others find you in the directory based on your Discipline, Field of Study, Specialty, and Geographical Interest!

Profile Gallery: This gallery is intended for images of your work or study subjects. Upload images in the order in which you would like them to appear.

Profile Description: Enter more detailed biographical information here.

Bibliography: List publications, exhibitions, other accomplishments.

As you're editing your profile, notice that each section has a question mark icon next to it. This button leads to a short video describing how to make the most of each profile section.

Be sure to click **'Save and Continue'** when you're finished! To view your profile as others will see it, visit the directory: <https://textilesocietyofamerica.org/membership/directory-2/>