California Here We Come!
TSA Symposium – October 7-9, 2004

Inez Brooks-Myers

Today is bright, clear, warm and sunny in downtown Oakland. If October behaves as it usually does, you'll be enjoying the same kind of weather when you come to the San Francisco Bay Area for the Ninth Biennial Symposium of the Textile Society of America, October 7-9, 2004.

The opening reception, Wednesday, October 6, 6:00-8:00 pm, will honor individuals whom the local committee has named Textile Legends from the Bay Area: Dominic De Mare, Kay Sekimachi, Lydia Van Gelder, and Katherine Westphal. All of them have exhibited widely since the 1970s and continue to produce and exhibit their art.

Keynotes
Jack Lenor Larsen will be the Keynote Speaker on Thursday, October 7, talking on “San Francisco Bay As The Fountainhead and Wellspring.” Larsen, a legend himself, is known for the many books he has written, the numerous exhibitions for which he has been curator, and his own professional work as a weaver and textile designer.

Saturday morning, October 9, the second Keynote Speaker, Julia Parker will be featured. She is Coast Miwok, Kashaya Pomo, and a renowned basket maker. Deborah Valoma, visiting curator at the Bedford Gallery in the Walnut Creek Regional Art Center, has organized an exhibition, "The Past and Present Tense: Four Decades of Julia Parker Baskets." A tour of the exhibition will be available to attendees of the symposium on Monday morning, October 11.

Off-site Visits
An unusual component of this symposium will be the inclusion of two off-site visits as part of the concurrent sessions. The first one, to be held Thursday afternoon, will take a limited number of registrants to a special outdoor showing of quilts from the collection of Eli Leon. Leon is a collector of African American quilts, has written widely on the subject, and has been the curator of many exhibitions, including "Who'd A Thought It: Improvisation in African American Quiltmaking," shown at the San Francisco Craft and...
Folk Art Museum. The same session will include a visit to the fabulous Berkeley home of Dick and Beany Wezelman, to see their incredible African textile and decorative art collection. There is a Ghanaian hut in their garden, and there will be a show and sale of their Asian and African textiles and jewelry.

Session Highlights

Another concurrent session on Friday will give attendees the opportunity to visit the famed Phoebe Hearst Museum on the UC Berkeley campus. Selected textiles will be available for exclusive viewing at the museum, along with their new off-site storage facility. The visit will include the exhibition “Tesoros Escondidos—Hidden Treasures” from their Mexican collections. Our symposium registrants can also see the special laces Jules Klotz will show at his Berkeley shop, Lacié. Lacié specializes in supplies for lace-making, embroidery, and a variety of other needlework techniques. They are also publishers of historic-textile-related books and manuals.

Tours

There are several tours before and after the symposium. The large tours have been planned by Ana Lisa Hendstrom, Joyce Hubert and Barbara Shapiro. They have worked for months to create events that will give you a sample of the variety of textile collections, artists, galleries and exhibitions available in the San Francisco Bay Area. These tours include:

**Wednesday, October 6 (1:00 – 6:00 pm).** Visit the collections of the de Young Museum (San Francisco Museum of Fine Arts) with Curator Diane Mott, to view some of the resist-dyed pieces in their collections. The group will go on to the home of collector Ann Getty, to see her private textile collection, and visit Barbara Shapiro, artist/collector.

At the same time, another group will be in the East Bay, stopping first to view the collections at Mills College. From there, on to the home and studio of Kay Sekimachi. Finally, the group will see the Zulu beaded aprons collected by Marcia Donahue, and enjoy her unique garden.

After the symposium there are three different full day tours on **Sunday, October 10**, beginning at 9:00 am. Each tour will focus on a different aspect of the rich textile history of the San Francisco Bay Area. “East Bay Contemporary Artists” features visits to the studios of Lia Cook, Jean Caciello, Jean Pierre Lorochette and Yael Lurie, Ana Lisa Hendstrom, Candace Kling, and Susan Avila. Lunch will be squeezed in between seeing the artists in their studios.

The Pulse of San Francisco Textiles” will take a group to the Lotus Collection in San Francisco, and then to the studios of Gyongyi Laky and Candice Crockett; lunch will be provided by the iconic restaurant Greens, then on to the Museum of Craft and Folk Art for “Ragged Beauty: Repaired Textiles from Japan (and other objects)”, organized by Yoshiko Wada, and finally to the Virginia Breier Gallery.

“San Francisco on the Pacific Rim” will go to the Braunstein/Quay Gallery, and then to the Asia Art Museum to view baskets. After lunch at the museum the group will go on to Cicada, a one-of-a-kind clothing shop featuring the work of such artists as Ana Lisa Hendstrom and Marian Clayden. Then to the James Blackmon Gallery for work from Central Asia; to Joan Schulze’s studio to see her quilts, collages and printed work; and to the Gallery at the San Francisco campus of California College of the Arts.

The last tour is on **Monday, October 11** (9:00 am–12:30 pm), to view the exhibition of keynote speaker Julia Parker’s baskets. Curator Deborah Valoma will guide the group.

Do check the symposium brochure, scheduled to come to you in the mail in May, for the times and prices of these exciting tours.

Market Place

Susan Tselos is organizing a **Market Place for Thursday and Friday, October 7–8, 12:00-7:00 pm.** It will be located on the second floor of our hotel, and will feature high-quality contemporary textiles, wearable, textile books, accessories and related items. Tables rent for $200, which includes both days of the Market Place. For additional information, contact Susan at tselos@earthlink.net.

Exhibitions

There will be a small textile exhibition featuring California artists on view at the Oakland Museum of California. Curators Suzanne Baizerman and Inez Brooks-Myers assure us that although the exhibition is small, the stature of the artists and their work is mighty. Several other galleries in the area will have textile exhibitions as well. The local committee will supply attendees with a list of galleries.

Other Details

Remember to bring your swim suit in order to enjoy California’s good weather and the beautiful pool at the Oakland Marriott City Center Hotel. There will be a luncheon at the hotel on Thursday, and the TSA Banquet on Saturday evening will include the presentation of the Lillian Elliott Award and the R. L. Shelp Book Award. All of the papers and panels, representing the research of scholars from nine countries, will be held, conveniently, at the hotel. The presentations address many issues of interest, including cross-cultural trade of used clothing, post-digital textiles, tapestry, churro sheep, African factory-printed cloth, cultural authentication and fashion, the Churchill Weavers, Irish lace, damask, Western influence on the textiles of Meiji Japan, Oaxacan silk, pre-Columbian textiles, and many more. These papers and panels, the keynote and plenary sessions, and the special visits and tours are sure to catch the fancy of TSA members and friends alike.

The hard-working committee—Inez Brooks-Myers and Susan Tselos, Co-Chairs, and Suzanne Baizerman, Deborah Corsini, Virginia Davis, Joyce Hubert, Diane Mott, Barbara Shapiro, Deborah Valoma and Yoshiko Wada—urges you to come to the golden state in October.

Become a TSA Promoter

TSA's beautiful new membership brochures are available to members to help you share the news of TSA and its benefits of membership. Take some TSA brochures along with you to distribute to colleagues and friends when you attend textile-related meetings and conferences.

Request a packet of TSA membership brochures from Kim in the TSA office.

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FROM THE PRESIDENT

The TSA Board met at the Museum of Fine Arts, Boston on Feb. 13 and 14 to evaluate past events, to work on upcoming events, and to begin the process of flushing out the long-range planning goals that were reported here in the last newsletter.

The Textile Society of America’s Biennial Symposium has become an internationally recognized forum for the presentation of interdisciplinary scholarship about textiles—historic, ethnic, and contemporary. It is TSA’s core event. Inez Brooks-Myers, Co-Chair with Susan Tselos of the 2004 symposium in Oakland, CA (Oct. 7-9), discussed the program and study tours with the Board. The symposium is shaping up well—excellent papers on a wide variety of topics and interesting Bay area tours to museums, exhibitions, and artists’ studios. There are several limited events, so watch for the brochure in the mail and sign up early.

Members who attended the second half of Milton Monday’s seminar on textile structures at the Cleveland Museum of Art in February reported that it was a stimulating week. Watch for future opportunities to study with Milton. He teaches from museum collections, so no two seminars are ever the same.

Those of us who traveled with Judy Frater on the January Study Tour to India came home full of the sights and sounds of India, with a much deeper understanding of Indian textiles, and with new friends and colleagues. Several of the people we met in India in January will be at the symposium in Oakland. Please welcome them all. (See news item, p. 5) Judy Frater, along with husband and wife team Lachhuben and Rajabhai, members of the Kala Raksha organization from Kutch, will visit the US this summer. Lachhuben and Rajabhai hosted us for dinner and an evening of music at their home in the Rabari village of Vandh during the tour.

We are delighted to announce two new study tours in 2005: Past President Lisa Aronson will lead a study tour to Ghana, Jan. 7-20, 2005—see p. 4. Walter Denny will lead a two-week study tour to Turkey in the late spring/early summer of 2005. Watch for details in the mail. The Board has developed a set of guidelines for TSA Study Tours. If you are interested in leading a TSA tour, contact a Board member or the TSA office for a copy.

One of the Board’s most important tasks this winter was to prepare a slate of candidates for the 2004 Board term. We believe we have an excellent slate and can look forward to another strong, active board. Our sincere thanks to those of you who have agreed to run for office and to Mary Little and her hardworking Nominations Committee.

New TSA Board Slate

Please watch your mail for the ballot and vote carefully. Your vote matters!

—Mary M. Dusenbury
TSA President

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Supporting North America $135 • Foreign $145 (Includes an $80 tax-deductible donation)
Corporate $1000 (US & Foreign)

Renew your membership by email: ts@dol.net

SPRING 2004 3
TSA Study Tour to Ghana
Jan. 7-20, 2005
REGISTRATION DEADLINE
SEPTEMBER 22, 2004

Participants in TSA’s Study Tour to Ghana will enjoy an in-depth two-week study of textile arts in the southern region of Ghana. The tour leader, Dr. Lisa Aronson, brings to this tour 30 years of experience in the field of African textiles. Under her expert guidance, we will travel from the capital city of Accra to two famous areas of Kente production, the Ashanti center at Bonwire near the royal capital of Kumasi, and the Ewe area in the Volta region of SE Ghana. We will go to the village of Ntonso, center of Adinkra cloth production, for a hands-on workshop, and then to the coastal town of Tema for a private tour of a printed textile factory. One day will be spent at Odumasi-Krobo, a bead production center and a flourishing bead market.

Another day will be spent in the Cape Coast area touring the slave castles. In between, we will visit textile markets and traditional shrines, witness dance performances, view specialized collections as guests in private homes, take a thrilling nature walk in the Kankum National Park, and enjoy a relaxing cruise on Lake Volta. There will be ample opportunities to interview and work with master weavers and dyers, and to engage in discussions with collectors, tailors, and cloth merchants.

With tourism as Ghana’s third-largest industry, the country is well-equipped to accommodate our tour. The cost is designed for modest travel in order to best appreciate the local culture and to make the trip available to a wide range of members. We will stay in comfortable but modest accommodations and enjoy local food. Our days will be full, with extensive bus travel, moderate walking, and some scheduled evening events. The tour will be limited to 18 people. TSA member cost will be $2550 from Accra. One scholarship is available for a student or young professional. Tour Brochures will be mailed to TSA members this spring. An on-line registration form is available at www текстилесив. Please contact the TSA office with questions or to request brochures, itinerary, or scholarship application.

Study Tour Guide
Study leader, Dr. Lisa Aronson, is a leading scholar of African textiles, with 30 years of experience researching, writing and consulting about West African textiles, and leading textile tours to Africa. She has conducted extensive fieldwork in Nigeria, Ivory Coast and Ghana, and has written numerous articles and book chapters on African textiles. She is Associate Professor of Art History at Skidmore College and is presently on the Executive Board of the Textile Society of America, having served as its President from 2000-2002.

TSA Study Tour to Turkey

The fourth TSA Study Tour will be to Turkey in late spring/early summer, 2005, led by textile scholar, curator, and University of Massachusetts art history professor, Walter Denny. In two weeks, a group of 18 TSA members will get to know the major sites and textile collections of Istanbul. There will be side trips to the old Ottoman capital of Bursa, once the major center of east-west silk trade, and to the DOBAG rug-weaving cooperative near Ayvacak on the Aegean shore. We will meet textile designers, rug weavers, and collectors, and explore markets with textiles of all kinds. We will also visit museums and architectural monuments, enjoy Turkish cuisine and share in Walter’s 47-year knowledge of Istanbul’s amazing artistic treasures.

Watch for more information in the mail this summer.

Mona Berman recently returned from a two month trip to Cambodia studying Khmer textiles. She writes, “My first stop was in Siem Reap to attend a symposium about Khmer ikats sponsored by the Institute for Khmer Traditional Textiles in collaboration with the Center for Khmer Studies. On view at the symposium were ikats from the Institute’s collection. After spending a few weeks studying representations of textiles in temple carvings around Siem Reap, I went to Phnom Penh to visit an exhibition of Pidan, pictorial silk ikats used in Buddhist temples. The exhibition was organized by Ms. Sekiguchi and Ms. Yonekura of the Pidan Project Team and supported by the UNESCO Ministry of Culture and Fine Arts.

“Next I headed to the remote village of Sre Po in the District and Province of Stung Treng. I worked with the Stung Treng Women’s Development Center (SWDC), an NGO founded by two remarkable people, Ngoun Chanta and Kim dara Chan, both survivors of the holocaust.

“At SWDC, a silk weaving center that provides education, training and support for women at risk, I assisted with color and product design suggestions and computer programs, discussed business practices and goals, and provided architectural and design suggestions for their new facilities. Meetings with local officials led to promises of government support for a new gallery in the central square where tourists may purchase SWDC’s silk scarves and other products.”
Before I left Stung Treng and my new friends at SWDC, I was honored to become a member of the Board of Trustees of this most worthwhile project. Currently I am investigating possible US markets for SWDC’s silk products to help the center become fully sustainable.

Suggestions and support of TSA members is most welcome.

mfineart@earthlink.net

Deborah Corsini’s wedge weave, “Into Tumucumaque,” has been accepted into the American Tapestry Biennial 5 exhibition opening this summer Jul. 2, at Metropolitan State College of Denver Center for the Visual Arts, in conjunction with the HGA Convergence. Deborah is offering a wedge weave workshop at the Richmond Art Center, Jul. 27-30. For information, contact: www.therichmondartcenter.org
zcorsini@paclinet.net

The work of Virginia Davis is on exhibit with the Arelis Group in “Exposition,” at the Bibliothèque Forney, Hotel Sens, Paris, France from Apr. 27-Jul. 26. She will teach a workshop on ikat in the Split Rock Arts program at the University of Minnesota, Aug. 8-14.

genevieve@duggan.com

Genevieve Duggan is the honorary curator of two exhibitions on the textiles of Savu, eastern Indonesia. “Woven Blossoms” at the Horniman Museum, London, is on view from Apr. 2004 through Feb. 2005. Savunese weavers, musicians and basketry makers will participate from Aug. 9-22. “Blossoms of the Palm, Seeds of History” will be shown at the former National Archives in Jakarta from mid-July to Aug. 6. A group of weavers, basketry makers, musicians, singers and storytellers will be present for the length of the exhibition.


gtduggan@cbn.net.id

From Judy Frater: Rabar is in the USA! The colorful, talented and now famous nomadic Rabar are coming to the USA! Kala Raksha, a social enterprise from Kutch, India, is bringing two of their artisans to participate in the juried first International Folk Art Market held in Santa Fe Jul. 16-18. In addition, they and Judy Frater, Ashoka Fellow and co-founder of the organization, will conduct a US tour of workshops on traditional Rabari arts (which include embroidery, beadwork and mud-mirror relief work), lectures, and sales of Kala Raksha’s fine contemporary embroideries. Venues so far include Colorado College, Colorado Springs, and The Fabric Workshop and the University Museum, Philadelphia. For more information, contact Judy Frater, judyf@kala-raksha.org and visit the website, www.kala-raksha.org

Judith Paxton Fawles exhibits her inlaid tapestries at Laura Russo Gallery, Portland, OR during May. She explores the illusion of 3-dimensional space enhanced by sumptuous color.

ejfawles@earthlink.net

Jane Hoffman will teach a 3-dimensional felt workshop at the High Country Fiber Arts Retreat, Oct. 22-23. Catalog available: jhoffman@frontiernet.net fiberartsretreat@hotmail.com www.artistsregister.com/artists/AZ104

TSA Board member Lisa Kriner’s solo exhibition “Thoughts and Letters” was held at the Tuska Gallery at the University of Kentucky, Feb. 8-27. The exhibition included two bodies of work—a series of woven letters, and a series of surface design pieces based around prints made from iron oxide and black walnut dyes. During the same time, her yardage work was included in “Transient State, An Exhibition of Yardage” at Woven Fiber Art House in West Chester, PA.

Lisa_Kriner@boreo.edu

Suzanne MacAulay presented a paper at the 40th Anniversary Conference and Reunion, Center for Folklore and Ethnography, University of Pennsylvania, Philadelphia, Apr. 2-3. The conference title, “Gathering/Place: Folklore, Aesthetic Ecologies, and the Public Domain,” inspired her presentation entitled, “Field Aesthetics,” which is based on her research in Aotearoa/New Zealand on Maori cloaks. For the PENN symposium she interpreted the sacred cloaks as gathering places of power, prestige and heritage. An early stage of this research was co-presented with Kura Te Waru-Reewiri at TSA’s 5th Biennial Symposium, held at The Art Institute of Chicago in 1996.

smacaulay@earthlink.net

Deborah McClintock will mount an exhibit, “Ladies of Laos: A Photo Journal” Jul. 2-Aug. 4, in conjunction with Convergence 2004, Denver, at Reed Photo Art Gallery and Imaging. Her photo journal presents textile techniques and

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“Into Tumucumaque,” wedge-weave tapestry by Deborah Corsini.
equipment used in Laos. A collection of everyday textiles will accompany the photographs.
debmcintosh@earthlink.net

Elin Noble has a piece in "Fiberart International 2004" in Pittsburgh, PA. She participated in a Fiberart Forum in conjunction with the exhibition. The show will travel for two years; a catalog is available.
elen.noble@verizon.net

Teresa Paschke of Ames, Iowa exhibited in the juried "Topeka Competition 26," Mar. 1-26, in the Alice C. Sabatin Gallery at the Topeka and Shawnee County Public Library. The competition supports regional artists and offers an opportunity for patrons of the arts to view the newest, most innovative work in contemporary three-dimensional art.

Teresa has been selected to receive a fellowship at the Women's Studio Workshop in Rosendale, New York, where she will be an artist in residence during the month of June.
tpaschke@iastate.edu

Fran Reed gave a slide lecture Mar. 9 at the University of Washington on her work (fish skin & gut baskets), along with containers made by Alaska Natives using fish skin and gut, and indigenous architecture. During March she researched the collections of fish skin and gut work from Alaska at the Yale Peabody Museum, and attended the opening of the exhibit "Baskets As Art: Unusual Materials, Sculptural Shapes" at the Finn Gallery in the Greenwich (CT) Library. A visit to New York included the exhibit "The Language of Native American Baskets from the Weavers' View" at the Smithsonian National Museum of the American Indian.

Fran will participate in several shows this year: "Fiberarts International," Pittsburgh Center for the Arts, Apr. 2- Aug. 15;

dfreed@alaska.net

Ms. Bela Shanghvi attended The World Bamboo Congress and Bamboo Expo in New Delhi, India, where she participated in developing various garments made out of bamboo fiber. A fashion show was held featuring garments specially developed for the event. belashanghvi@winl.com

TSA Board member Ruth Scheuing has curated a contemporary fiber art exhibition titled "Burning Bridges over Troubled Waters," Apr. 10-May 22 at Comox Valley Art Gallery, Courtenay, BC. A related symposium will be held May 13-16.

TSA Board member Karen Searle created two shawls for the exhibition "Sheila’s Shawls," held at the Goldstein Gallery, University of MN, May 25-Jun. 15 to honor the late Sheila Wellstone and to benefit victims of domestic violence.

Karen will mount a 2-person exhibit with Lindsay Obermeyer in conjunction with Convergence 2004, Denver. "The Attachment Project," at DAVA Gallery, Aurora, CO, Jul. 2-Aug. 7, features their 2-d and 3-d fiber works plus a joint installation improvised onsite. Karen will also present two seminars at Convergence, Jul. 2-3. She will teach a workshop on sculptural knitting and crocheting at Peters Valley Craft Center, Layton, NJ, Aug. 25-29.
tsearle@visi.com

Carol Westfall will lecture at Philadelphia University as part of the "Creativity: Designer Meets Technology" symposium, May 9, celebrating the Digital Print Center built by Hitoshi Ujiie. carol@carolwestfall.com

Patricia Williams offers two jacquard weaving workshops this summer through the Art Department of Eastern Michigan University: an introductory workshop Jun. 19-20, and an intermediate level workshop Jul. 31-Aug. 8. (See Workshops, p. 14.)
pwilliams@emich.edu

Member Publications

John Barker recently published on Chin textiles from Burma in a book scheduled for US distribution this spring. Textiles from Burma is published by the James Green Center for World Art (UK) and Philip Wilson. It is distributed in the USA by Art Media Resources, Ltd. John is also forming collections of this material for placement into institutional hands.


Francis.Concato@uni-rouen.fr

Myra Serrins participated in the following recent exhibitions:
"Transient State, An Exhibition of Yardage," Feb. 27-Mar. 27 at Woven Fiber Art House, West Chester, PA and textile works by alumni of U-Mass Dartmouth’s Textile Program in "A Textile Legacy: Celebrating Barbara B. Goldberg" at the New Bedford Art Museum, New Bedford, MA. Myra will also exhibit her woven works in a two-person show at Gallery 195, New Haven, CT, Jul. 1-Sep. 30. She will teach a workshop in discharge and illumination on handwoven cloth at Peters Valley Craft Center, Layton, NJ, Jun. 4-8. warpedwoman1@yahoo.com

Barbara Shapiro will show her work in a two-person exhibit in conjunction with Convergence 2004 in Denver at the Lakewood Cultural Center, Jun. 30-Aug. 1. It will feature her Woven Scrolls, Velvet Mantles and Power Garment series. Barbara is a member of the Symposium committee and looks forward to seeing many of you in Oakland next fall. Bmorewool@aol.com

The recently published catalogue raisonné of the silks collection of the National Museum of Middle
Ages, Thermes de Cluny, Paris, was written and compiled by Sophie Desrosiers with the collaboration of Georgette Corru, Viviane Huchard, Florence Valantin et Thalia Bouzid. The reopened Textile Room of the Cluny Museum is now showing nearly one third of the pieces presented in the catalogue. Soirées et autres textiles de l’Antiquité au XVe siècle, Paris, Réunion des Musées Nationaux, 2004. 276 entries, 518 pages, 100E. Librairie du Musée national du Moyen Âge Thermes de Cluny 6 place Paul-Painlevé 75005 Paris
FAX 33 01 40 46 03 39


Elana Dickson, a new TSA member from London, has published Textile Tales, a collection of 55 photographic cards featuring personal stories from noted figures in the textile field as well as historical textile lore. Sources of personal stories include Jack Larsen, Zandra Rhodes, Mark Pollack, and Sherri Donghia. The cards are encased in an elegant book cover box, sell for $60, and are available at museum shops such as those of The Textile Museum and the Museum of American Textile History. textiletales@blueyonder.com elanadickson@blueyonder.co.uk

Viking Age Headcoverings from Dublin by Elizabeth Wincott Heckett, has been published by the Royal Irish Academy for the National Museum of Ireland and the Royal Irish Academy, 2003. This publication is part of the series relating to the Medieval Dublin Excavations, 1962-81, carried out by the National Museum of Ireland. It is available from the Royal Irish Academy 19 Dawson Street Dublin 2, Ireland: http://www.ria.ie heckett@indigo.ie

Barbara Shapiro reports that her translation of Card weaving in Ancient Egypt by A. van Gennep and G. Jequier, 1916 (Le Tissage aux Cartons et son Utilisation Decorative dans l’Egypt Ancien) is available in serialized form in TWIST, the journal for card weavers. Four issues are available through Janis Saunders at Weavershand.com. Barbara says, “I am a card weaver, and the translation of this book from its original ornate early 20th century French has been a challenge that I have really enjoyed. I hope it will find uses for the translation of textiles and will add to other textile weaver collections in the Twist.”

In addition, one of Barbara’s works will be featured in the forthcoming edition of Fiberarts Design Book 7, edited by Susan Mowrey Kieffer, Lark Books (available June, 2004). Boneweaver@ael.com

From Mary Frame: Help! I am working on the graphic code of the Inka (Peru) called tukapu. Tukapu are the small, framed geometric designs woven on tapestry tunics and shawls during the Inka and Inka-Colonial periods. I have documented those in New York and Washington museums, and would greatly appreciate knowing of examples in other collections. frament@hotmail.com

Myra Serrins is collecting slides of work that includes discharge and illuminated discharge on any kind of cloth, for teaching purposes, and would pay for the slides or have copies made and return them to the artist. warpedwoman f@yahoo.com.

Karen Searle is collecting slides of structural art works using knitting or crochet, for teaching and lecture purposes this summer and fall. ksearle@viss.com

IT IS WITH DEEP SADNESS that we announce the death of friend and colleague Edward M. Franquemont on March 11, 2004, of a rare blood cancer. Ed and his wife, Christine, collaborated intensively for several decades with Nilda Gallarzaapa, founder of the Center for Traditional Textiles, Cusco, Peru, and Ed organized the first TSA study tour–to Peru–in the summer of 2003. We will never forget his vibrant curiosity, insightful scholarship, many and diverse friendships, and his deep love of the Andes.

We send our condolences to Chris Franquemont and to daughters Abby and Molly and their families.

Editor’s note: Donations in memory of Ed Franquemont may be made to the Center for Traditional Textiles of Cusco (P.O. Box 1378, New Haven, CT 06505).
Textile Conservation in The Kingdom of Bhutan
By Julia M. Brennan

I NEVER IMAGINED that textile conservation would take me to the farthest reaches of the world, to the mountainous kingdom of Bhutan. But for this winter, thanks to a project funded by the non-profit organization, The Friends of Bhutan’s Culture, a dream came true. My grant to teach preventative conservation and textile conservation for six weeks at Bhutan’s Textile Museum was the first of its kind in Bhutan. It has launched the first generation of Bhutan’s conservation technicians, and inspired that country’s young professionals to pursue the important task of preserving their cultural property.

My base was the national Textile Museum in the capital city of Thimphu. Established in 2001, the museum houses about 800 textiles, representative of the country’s rich and complex hand weaving traditions. The museum’s two floors of gallery displays, two storage rooms, work room and wonderful gift shop are staffed by six employees and four resident hand weavers. It is a gem of a museum in a country where appreciation of textiles is evident everywhere—in the colorful daily dress, temple hangings and home ornamentation. In 2003, a gift of over 100 exceptional Bhutanese textiles augmented the museum holdings. One objective of our project was to use this newly acquired collection to teach the fundamentals of collections care and textile conservation.

A team of six, we rapidly established a daily rhythm that exemplified dedicated collections care. We examined each textile and compiled a computer-based catalogue record. Textiles were then measured, tagged, condition reported, and prepared for freezing for pest management. A major aspect of our daily work was the systematic re-organization of storage and identification of future storage needs. We upgraded the storage rooms, in-stalling new roller racks and re-housing textiles.

Several of the books provided by the grant included textile terminology and structure. Because daily training emphasized accurate report writing, these were valuable references. Pest management and environmental monitoring, critical to maintaining textiles in Bhutan’s humid climate, were approached theoretically, then applied, using tools such as hygrothermographs, pest traps, and humidity and light fading indicators that I brought. Many other conservation materials supplied by the grant—fine threads, stabilization fabrics, tagging tape, and work tools—are not available locally. Having them on site enabled us to begin treatment immediately. The conservation resources and books provided under the grant established the beginning of a valuable library at the Textile Museum.

The project included a Textile Conservation Workshop held at the Textile Museum in Thimphu and the National Museum in Paro. This afforded a diversity of collections and challenges, and a collaboration of staffs. Ten to eighteen attendees with varying professional backgrounds participated in a program whose dual emphasis was preventative conservation and object treatment. Both components approached the collections as living laboratories. Exhibition displays were re-designed, storage facilities upgraded, and treatments such as wet-cleaning, stain removal, and stitch repairs were conducted. I observed important growth and significant skill acquisition during the Workshop.

Attendees gained a fundamental understanding that each employee in a museum plays a vital role in the conservation and maintenance of the collections.

The project concluded with the conservation of some of Bhutan’s most revered, sacred textile “relics.” These artifacts were brought from their monastic homes to the Textile Museum for a once-in-a-lifetime treatment. One piece, a silk brocade monk’s choegho or shawl, elaborately embroidered with mantras and the Eight Auspicious Symbols, is one of Bhutan’s most holy treasures. Once a year, the choegho is presented publicly, and pilgrims come from hundreds of miles to have an audience with this textile to receive the highest merits possible. Daily spiritual cleansing of the Textile Museum work-space preceded conservation work on the 16th-century shawl, and blessings were taken regularly.

Scenes from the Bhutan textile conservation workshop conducted by Julia Brennan, shown above with a museum staff trainee viewing the newly-created digital catalog.

Far Left, Staff trainee creating a support.
Left, Staff trainees repairing a silk textile.
Right: Staff trainee reinforcing the choegho.
Museum staff demonstrated their newly acquired knowledge while working on the chogho. Our treatment approach involved the application of overlays to the split and damaged areas, as well as supports and selective hand stitching—fine and complex work. I was deeply gratified by the proficiency of their hand skills and their sensitivity to the artifact.

The rare honor of working on such a sacred object was a grand finale for our team at the Museum. It raised our technical level and deepened our dedication to conservation work, and opened a window into the potential of future projects.

This project has seeded conservation education in Bhutan, a country where cultural preservation is at the heart of their commitment to development. Little did I know how receptive the staff would be to this opportunity to learn and absorb and carry on. Their dedication was a huge reward for me, confirming that outreach and the gift of knowledge can make a difference.

Upon returning home, I have received letters from my colleagues describing their ongoing work and completion of certain projects—testament to the success of our training. I am certain that this is the start of conservation education in a unique country where cultural preservation is at the heart of their commitment to development, and aptly expressed in Bhutan’s national creed, “Cross National Happiness.”

—Julia Brennan
Textile Conservation Services
jul@careforftextiles.com

EXHIBITION REVIEW


GEORGIA MUSEUM OF ART
ATHENS, GA

NOV. 15, 2003-FEB. 8, 2004

CURATOR ASHLEY CALLAHAN and the Georgia Museum of Art have resurrected the career of one of the pioneers of modern design in America, in the form of a beautifully designed exhibition and accompanying catalogue titled Enchanting Modern: Ilonka Karasz, 1896-1981.

Karasz, who immigrated to the US from Hungary in her teens, brought with her an aesthetic based on her training in Budapest’s Royal School of Arts and Crafts. Her early work in the U.S. included textiles and graphic design, heavily influenced by German and Austrian modernism, but laced with Hungarian folk tradition. This blending of modern lines and ways of seeing with traditional, sometimes naive, forms, colors, and textures is a hallmark of Karasz’s varied and lengthy career.

The exhibition is organized both chronologically and by medium, a combination of approaches essential for this artist. As Callahan points out, Karasz’s career included painting, furniture, metalwork, textiles, advertising design, book illustration, magazine covers, wallpapers, prints, interior design—even, with the family home in Brewster, New York, architecture. If the exhibition once or twice feels disjointed, it is perhaps for the same reason that Karasz’s career has been largely overlooked: her prodigious output cannot be easily or neatly classified.

Karasz’s reputation has until now rested largely on her extensive work for the New Yorker. Original artwork for more than a dozen covers for this magazine graces one wall of the exhibition, showing the artist’s development between 1925 and 1973 in layout, subject matter, and execution. An adjacent notebook holds the actual magazine covers, inviting the viewer into the artist’s mind as she worked space for titles and text into the drawing.

There are other felicitous relationships, such as the placement of a tea and coffee service designed by Karasz for the Paye and Baker Manufacturing Company, North Attleboro, MA in 1928, in vitrines near a framed working drawing. Following the artist’s pencil as a single line develops into a pitch er encourages the viewer to appreciate the economy of Karasz’s fundamentally modern approach to design. The juxtaposition of graphic work such as book jackets, textiles, and wallpapers with three-dimensional ceramics, metalwork and furniture allows us to see how Karasz’s early training influenced all of her art-making. The inclusion of family photographs reminds the viewer of the personality and the very full life behind the work.

This exhibition, and the catalogue, are all about the “what” of Ilonka Karasz’s career. The compelling list of awards and contemporary critical commentary attest to the importance of the work in its day. The next step for curator Ashley Callahan is to concern herself with the whys: Why was Ilonka able to win awards and critical acclaim in every medium or technique she tried, and why have her achievements been so overlooked? I look forward to the next installment of this story, with all its complex and fascinating layers.

—Madelyn Shaw
Collections News

W. S. Webb Museum of Anthropology to Transfer Collections

The William S. Webb Museum of Anthropology of the University of Kentucky, Lexington is making preparations for the transfer of three archaeological collections to the British Museum. All of the collections are from the Nile Valley in Sudanese Nubia, in an area that has been flooded by the Aswan High Dam.

Two of the collections are from cemeteries, both dating to the early medieval period, ca. 700-900 AD, and number 239 and 229 textile specimens, respectively. The cemeteries were originally located high above the Nile, so the remains are very well preserved. The textiles consist of pieces of cloth large enough to wrap around the body, and bindings to secure the wrappings. This material has been reported in *Kalubarni III: The Cemeteries* by William Y. Adams, Nettie K. Adams, Dennis P. Van Gerven and David L. Greene, published by the Sudan Archaeological Research Society, London, 1999.

The third collection is from a major village and several smaller ones. These sites date to the late medieval and post-medieval periods, ca. 1200-1800 AD. The specimens from the village collection contain all manner of household and agricultural artifacts, many of which are also well preserved. They include iron implements, pottery and basketry containers, food remains, personal jewelry, objects of wood, leather, palm fiber, glass, and textile fragments. This collection contains 1200 artifacts. The final report on these sites is *Kalubarni II: The Artifactual Remains* by William Y. Adams and Nettie K. Adams, Sudan Archaeological Research Society, London, 1998.

These collections will become part of the newly-formed Department of Ancient Egypt and the Sudan at the British Museum. A new gallery will open in September, 2004.

New ATHM Textile Conservation Director

Vicky L. Kruckenberg has been named Director of the Textile Conservation Center (TCC) at the American Textile History Museum. She joins the TCC from the Learning Center of the Michigan Supreme Court—an interpretative gallery in Lansing’s Hall of Justice, where she served as coordinator responsible for the gallery’s design, development, and operation. The Textile Conservation Center is a non-profit regional conservation center and a department of the American Textile History Museum. It provides services including examination, survey, cleaning, stabilization, and installation to museums, historical societies, cultural and educational institutions, corporations and private clients worldwide.

The Textile Museum’s Online Library Catalog

The Textile Museum recently received a grant from the Mellon Foundation’s Libraries and Scholarly Communications Program to create a searchable online catalog of the Museum’s 20,000-volume Arthur D. Jenkins Library. The online catalog will provide full access to the Library’s unparalleled collection of materials related to the textile arts. The catalog will also become part of the Online Computer Library Center, a worldwide library cooperative. Phase I is now available online; the entire catalog will be online in April, 2005.

Books

Berg Publishers announces the release in July 2004 of *Fashion and Textiles*, by Colin Gale and Jasbir Kaur. This book provides the first comprehensive overview of the symbiotic relationship that exists between fashion and textiles.

Textiles are an essential ingredient of fashion (as with denim jeans for example), but their interrelationship is not often researched. Gale and Kaur analyze fashion and textiles’ cultural, industrial and social relationships, as well as how the two fields compete with and influence one another.

They consider how the raw materials from which clothing is made are heavily influenced by fashion trends on national and global levels. Hardcover ISBN: 1-85973-813-3, $79.95


Berg books are now available in the US through Palgrave Macmillan.

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Magazines and Journals

POLLY LEONARD, former editor of London’s Embroidery magazine, launched a new textile lifestyle magazine, Selvedge, with the publication of its premier issue in April. This beautifully-designed bimonthly journal covers textiles in broad and inclusive contexts. It is of interest to a wide range of individuals who appreciate the design and uses of beautiful fabrics. Profiles of artists and designers, reviews of exhibitions, and the latest on technological developments are among the first issue’s highlights.

Selvedge
PO BOX 40038
London, N6 SWL England
TEL/FAX 020.8341.9721
www.selvedge.org

CHARISSA BREMER-DAVID of the J Paul Getty Museum has published an article, “French & Company and American Collections of Tapestries, 1907-1959,” in Studies in the Decorative Arts, XI(1):38-68 (Fall/Winter 2003-2004). The research for this article was presented in the Fourth Annual Gloria F. Ross Lecture at the Minneapolis Institute of Arts in May, 2002. Copies of the journal are available from The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, journal@bgc.bard.edu or www.bgc.bard.edu/academic/journal.shtml

For CFR information visit http://TapestryCenter.org

TSA Newsletter

EDITOR/LAYOUT Karen Searle
COPY EDITOR Susan Ward
CALENDAR EDITOR Rebecca Klassen

Deadline for Fall Issue: July 30, 2004

Conference Reviews

Hol, the Art of Cambodian Textile: A Blending of Two Aesthetics, The Khmer and Cham Senses

SEMI REAP, CAMBODIA
DEC 12-13, 2003

The recent symposium on Khmer and Cham textiles held at Vat Damnak in Siem Reap, Cambodia was organized by the Institute for Khmer Traditional Textiles (IKTT) in collaboration with the Center for Khmer Studies (CKS). Mr. Kikuo Motimoto, Director of IKTT and Dr. Philippe Peyram of CKS were the gracious organizers and moderators of this event. The symposium was accompanied by an exhibition of Cambodian ikat textiles.

Speakers included H.E. Son Soubert, Faculty of Archaeology at the Royal University of Fine Arts (Phnom Penh); Historian Prof. Michael Vickery; H.E. Pich Rum Kravel Under Secretary of State (Cambodia), Ministry of Culture and Fine Arts, Mr. Khum Samen and Mr. Hab Touch, Directors of the National Museum of Cambodia; Ms. Gillian Greene from Australia, independent scholar and author of Traditional Textiles of Cambodia: Cultural Threads and Material Heritage (recently published by River Books); Mr. In Sionoda Director of the Cambodian Ministry of Culture and Fine Arts, Dept of Plastic Arts and Handicraft; and Ms. Him Nala, Vice-Dean and Faculty of Choreographic Arts, Royal University of Fine Arts, Phnom Penh.

Other foreign guests included TSA member and doctoral candidate Linda McIntosh, and Assoc. Prof. Mohamed Najib Bin Ahmad Dawa, Dean of the School of Arts, University of Malaysia.

- Mona Berman

Fashioning the Modern Woman: Couture and Culture in Paris 1919-1939

FASHION INSTITUTE OF TECHNOLOGY
PFB 20-21, 2004

In February, the Fashion Institute of Technology in New York City hosted a two day symposium “Fashioning the Modern Woman: Couture and Culture in Paris 1919-1939.” With over three hundred people in attendance, a lively group of lecturers, the accompanying exhibition “Fashioning the Modern Woman: The Art of the Couturiere, 1919-1939,” was a wonderfully engaging weekend that satisfied on many levels.

The extraordinary list of presenters included: Dily Blum, Arni de la Haye, Caroline Evans, Betty Kirke, Phyllis Magidson, Dean Mecercon, Valerie Steele and Michelle Tolini Finamore. Valerie Steele and the symposium staff did a marvelous job of including in that list not-necessary-fashion scholars such as Eugen Weber, Mark Wigley, Mary Louise Roberts, Steven Zdanury, Lourdes Font, and Emily Apter. Each brought a unique theory and perspective reinforcing the idea that fashion does not merely exist in a luxurious vacuum, but adds to, and reflects, myriad shifts in politics, economics, gender norms, art, film, literature and architecture (yes, architecture). Mark Wigley’s fluent discussion of fashion and architecture (“...fashion is about time, architecture is about space...”) left the audience breathless trying to keep pace with his rapid-fire contextualizations.

No fashion symposium would be complete without some detailed deconstruction of the clothes themselves. Betty Kirke’s reminiscences of her conversations with Madeleine Vionnet were insightful and touching. Kirke’s presentation of her own detailed research into the methods of Vionnet’s construction, including slides of patterns, draping methods and fabrics, was extraordinarily clear and informed.

Dean Mecercon’s presentation, entitled “Jeanne Lanvin: On The Surface,” was a love poem to the designer, it was passionate, lucid and carefully researched, with slides that equaled the discourse. And Mecercon knew his audience well enough to include images of the underside of beaded details.

Discussion of icons of the era such as Chanel, Schiaparelli, Vionnet and Lanvin took many forms. From referencing the designers’ business styles and labor practices, to comparing their influences on popular press and culture, as well as their respective effects on fashion, the various presenters showed that although the focus of this symposium was on Paris, the influence of these couturières extended far beyond the borders of France.

- Beth DellaRocca
United States

ARIZONA

CALIFORNIA


COLORADO


Dava Gallery, Aurora. Jul. 2-Aug. 7: "Attachment Project," Karen Searle and Lindsay Obermeyer. davaartgallerly@quest.net

University of Colorado Museum, Boulder. To Oct. 17: "Three Cultures of Master Weaving," a rotating exhibition of outstanding Southwestern textiles. umuseum.colorado.edu


CONNECTICUT

DISTRICT OF COLUMBIA

Corcoran Gallery of Art. To May 7: "The Quilts of Gee's Bend." 202/639-1700

Smithsonian American Art Museum, Renwick Gallery. To Jul. 10, 2005: "High Fiber" explores how materials such as metal, plastic, clay, glass and wood are handled in ways more commonly used with natural fibers. http://americanart.si.edu

GEORGIA

ILLINOIS


INDIANA

MAINE

MARYLAND

MASSACHUSETTS


MICHIGAN


MINNESOTA


MISSOURI


NEBRASKA


Amish and Mennonite Museum, Goshen College. To May 21: “At the Crossing: Midwestern Amish Cobb Quilts and the Intersection of Cultures.” www.quiltstudy.org


NEW MEXICO


NEW YORK


OHIO


School of Art Gallery, Kent State University. Jun. 2-30: “Rhythm Reason Repeat: New Work in Fiber.”

OREGON


PENNSYLVANIA

Pittsburgh Center for the Arts and Society for Contemporary Craft. To Aug. 15: “Fiberart International.” www.fiberartinternational.com

RHODE ISLAND

Textile Gallery, University of Rhode Island, Kingston. To Sep. 19: “At the Crossing: Midwestern Amish Cobb Quilts and the Intersection of Cultures.” tewlers@uri.edu

SOUTH CAROLINA

Lipscomb Gallery, Governor’s School for the Arts and Humanities, Greenville. To May 7: “Works of Carol LeBaron.” 864/282-3968

TEXAS


VIRGINIA


WASHINGTON


WISCONSIN


International

CANADA


Comox Valley Art Gallery, Courtenay, BC. To May 22: “Burning Bridges over Troubled Waters,” group contemporary fiber exhibition curated by Ruth Scheuing. cvag@ca.mrrn.ark.com

ENGLAND


GUATEMALA

Museo Ichzel, Guatemala City. Ongoing: “Magic and Mystery of Jasper,” ikat in Guatemala. 502.2.33.13634

POLAND


THAILAND

Jim Thompson Center for Textiles and the Arts, Bangkok. To May 31: “Power Dressing,” 19th century court dress from Thailand and Burma. Curated by Dr. Susan Conway. Catalog. pr@jimthompson.com

SPRING 2004 13
Lectures


Minneapolis Institute of Arts


Workshops


Eastern Michigan University, Kalamazoo. ‘Jacquard Weaving,’ Jun. 19-20 and Jul. 31-Aug. 8. Open to all with a serious interest (and some experience) in weaving and some basic computer graphics experience. pwilliams@emich.edu www.emich.edu/textiles/jacquard.htm

Split Rock Arts Program, University of Minnesota, St. Paul. Week-long Textile workshops Jul. 11-Aug. 14 include visiting artists Catherine Ellis, Emily Richardson, Ann Clarke, Manilou Schulz, Carol Shinn, Jackie Abrams, Ana Lisa Hedstrom, Donna Lish, Susan Brandeis, Chad Alice Hagen, Joyce Scott, Sonya Clark, Virginia Davis, and Chunghee Lee. www.cce.umn.edu/textiles/srocks.htm

Fibre identification workshop, Barcelona, Spain. Nov. 11-13. Enrollment deadline: Jun. 1. Three-day workshop combines theory and practical aspects of the most important natural and synthetic fibres such as cotton, linen, jute, hemp, silk, hair/powder, viscose, acetate, polyester, nylon and acrylic. Instructor: J. Barrett of Amsterdam. info@balaam-art.com www.balaam-art.com TEL. 34.93.4171347. FAX. 34.93.2123715.

Tours

Friends of Fiber Art tour to Poland, May 20-Jun. 2: An in-depth visit to the 11th Triennial of Tapestry in Lodz, which encompasses wall-hung and three-dimensional sculptural works in many different fiber media from international artists. Stops in Warsaw, Krakow and Poznan include visits to collectors, artists and other exhibits. Friends of Fiber Art International PO Box 468 Western Springs, IL 60558. TEL/FAX: 708/246-9466


Aug 6-8: Nashville, TN. COSTUME AND COUNTRY, the Costume Society of America’s Region VI Annual Symposium. Includes a day-long workshop on costume and textile preservation and exhibition, and tours of two antebellum homes—Belle Meade Plantation and Belmont Mansion. Keynote speaker, Manuel, is exclusive clothier to country music stars. Conference: Janet Hasson TEL 615/377-3556. janethr@comcast.net Workshop: Newbie Richardson, TEL 703/548-1563. pastcrafts@verizon.net

May 10-11: CREATIVITY: DESIGN MEETS TECHNOLOGY, Philadelphia University Continuing and Professional Studies: A conference designed to transform how participants think about design and ways in which technology can enhance the creative process. www.philu.edu/continuing/creativitycon

Jun. 25-27: SHEEP IS LIFE CELEBRATION, Dine College, Tsaile, AZ; Workshops Jun. 21-24. Sheep is Life celebrates sheep, wool, and weaving with hands-on activities, sheep and wool demonstrations, workshops, and discussions. rachadorsey@navajoilifeinspect.org www.navajoilifeinspect.org


Jul. 18-24: Santa Fe, NM. SILK IN SANTA FE: A FESTIVAL OF SILK ART. Silk Painters International conference held at the College of Santa Fe. Speakers: Rebecca Yaffe, Margaret Carroll. Two days of demonstrations, presentations, and exhibits, a fashion show and vendors, plus post-conference workshops. 301/474-7847. silksantafe.com

Jul. 22-23: Winchester, England. TEXTILE CULTURES: SPAIN AND ENGLAND SINCE 1500. The Centre for the History of Textiles and Dress and The Textile Conservation Centre, University of Southampton, present an international interdisciplinary conference for historians, conservators and curators. www.soton.ac.uk eh1@soton.ac.uk
feminist art group, Guerrilla Girls. Other speakers include Nancy Druckman, Sotheby's; Jonathan Holstein, collector, dealer, author and lecturer; Shelly Zegart, collector, dealer, and author; Ursula Isen-Neuman, Curator, Museum of Arts and Design; Mary Catherine Lamb, independent studio quilt artist/collector; and Jack Walsh, collector.

Kathy Moore, Symposium Coordinator
International Quilt Study Center
iscsymposium2@unl.edu
http://quiltsstudy.unl.edu

Jun. 10-12, 2005: Boston, MA. WORLD BATIK CONFERENCE.
Papers and workshops on all aspects of wax-resist textiles, including art, history, conservation, design, education, health concerns, and marketing. Hosted by Massachusetts College of Art. www.massart.edu/habt
worldbatik2005@cs.com


Weavers of the Southern Highlands
Philis Alvic
The University Press of Kentucky, 2003

PHILIS ALVIC'S ENGAGING AND INFORMATIVE recent book is the first history of the weaving revival in the southern Appalachian mountains in the first half of the 20th century. Previous book-length studies of the Appalachian craft revival, by David Whisnat, Garry Barker, and Jane Becker, cover other craft media and performance arts as well, so this book provides a welcome focus on weaving within the greater phenomenon.

Despite the broad title, Alvic concentrates on the revival of weaving in the southern highlands by (mostly) outsiders who arrived in the area with the intention of improving social and economic conditions. Part of the Progressive movement of the era, the leaders of the weaving revival viewed their work as missionary or charitable. Women and men from the North and Midwest, and weaving experts from as far as Scandinavia, initiated and managed the weaving programs in Appalachia, usually within larger educational centers. This, therefore, is not the story of a living textile tradition, but of the transformation of a dying tradition into an income-generation scheme, and finally into a leisure and fine craft movement.

Although sensitive to the weavers' perspective, the book is framed within the social improvement and economic development context of the outsiders who led the revival. These managers designed bags, guest towels, potholders and other products to appeal to middle-class American consumers, displacing the coverlets and hard-wearing apparel fabrics that had been the main products of Appalachian looms before industrially-manufactured textiles and clothing became widely available and affordable. Although not Appalachian in style, the production of the revival did provide cash income for highland women through home-based work, as well as a creative outlet and object lesson in the value of craftsmanship. These latter factors led to the emergence of the southern highlands as a center of fine craft production and education.

The book is arranged as a series of case studies and thematic essays, which result in some repetition of information and disconcerting chronological and geographic shifts in the narrative. The author chronicles the development of the weaving programs at the three largest and most prominent centers of the craft revival—Berea College in Berea, Kentucky; the Pi Beta Phi Settlement School/Arrowcraft in Gatlinburg, Tennessee; and the Appalachian School in Penland, North Carolina—as well as at one establishment that is not usually included in this rubric, the artist-run Weavers of Rabun in Rabun Gap, Georgia, and at the many centers throughout the southern highlands operating on a smaller scale. She sets the stage with essays on the social context of the craft revival, and closes with evaluations of the relative success of the programs and their impact on the lives of the weavers. Her focus is on the different strategies and personalities that shaped the weaving programs within each of these craft centers, and on their interactions with each other.

Herself a weaver in the southern highlands, Alvic draws upon decades of extensive research, including interviews with revival weavers and examination of archival documents from the weaving centers. She conscientiously lists her sources and their locations—a boon to those who will build upon this work. This volume will be of interest to scholars of American textiles, as well as to anyone working with craft revival or economic development projects.

—Cecilia Gunzburg

BOOK REVIEWS

The Complete Guide to Collecting Hooked Rugs: Unrolling the Secrets
Jessie A. Turbayne
Schiffer Publishing Ltd., 2004

WHETHER YOU WANT TO KNOW more about your family's heirloom hooked rugs or to learn about rugs you've seen in an exhibition, this volume will prove useful. The author is a noted expert on the history of hooked rugs and specializes in restoring and collecting them. Her newest contribution to a series of well-illustrated, full-color guides presents antique, collectible, and contemporary hooked rugs as objects of folk art and fine art.

Turbayne provides an overview of rug-hooking tools and assesses the various sources for obtaining collectable rugs—shops, shows and flea markets, estate sales, auctions, inheritances, and on-line purchasing—and provides an overview of pricing. She also critiques some of the major collections of hooked rugs found in US museums and galleries.

The works of several contemporary rug-hooking artists are highlighted and a section on commissioned hooked artworks for public spaces is included.

Conservation issues for hooked rugs are covered in sections on assessing condition and dealing with types of damage, fading, pests and pest prevention, repair, care, and display methods. A comprehensive bibliography aids in further research.

This is the fourth book by Turbayne in a comprehensive series on hooked rugs which includes Hooked Rug Treasury, containing examples from private and museum collections; Hooked Rugs, a historical study of hooked rug designs; and The Hooker's Art: Evolving Designs in Hooked Rugs, a study of antique and contemporary rug designs.

—Karen Searle

WINTER 2004 15
Serape, Saltillo-style, Northern Mexico, 19th century. Hearst Museum collection, 3-15987. Donated by Phoebe A. Hearst, 1909. This magnificent textile and more will be among the special treats offered to TSA Symposium attendees in October. See pages 1 and 2 for details.