TSA’s Fall Symposium

Symposium Co-Chairs, Patricia Anawalt and Louise Mackie report that plans for the 1994 TSA Symposium, “Contact, Crossover, Continuity,” September 22–24th, are falling into place nicely. A program of 32 papers was chosen after a blind reading of 104 abstracts (58 individual abstracts and 11 panel submissions [ie: multiple abstracts]). Individual papers will be presented in sessions titled, "Fiber and Garment," "Foreign Contact in the Pacific Rim," "Looking to the Past, Looking to the Future: Two Contemporary Approaches," "Motifs Transformed," "Influence of the Marketplace," and "Traditional Techniques in New Settings." The program also includes a panel on Africa: "Textile Transformations and Cultural Continuities in West Africa"; Indonesia: "New Meanings, Borrowed Forms: Flux and Influx in the Textile Traditions of Flores, Indonesia"; and the Andes: "Fashioning Identity Andean Cloth." For the first time a video will be a part of the main program: "Pat Naub: Textile Techniques of the Hmong from Laos," will be presented in "prime time" on Sunday morning.

A book fair will be held on Friday, September 22 during the two-hour lunch period and the morning and afternoon breaks. TSA members who have recent—or not so recent—publications should plan to bring an example(s) for display, as well as order forms that can be distributed to conference attendees.

The symposium's after-hours evening programs are equally interesting. On Thursday attendees are invited to a reception where they will have a private viewing of the Neutrogena Corporation's superb ethnographic textile collection, and on Friday they will go to the Los Angeles County Museum of Art for the special textile exhibition, "Across the Seas: Textiles and the Meeting of Cultures." On Saturday evening our host institution, the Fowler Museum of Cultural History, has invited TSA to an opening reception for its Indonesian exhibit, "Gift of the Cotton Maiden: Textiles of Flores and the Solar Islands," featuring some of eastern Indonesia's most spectacular and intricate ikat cloths. This exhibition draws on the research of a group of international scholars, several of whom will be on hand for the TSA symposium. The Indonesian reception will be followed by the Symposium's final dinner of California fare served in a banquet hall overlooking the UCLA campus.

Those who arrive a day early can chose one of two optional day tours of outstanding Los Angeles cultural institutions. One tour will visit the J. Paul Getty Museum, an exquisite reproduction of a Roman villa, whose collections include Classical antiquities and European paintings and decorative arts. Another stop will be the Santa Monica College Art Gallery, where an exhibition of contemporary fiber art will be installed especially for TSA. The unique Craft and Folk Art Museum, showing Okinawan textiles, will also be included.

The alternate tour also visits the Craft and Folk Art Museum, as well as Pasadena's Gamble House, the "Craftsman Style" masterpiece created by architects Charles and Henry Greene. A further stop is the Southwest Museum, a southern California architectural and cultural landmark containing a superb library of Western Americana, as well as outstanding collections of native American textiles, costumes and baskets.

Registration information will be mailed to TSA members in May.

We look forward to seeing you in Los Angeles.
LETTER FROM THE PRESIDENT

The Spring of even-numbered years is always a very exciting period for the Textile Society of America Board. It is a time when all the elements which go into the creation of the biennial symposium come closer together. Although I have been involved in every meeting TSA has sponsored—therefore the Spring brings no real surprises—I still receive a special thrill when I see the entire package of programming events. How incredibly lucky we all are to be able to access such a wealth of concentrated information in one place and at one time. It is gratifying that each symposium theme allows for a diversity of cultural and disciplinary approaches; this is particularly important to me as I am in a position, within my institution, of being curatorially responsible for worldwide, prehistoric to contemporary, textile expressions.

In addition to the previous benefits from the program, professional meetings are important for collegial interchange. To further that end, you will be asked to designate which special interest group you will want to join at lunch one day during the symposium. I would urge you to forward that information, with your registration forms, as soon as you can after receiving them, so we can arrange for appropriate seating arrangements.

Following up a suggestion made at the Seattle symposium, we have included in this Newsletter advance information about special exhibitions and local textile galleries that will be available in L.A. before the symposium. The Board agreed that such information would allow individuals who wish to come to Los Angeles a few days early to benefit from the exciting environment and develop personalized pre-conference addenda. The information that Mary Jane Leland has provided in this Newsletter should help you formulate your pre-symposium plans.

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1994 NOMINEES APPROVED BY THE BOARD

The TSA Board will propose the following slate of officers for election by the membership in Los Angeles:

ADMINISTRATIVE OFFICERS
President: Mariellee Gittinger
Vice-President: Louise Mackie
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AREA REPRESENTATIVES
East: Susan Anderson Hay and Julia Burke
Mid-West: Niloo Imani-Paydar
South: Ann Coleman and Lynn Denton
West: Lynn Teague
Canada: Lynne Milgram

The election will be held at the Member's Meeting at the Fourth Annual Biennial Symposium in Los Angeles on Friday, September 23, 1994, at 9:00 A.M.

PROFILES OF TSA BOARD NOMINEES

Julia Burke is Head of Textile Conservation at the National Gallery of Art, Washington, D.C. Prior to joining the staff, she worked in conservation laboratories at the Smithsonian Institution, including the National Museum of American History, Division of Conservation, the National Museum of Natural History, Anthropology Conservation Lab, and the Conservation Analytical Laboratory, Textile Conservation Lab. While earning a degree in Textile Science and Costume Studies at the University of Washington, Seattle, Burke worked in various collections, including the Henry F. du Pont Winterthur Museum, Winterthur, Delaware. She is a member of various professional organizations including TSA, AIC, and the Washington Conservation Guild and continues to study and lecture in her field.

Elizabeth Ann Coleman is the Curator of the recently established Textiles and Costumes Department at the Museum of Fine Arts in Houston, Texas. Previously she held a variety of curatorial positions at the Brooklyn Museum in New York and the Newark Museum in New Jersey. She is a member and frequently an officer of an array of international professional organizations and currently serves as Chairman of the ICOM Costume Committee. Service to the field has included exhibitions, award-winning catalogues and books, consulting, lecturing, and teaching. Membership in, and support of, TSA goes back to the days of its founding.

Lynn Denton has been Curator of Anthropology at Texas Memorial Museum, University of Texas at Austin, since 1982. She has overseen the growth and interpretation of the Museum's textile collections through a variety of traveling and in-house exhibitions, and has formed a strong working relationship between the Museum and the Textile and Clothing Division of the Human Ecology Department. She is currently completing coursework in the Ph.D. program of the Department of Anthropology, specializing in North African textiles. An active member of a number of professional museum and anthropological organizations, she has served as President of the Texas Association of Museums and has been a member of TSA since its inception.

Mariellee Gittinger has been a Research Associate at the Textile Museum in Washington, D.C., since 1975. Her work at the Museum has included four international loan exhibitions, "Splendid Symbols: Textiles and Tradition in Indonesia", "Master Dyers to the World", "Technique and Trade in Early Indian Dyed Cotton Textiles", "Fabled Cloth, Batik from Java's North Coast", and "Textiles and the Tai Experience in Southeast Asia". She has done field research and written on the role of textiles in insular and mainland Southeast Asia. Her education includes a Ph.D. in Art History. She was one of the founding members of TSA.

IN MEMORIAM

We regret to announce the deaths of TSA Board Member Joanne Brandford Segal and former Board Member Lillian Elliott. Tributes to these two major textile artists, both of whom were also well-known as teachers and scholars, appear in this issue. Joanne's family has requested that anyone wishing to make a donation in her name send a contribution to The Lillian Elliott Award for textile artists. Donations should be sent to The Lillian Elliott Award in Joanne Brandford's Memory, c/o Sandra Harner, P.O. Box 1709, Mill Valley, CA 94942. Checks are to be made payable to The Lillian Elliott Award.

Susan Anderson Hay has been Curator of Costume and Textiles at the Museum of Art, Rhode Island School of Design, since 1985. She has curated exhibitions showcasing the ride-ranging collection of the Museum. These include "A World of Costume and Textiles", and the upcoming "Patterns and Poetry: Noh Robes from the Lucy Truman Aldrich Collection"; both were accompanied by catalogues. Her travel to Japan and the Middle East has contributed to her research on Islamic textiles. She has also written several articles on textiles from Islamic lands.

LETTER FROM THE EDITOR

The TSA Newsletter has lost its most devoted contributor. Regular readers will have noticed the proliferation of news relating to textile artists and their work in the past several issues. This increase was the direct result of the efforts of Board Member Joanne Brandford Segal to keep the TSA membership informed. Joanne's profile of Lillian Elliott, which appears in this issue, was completed just before her death. She will be very much missed.

Special thanks to Mary Jane Leland for her superb job on "On Your Own In Los Angeles".

Arlene C. Cooper
LILLIAN ELLIOTT: A PROFILE

by Joanne Segal Brandford

Lillian Elliott

intensified as she responded to saturated colors in yarn. Her success was nearly immediate: by 1964 she had already received her first major grant, was exhibiting widely, in both solo and group exhibitions (receiving many prizes), and her work began to enter museum collections.

Elliott is a major figure in contemporary fiber. For thirty years, she has contributed to the field as teacher and artist, and has been showered with honors. In addition to grants from the National Endowment for the Arts (two of these), the Louis Comfort Tiffany Foundation, and the California Arts Council, she was designated Fellow of the American Craft Council, Living Treasure of California, and Outstanding Alumna of Wayne State University.

Her works have been collected by countless individuals as well as by institutions such as the American Craft Museum, the Cranbrook Academy of art, the Detroit Institute of Arts, the M.H. de Young Memorial Museum, the Erie Art Museum, the National Museum of American Art, Renwick Gallery, the Oakland Museum, the Rhode Island School of Design Museum of Art, and the Wadsworth Athenaeum.

A prolific artist currently well known for her baskets, Elliott has also produced many other kinds of textiles, including embroideries and needlepoints, appliqués, card-weavings, prints, nets, and tapestries. Elliott’s research on crepe effects caused by different amounts of spin in yarns is well known to members of TSA.

She is an accomplished photographer, an innovative and witty graphic designer, and her drawings (most of which have not been exhibited) are masterful.

In 1992, Elliott’s tapestries and baskets were exhibited at the San Francisco Craft and Folk Art Museum. This year she has solo exhibitions at Mobilia and Okun Galleries, not to mention participation in a major traveling group exhibition, “Baskets: Redefining Volume and Meaning.” The work of this influential and important fiber artist is a gift she continues to share.

NOTES

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er lectures, even if the topic is her own work, draw from a similar variety of sources, expanding the sense of what can happen. Elliott is keenly aware of the wide range, not only of textile art, but of all art. She shares this with her students and conveys it, richly, through her work.

Lillian Elliott was born and grew up in Detroit, studying art there throughout her childhood and as a young adult. She completed her MFA at Cranbrook Academy in 1955 (in ceramics and painting) and then worked as a fabric designer at Ford Motors for three and a half years. After moving to California in 1960, her interest in fibers

“Whenever she teaches, Lillian Elliott arrives carrying bags bulging with textiles from her own collection. One by one, she brings them out—a raw silk shirt from Turkey, a sock from Yugoslavia, a Coptic tapestry fragment from Egypt, a plaited palm—frond puppet from Indonesia, a North African tie-dyed cloth—to illustrate a technique, a crazy, unexpected juxtaposition of color, a thread gone wild—a ‘mistake’ that was wonderful, that suggested new possibilities. Finally, a heap of textiles covers the table, a wealth of carefully chosen offerings, gifts to be entered into by those who are open to this experience.”
JOANNE SEGAL BRANDFORD: A PROFILE

by Pat Hickman

Joanne Segal Brandford

Joanne Segal Brandford received her BA in 1955 and MA in 1967 from the University of California at Berkeley. She lived and worked in Ithaca, New York. Elected a fellow of the New York Foundation for the Arts, 1990, she was a basket-maker-in-residence at Manchester Polytechnic, England in 1986/87. From 1971 to 1978 she was a research fellow in textile art at the Peabody Museum, Cambridge, Massachusetts and a fellow of the Bunting Institute at Radcliffe from 1971 to 1973. Joanne died on April 5, 1994 at the age of sixty of a long-term heart ailment.

I first studied textile history with Joanne in Cambridge, Massachusetts in 1971. She would take our small seminar to the Peabody Museum and delighted in introducing us to the textiles we’d been studying, textiles she loved. There were six of us who shared a studio then with her in Somerville. As I walked by her loom, I marveled at the subtle color change of her hand-dyed yarn in a double woven ikat teed wall hanging or watched a sprang hammock grow as her fingers moved.

Joanne’s breadth and depth of knowledge continued to surprise and astound me. She could move from questions about archaeological textiles of the Southwest, to those of Peru, to Indonesian textiles or to Polish costume. She played a guest curatorial role or served as a consultant on several major exhibitions. The “Knots and Nets” exhibition, which recently toured in Africa, had her significant mark on all aspects of the exhibition.

At the time of her death, Joanne was actively serving on the Board of the Textile Society of America, representing contemporary studio fiber artists, speaking loud and clear for the rest of us. In published letters, articles, catalogues of exhibitions, and in intense, thoughtful conversations, she was devoted to enhancing communication, encouraging dialogue between artists and historians, critics and curators. Joanne played a major role in contemporary fiber. The field is indebted to her for her voice—for her reflection, her clarity and honesty, knowing what mattered. She was a role model as an artist, teacher, scholar, and friend.

When I think of Joanne’s art, I think especially of her nets and baskets. More than anyone I know, she captured air and held it in her work. She wanted her baskets to breathe and they did. Some of the nets, made with monofilament, were almost invisible, reflecting light and subtle visual changes of density and pattern. They seemed almost like whispers, yet cast a shadow.

Joanne described her baskets. “My concerns are: balance, oneness, integrity, volume, light, space, gravity. I work to continue and extend basket tradition. I do not copy the old baskets, neither do I use traditional techniques and materials; rather, I explore this form, this idea, and push it as far as I can.

There is no aspect of the tradition which is uninteresting to me: my work is informed and enriched by the strength, sensitivity, diversity, and generosity of basket makers of all times, including our own.

Baskets are often linked to domesticity and smallness, the implication being that these qualities preclude significant art work. I could counter with basket-shrines made for ritual, or I could point to house-sized baskets (used, indeed, as houses), and so I could ‘elevate’ baskets with religious significance and architectural scale. But all such uses/meanings refer to our humanity, and consequently to ourselves and to our families, to life and to death. What can be more meaningful for an artist working in fiber, than to honor the basket, with its myriad human associations?"

What would be more fitting as we say goodbye to Joanne, than honoring her with the respect and dignity she conveyed in all she did. As she touched our lives, she made us each a better person. Thank you for your life, Joanne. Your memory lives on; your work continues to breathe.

NOTES
1. Pat Hickman, Baskets: Redefining Volume and Meaning. The University of Hawaii Art gallery, 1993, p. 44.
ANNOUNCEMENTS

RESEARCH-IN-PROGRESS GUIDELINES

TSA members may send Research-in-Progress submissions to Newsletter Editor, Arlene C. Cooper. They will be published as is (without editing) in a timely fashion after receipt. Each member may use one-half page, typed in a 12 point font. If a black and white photograph is submitted, the accompanying text must be reduced accordingly to fit within the half-page limit. ANNOUNCEMENTS

CALLS FOR PAPERS


THE VICTORIAN SOCIETY IN AMERICA is inviting proposals for 30-minute papers for its ongoing series of symposia. Suggestions for discussion: sexual roles and stereotypes; modesty and the innocent mind; differences in sex education of men and women; homosexuality and the Victorian mind; pornography; birth control; "a woman's place"; fallen women and the men who pushed them; mistresses; clothing to catch a husband and keep virtue intact; proper and improper conduct; gaming halls and brothels; brothels, pianos and ragtime music; the scandal of the waltz and other wild dancing; coverings for naked piano limbs, etc. Please submit a one-page abstract and a separate title page with your name, address, professional affiliation and telephone number to: Judith Snyder, Executive Director, The Victorian Society in America, 219 South Sixth St., Philadelphia, PA 19106, or call (215) 627–4252.

THE SOCIETY FOR HISTORIANS OF THE GILDED AGE AND PROGRESSIVE ERA (SHGARE), an affiliated member of The American Historical Association, encourages graduate students to participate in the biennial SHGARE Best Article Competition, which carries a $5000 prize. This award honors the best article treating any aspect of U.S. History during the period 1865–1917 published by a graduate student or recent doctorate. Contact Roger D. Bridges, Hayes Presidential Center, Spiegel Grove, Fremont, OH 43420–2796.

TRAVEL VENUES SOUGHT

Travel venues are being sought for a major exhibition of Javanese batik from the Inger McCabe Elliot collection at the Los Angeles County Museum of Art. Dale Carolyn Gluckman, associate curator of costumes and textiles at LACMA will head the project. The exhibition is scheduled to open at the museum in October, 1996, and a catalogue will be co–published by LACMA and Weatherhill. It is anticipated that the exhibition will travel; if your institution would be interested in exploring the possibility of being a venue, please contact Dale at (213) 857–6081.

19TH AND 20TH CENTURY AMERICAN TEXTILES WANTED

The Bennett and Pauline Rose Study Center for Textiles and Costumes Department at SHENKAR COLLEGE OF TEXTILE TECHNOLOGY & FASHION in Israel is collecting examples of American and European textiles and clothing to augment and strengthen its collection. They are also interested in 19th– and 20th-century American textiles and clothing. Era Lev is the Curator for Costumes and Alisa Baginski is the Curator of Textiles. The American Committee for Shenkar College in Israel is a non-profit organization which helps to support Shenkar College. All contributions to the American Committee are tax deductible to the extent allowed by law. Please write to Shenkar, 855 Avenue of the Americas, New York, NY 10001, call 212–947–1597, or FAX: 212–643–9887.

NEW M.F.A. PROGRAMS ANNOUNCED

A new Master of Fine Arts Program in Textile Arts and Costume Design has been instituted at the UNIVERSITY OF CALIFORNIA, DAVIS. Areas of emphasis include constructed textiles (off loom and woven), surface design, and functional, ethnographic, and aesthetic costumes. The curriculum is primarily focused on studio practice. Faculty members include Janet Herhorn, Gyongy Laky, Victoria Z. Rivers, Barbara Shawcroft, and Jo Ann Stabb. The program is designed to attract students with broad interdisciplinary backgrounds in design and art with a special interest in textile arts and/or costume design. The university's Textile and Costume Study Collection of more than 8,500 artifacts, will be among the available resources. Anyone interested in applying or obtaining more information should write to Victoria Z. Rivers, Department of Environmental Design, University of California, Davis, CA 95616; Call: (916) 752–0805; or FAX: (916) 752–1392.

MARYWOOD COLLEGE, SCRANTON, PA, has announced a newly expanded Master of Fine Arts program with a concentration in Fibers. The Graduate Studio in Fibers is designed to provide the time and space necessary for the exploration of weaving and fiber related processes. The program includes an investigation of philosophical, practical, and aesthetic concerns necessary for advanced work. Candidates may elect to focus on weaving, surface design, needle arts, book arts, or basketry. For catalogue and/or application forms, write: Marywood College, Graduate School of Arts and Sciences, 2300 Adams Ave., Scranton, PA 18509, or call (717) 348–6211.
SLIDES OF FIBER ARTISTS SOUGHT

THE FINE ARTS DEPARTMENT OF MARYWOOD COLLEGE, SCRANTON, PA, has also announced that it is now seeking slides of artists working in fiber and other craft related materials for a new research library. Artists are invited to submit five to ten slides of current work accompanied by a resume and artist's statement. These materials will be used for research and also reviewed for possible artists' residencies and exhibition possibilities. Specific questions in regard to either graduate studies or the slide library can be addressed to Lynn Berkowitz, Lecturer in Fibers, Visual Arts Center, (717)348-6278.

WHEN ART BECAME FASHION WINS SIX AWARDS

The exhibition "When Art Became Fashion: Kosode in Edo—Period Japan", curated by Dale Gluckman and Sharon Takeda and presented at the Los Angeles County Museum of Art from Nov. 15, 1992 to Feb. 7, 1993 has garnered six honors: the American Associations of Museum's (AAM) Curators' Committee Award for overall excellence; the Costume Society of America's Millia Davenport Publication Award for the catalogue; inclusion in the 1994 edition of Print Casebook 10 for its outstanding installation design; a Bronze Medal at the Munich MultiMedia '93 International Audio-Visual and Multimedia Festival for the video of the multi-image slide program, "Kosode: Window on a World"; an Honorable Mention in the AAM's 1993 Museum Publications Design Competition for the opening night invitation designed by Amy McFarland, LACMA senior graphic artist; and a Certificate of Merit at the 1993 Bookbuilders West Book Show in San Francisco for the catalogue. An article on the exhibition written by curators Dale Gluckman and Sharon Takeda has appeared in "Curator" (v.36/n0.4, 1993), the journal published by the American Museum of Natural History, New York City.

Nominees continued from page 3

When art became fashion, exhibitors include "Textiles by Junichi Arai", and "Through the Collector's Eye: Oriental Rugs from New England Private Collections", the latter with a catalogue. She has degrees from Cornell, Brown, and the University of Pennsylvania, with a concentration in material culture and American civilization, and is especially interested in presenting museum textiles in the context as objects that inform us about the lives of people worldwide.

Niloo Imami-Paydar is the Associate Curator of Textiles and Costumes at the Indianapolis Museum of Art. She has organized many exhibitions, including the inaugural exhibit for IMAs first permanent textile gallery, and has published catalogues, brochures, and gallery guides on the permanent collection. She studied at Syracuse University, concentrating on surface pattern design and fiber structures. Her post-graduate work was in museum studies. One of her goals is to keep alive textile departments in our museums and universities through research, exhibitions, and participation in TSA.

Mary Jane Leland is Emeritus Professor in the Department of Art, Textile History, and Design at California State University at Long Beach, where she worked from 1959 to 1992. She was the United States chief delegate to the World's Crafts Council from 1976 through 1980. She currently lectures on the technical and cultural aspects of textiles.

Louise W. Mackie is Curator in the Textile Department at the Royal Ontario Museum, Toronto, and Associate Professor, Fine Art Department, University of Toronto. During the 1970's she was a curator at The Textile Museum, Washington, D.C. She has organized exhibitions and published in her specialty, Islamic textiles and carpets. Louise has an M.A. in Islamic Art History, Institute of Fine Arts, N.Y.U. As a founding member of TSA, she is particularly interested in providing forums for disseminating textile scholarship and information in order to strengthen the field.

Lynne Milgram is a Ph.D. candidate in the Department of Social Anthropology, York University, Toronto. Her research and publications examine historical and contemporary textile practices and gender relations in high land Luzon, the Philippines. She is Consulting Curator for Asian textiles at the Museum for Textiles and helped found and coordinate their Contemporary Gallery between 1989-1992. Her recent exhibition and catalogue is entitled, "Narratives in Cloth: Embroidered Textiles from Aomori, Japan." She teaches courses in Textile History at the Ontario College of Art and the University of Toronto, Art Education Department, and has been a member of TSA since its inception.

Diana K. Myers is Guest Curator at the Peabody Essex Museum in Salem, MA, for the international loan exhibition "From the Land of the Thunder Dragon: Textile Arts of Bhutan", opening November 17, 1994, and traveling to the Minneapolis Institute of Arts, The Textile Museum, and LACMA in 1995-96. In 1983-85, she served as guest... continued on page 14
THE NETHERLANDS TEXTILE CONSERVATORS GROUP (TRON) will celebrate its 10th anniversary with a symposium on "Reconstruction and Camouflage Techniques in Tapestry" on October 17, 1994. Case studies and posters on techniques of filling in sections of lost materials on tapestries are invited. Information can be obtained from TRON Symposium Secretariat Diepenbrockstraat 14, NL-10077 VZ Amsterdam, The Netherlands.

THE COSTUME SOCIETY OF AMERICA held its 20th Annual Meeting and Symposium on June 1–4, 1994 at the Holiday Inn Crowne Plaza Downtown, Montreal, Ontario. "Dress Addressed: Costume Across the Disciplines," this three-day event started with a reception on Wednesday evening, June 1, and concluded with the Annual Meeting on Saturday afternoon. In addition to a keynote address by scholar Beverly Lemire, there were presentations of juried papers, concurrent sessions, poster presentations, and a public auction. For registration information, contact Donna Bartsch, U-58, School of Family Studies, University of Connecticut, Storrs, CT 06269-2058.

The 41st Annual Convention of the INTERNATIONAL OLD LACERS INCORPORATED (the American lace making guild) will be held in Sheraton Gunter Hotel in San Antonio, Texas, August 14–20, 1994. Convention activities will include classes and workshops in over a dozen different hand-made lace techniques, competitions, exhibits and lace-making demonstrations. The focus of the competitions and exhibits will be Victorian lace and lace-making. For additional information or to register contact: Pat Grummitt, Tejas Lacemakers, 526 Scenic Valley Rd., Kerrville, Texas 78028, or call 210-896-4465.

THE COSTUME AND TEXTILES SOCIETY OF THE WADSWORTH ATHENEUM, HARTFORD, CT, invited four nationally recognized artists to lead Fabulous Fibers workshops on Sunday, May 8, 15, 22, and 29, at 2 pm. Artists discussed how traditional techniques such as silk-painting, felting, and tapestry weaving are studied and transformed to create contemporary fiber art. Each lecture included a hand-on demonstration. Beth Beed began the series with her workshop, "Contemporary Felting"; Alexandra Friedman lectured on the renaissance of "Contemporary Tapestry Weaving"; Trudi Shippenberg presented her study of "Natural Dyeing and Contemporary American Ruffle Hooking"; Edjohnetta Miller, whose work is featured in the Atheneum's exhibition "Eiko and Edjohnetta: Beyond Fashion", discussed "Contemporary Silk-Painting." For more information about the series, please call 203-278-2670, ext. 322.

THE COSTUME AND TEXTILE GROUP OF NEW JERSEY presented a lecture and workshop on American women and their needlework on Saturday, May 14, 1994, at the Monmouth County Historical Association in Freehold, New Jersey. "American Embroidery: A Lecture and Workshop on Women and Needlework" included discussions of women, their needlework and the verses which were incorporated into their embroideries. There also was a hands-on workshop where participants could create their own sampler using stitches and patterns commonly used by colonial American women. Speakers included Susan Burrows Swan, Frances Faile and Edith Feinser. For program fees, times and additional information, please contact Kathleen M. Craughwell, Vice President, The Costume and Textile Group of New Jersey, PO. Box 8623, Woodcliff Lake, New Jersey 07675, or call 201-652-5372.

There will be a "Hawaiian-Pacific Fibre Retreat" on August 21, 1994. For details, contact THE KOKEE NATURAL HISTORY MUSEUM, PO Box 100, Kekaha, Kauai, HI 96727, or call 808-335-9975, or FAX: 335-0613.

An "Illinois-Crochet Conference" will be held on August 11–13 at the DEPAUL UNIVERSITY in Chicago. The theme will be, "Ancient Roots, New Beginnings." For details, write Gwen Blakley Kindler, 4500 Pride Ct., Rolling Meadows, IL 60008.

A Tapestry Seminar will be held in MINNEAPOLIS, MN on July 7, 1994. For details, contact Myra Reichel, American Tapestry Alliance, 121 E. Sixth St., Media, PA 19063, or call 215-565-5028.

A Tapestry Retreat will be held on Apt. 2–May 1, 1994 directed by Archie Brennan, at THE WEAVING CENTER, HARRISVILLE DESIGNS, HARRISVILLE, NH. (Contact: Alex Friedman at 203-236-3311 or 236-3879).

"Seminar '95: Embroidery" was held on May 11–15, 1994 in EDMONTON, ALB., CANADA. For details contact the Embroiderers' Assn. of Canada, Attn: Edmonton Needlecraft Guild, PO Box 76027 Southgate Station, Edmondon, Alb. T6H 5Y7 Canada.

A Weavers Conference will be held June 11–12 in DORVAL, QUEBE. Contact Quebec Weavers Assn., 16 Laprairie, Gatinou, Que. J8T 184.

The "World Congress on Coloured Sheep" will be held July 25–29 at the UNIV. OF YORK IN YORKSHIRE, ENGLAND. For information write: International Coloured Wool Digest, Rt. 1, Box 142, New Hampton, NH 03256, USA.

The European Textile Network will hold a conference in June in SZOMBATHELY, HUNGARY. For details, contact BeatrisS terk, European Textile Network, continued on page 9.

NEWSLETTER DEADLINES

Please note that the Newsletter deadlines, which are listed in the Calendar on page 16, are for incoming news. We urge you to continue sending us not only your own news, but any other textile-related news items which might be shared with the TSA membership.
THE EASTERN REGION'S LATE SPRING TOUR OF THE RENWICK GALLERY'S EXHIBITION OF CONTEMPORARY NAVAJO WEAVING

This collection of thirty-plus works is the result of an unusual collaboration that began in the late 1970s between Mrs. Ross as a tapestry editor, Dr. Hedlund, an anthropologist, and a group of Navajo weavers whose work enriches this traditional craft with personal creative impulses. The collection surveys contemporary weaving styles from the bold geometry of 79-year-old Grace Henderson and Jennifer Nez's chief blanket to the subtly shaded, expressionistic works of Kalley Musial. Mary Lee Begay's "revival" rug is based on a painted study of a rug on loan to the exhibition from the Hubbell Trading Post, where it hung for almost a century as a model for weavers to follow. At the other extreme, Philomena Yazzie and her extended family have created a colorful new style that takes the name of their mountain community of Burntwater. Inspired more than forty years ago by the perfection of a spider's web, the late Rose Owens wove round rugs that sometimes allude to ceremonial basket designs. Because the original techniques she invented have been the key to her success, she kept them secret.

Each weaver's unique approach to her work will be brought out in the textiles themselves, and with the exhibit's 12-minute video, "Why Weave," that portrays complex motivations behind the creation of textiles.

Visitors to the exhibit will also find two looms (one model and one for hands-on practice), spindles, and woolen yarns accompanied by an audio tape of soft environmental sounds: sheep bells, bird songs, and women humming weaving songs. Dr. Hedlund's presentation will include background information gleaned from years of research on the Navajo reservation.

The initial and continuing impetus for the collection has been the vision of Gloria F. Ross, principal of Gloria F. Ross Tapestries in New York. Dr. Ann Lane Hedlund, associate professor of Anthropology at Arizona State University and textile specialist, has conducted field work on the Navajo Reservation since 1977. She is the author of "Reflections of the Weavers' World", the illustrated catalogue of the exhibition.

This traveling exhibition, that runs from June 3rd to August 21st, was organized by the Denver Art Museum. It is supported by the National Endowment for the Arts and the Denver Metropolitan Scientific and Cultural Facilities District.

Editor's Note: We included this notice to make you aware of this regional event in spite of the fact that it happened before the publication of this Newsletter that was unavoidably delayed.

continued from page 8

Postfach 5944, D-30059, Hanover, Germany, or FAX: 49-511/813108.

▲ THE HANDWEAVERS GUILD OF AMERICA will sponsor the conference, "Convergence '94: Fiber Reflections/ Fiber Visions" July 7-10 at the Hyatt Regency, Minneapolis, the Park Inn International and the Minneapolis Convention Center.

▲ THE COUNCIL OF AMERICAN EMBROIDERERS will sponsor a seminar and study retreat, "Kaleido Scope '94," on June 8-19, 1994, at the Sheraton-West Port Inn, St. Louis. Includes classes with Tom Lundberg, Candace Kling, Carol Shinn and others. Contact Marcia Wierch. PO Box 182, Nordland, WA 98358, or call 206-385-6098.

▲ THE INTERNATIONAL FELT SYMPOSIUM will be held June 4-7 at the Netherlands Textile Museum in conjunction with the VILT (Felt) exhibition. Four lectures, six workshops, two performances, two excursions, a fashion show, and several meals are included. For program details and information about accommodations write: Jette Clover, Netherland's Textile Museum, Gorkentraverse 96, 5040G N Tilburg, Netherlands.

▲ A Contemporary Bobbinlace Course is being offered for Industrial Designers or Fiber Artists at FONDAZIONE ARTE DELLA SETA LISIO, Florence, Italy. Classes are conducted in English. Contact: Roberta Orsi Landini, Fondazione Arte della Seta Lisio, VAI Benedetto Fortini 143, 50125 Firenze, Italy.

▲ Bhakti Ziek will teach a workshop June 26 to July 3, 1994, entitled "Combinations: Dyed Threads and Complex Weaves." The course will be offered as part of the Split Rock arts program, a summer series of week-long residential workshops on the visual and literary arts, held annually at the UNIVERSITY OF MINNESOTA, DULUTH CAMPUS. Due to loom availability, the course will be held at the Department of Design, Housing, and Apparel on the St. Paul campus, University of Minnesota. The workshop will coincide with the opening of her exhibit at the Goldstein Gallery. Ziek will lecture on her work since the late 1970s as part of the Gallery opening events. For additional information, call 612-624-7434 or FAX 612-624-2750.
EXHIBITIONS–PAST, PRESENT, FUTURE

UNITED STATES

ALASKA

ARIZONA

Being shown at UCLA Fowler Museum of Cultural History:
Indonesian textile from exhibition that will be on display at Fowler when TSA is in Los Angeles: mani ceremonial shoulder cloth from Ende, Flores, Indonesia (FMCH collection X70.104).

KERR CULTURAL CENTER, Scottsdale. Apr. 12 – May 20: "Hung Up," a group show with works by Arizona Designer Craftsmen.


CALIFORNIA
LOS ANGELES COUNTY MUSEUM OF ART, 5905 Wilshire Blvd., Los Angeles, CA. April 15–July 19, 1994. Hours Tues. – Fri. 10 AM to 5 PM, Sat. & Sun. 10 AM to 6PM. March 11 to July 17, 1994: "In Celebration: Fifteen Years of Collecting Costumes and Textiles, 1979–1994". A selection of gifts and purchases from the department's permanent collection acquired during the tenure of department head Edward Meader. Mr. Meader has left the Department of Costumes and Textiles to take a position in another institution. Dale Carolyn Gluckman will be acting as department head until further notice. Sept. 8, 1994 to Feb. 5, 1995: "Across the Seas: Textiles and the Meeting of Culture". A cross-cultural look at the interrelationships and influences between societies and peoples through textiles and dress. In honor of the Textile Society of America's bi–annual Symposium in Los Angeles. Drawn primarily from the museum's permanent collection; included will be textiles and garments from India, China, Japan, Europe, South America, Indonesia, Africa, the Philippines and the Islamic world.

UCLA FOWLER MUSEUM OF CULTURAL HISTORY, 405 Hilgard Ave., Los Angeles, CA 90024, 310–825–4361. Sept. 11, 1994–April 9, 1995: "Gift of the Cotton Maiden: Textiles of Flores and the Solor Islands" explores the cloth traditions of this little–known region of Eastern Indonesia, including pieces borrowed from Australia and Germany. A major publication with the same title, featuring the research of seven anthropologists and textile scholars, accompanies the exhibition.


DEYOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco, CA. Through July: "Couture Embroidery."


CONNECTICUT
INDIANA

INDIANAPOLIS

MUSEUM OF ART, 1200 W. 38th St., Indianapolis, (317) 923-1331. Hours: Tues. – Fri. 11:00 A.M. to 5:00 P.M., Sat. and Sun. noon to 5:00 P.M. Eiteljorg Gallery for Special Exhibitions: through Dec. 31: “Nakunte Diarra: A West African Textile Artist,” a textile artist from Mali who practices the centuries-old art of “bogolanfii,” or mud dyeing. Using iron-rich mud taken from a stream near her village, Diarra creates sophisticated geometric designs on cotton cloths. Her work is distinguished by the sharp contrast she achieves between light and dark elements, the clarity of her images and fresh combinations of traditional motifs. Also, a selection of six textiles from India have been installed in the Asian textile gallery, continuing the rotation of light-sensitive textiles from the permanent collection. The newly installed pieces, which date from the early 19th to the early 20th century, include a bedcover padamphere and an embroidered skirt panel from Gujarat, a woman’s shawl from Kashmir, a woman’s veil from Punjab, and a sari and woman’s skirt from the Mizoram people.

KENTUCKY


MARYLAND


MASSACHUSETTS

MUSEUM OF FINE ARTS, 465 Huntington Ave., Boston, 617-536-3315 or 617-267-9300 ext. 446, or FAX: 617-247-6880. Through Sept. 4 in the Museum’s newly renovated Textile Gallery: “Silks for the Sultans: Ottoman Textiles and Their Legacy,” drawn from the Museum’s renowned collection of Ottoman velvets and brocades, will explore the diverse elements that contributed to the Ottoman style and the powerful influence these opulent fabrics had on the textiles of neighboring countries as well as on later Western textile design. More than 40 textiles and related objects, the majority dating to the 16th and 17th centuries, will be on view.

MICHIGAN


TSA BIBLIOGRAPHY ANNOUNCED

Beginning next summer TSA will publish a separate, annotated bibliography of publications relating to textiles, cross-referenced by author and subject. The first bibliography will include publications dating between 1993 and 1995; from then on it will be published annually. We continue to urge you to send us announcements of new textile-related publications, especially magazine, anthology, and journal articles, and exhibition catalogues and brochures. This summer we will publish an additional, fourth issue of the Newsletter which will be a compilation, with no editing changes, of all Publications columns that appeared in the Newsletter through Fall 1993.
MINNESOTA

MINNEAPOLIS INSTITUTE OF ARTS, Minneapolis, MN, 612–870–3000

Minnesota Gallery: Through July 17, 1994: "Hagen/Hark: New Walls", features Minnesota artists Chad Hagen and Mary Hark, whose large-scale fiber works challenge and provoke the field of textiles. The pure colors and dynamic surface patterning of Chad Hagen's handfelted wall pieces are created by shibori and other resist dye methods. Hagen's giant felt constructions inherently absorb sound, light, and color and are, as the exhibition's guest curator states, "capable of absorbing thought" and reflect "the multi-layered and fragmented nature of our lives." Mary Hark's mixed media works integrate handmade flax, linen cloth, handmade papers, indigo dye, thread and wax. The subtle surfaces of Hark's work seem mysteriously marked—suggesting traces of touch—and reveal her interest in the very tenuous imprints that our lives made on the material world. The works of both artists clearly push the conventional boundaries of commercial and domestic function and exist as work that is both vibrant and poetic. Introductory Gallery: June 11 - August 7, 1994: "Freedom Within Limitations: The Narrow Textile Form". This exhibition celebrates the expression of creative freedom by fiber artists who work within the limitations of function and technology. From decorative ribbons made in the Middle East and elegant strip cloth woven in West Africa, the visitor will have the opportunity to see amazing diversity within a simple form. Included in the exhibition will be the work of Peruvian weavers who met this challenge over two thousand years ago and contemporary artists who are still challenged by the narrow textile form. African, Oceanic and New World Cultures Gallery: May 3 - July 12, 1994: "Peruvian Textiles and Ceramics: Seeing Animals through Andean Eyes". This exhibition of textiles and ceramics examines the use of decorative animal motifs by the native peoples of pre-colonial Peru. Designed to help the viewer recognize these motifs in geometric patterns, the exhibition includes a range of examples drawn from the museum's collection. Curatorial research for this exhibition is supported by the National Endowment for the Arts.

THE GOLSTEIN GALLERY, University of Minnesota, St. Paul Campus, 250 McNeal Hall, 1985 Buford Avenue, St. Paul, MN 55108; (612) 624-7434; FAX: (612) 624-2730. Hours: Mon.-Fri. 10 am - 4 pm; Thurs. until 8 pm; Sa-Su 1:30-4:30 pm. June 26 to Sept. 30, 1994: "Merging Paths," an exhibit of fiber artist Bhakti Ziek. Opening reception and public lecture by Bhakti Ziek, gallery tours and refreshments held on Sunday, June 26, 2 - 4:00 pm. Admission is free and open to the public.

MONTANA


NEW MEXICO


NEW YORK

METROPOLITAN MUSEUM OF ART, 1000 5th Avenue, New York, NY 10028, (212) 879–5500. Currently on display in the newly opened Florence Gould Galleries for 18th-century European decorative arts are a San Michele tapestry, "The Crusaders Reach Jerusalem" from the series "Jerusalem Delivered", "The Camel" from the Beauvais "Berain Goblettes", "The Collation" from the Beauvais–Boucher "Fêtes Italiennes" series; "America", together with its matching tapestry–covered settee and two arm chairs, from the Beauvais "Four Continents series"; and the early 19th-century Gobelins portrait of Napoleon I. Newly installed in an adjacent gallery is the 17th-century French "Diana and Acteon" from the "Metamorphoses" and a Savonnerie processional banner depicting Saint Peter as Pope (1689). The four 16th–century Brussels tapestries showing "The Twelve Ages of Man" are on view in the Great Hall.

MUSEUM OF AMERICAN FOLK ART, 2 Lincoln Square, Columbus Avenue at 65th Street, New York, NY. (212) 977-7298. Hours: Tues. – Sun. 11:30 A.M. to 7:30 P.M. Through Sept. 11: "New York State Quilts," twenty-four quilts from the New York Quilt Project, an archive of more than 6,000, some dating from the 18th century.


NORTH CAROLINA

Being shown at Museum of Fine Arts, Boston
Garment Fragment—16th century Turkey
Lampas: Silk, silver 110 x 50.5 cm, Ross Collection.
Gift of Drayman W. Ross
Courtesy, Museum of Fine Arts, Boston

First USA showing of this exhibition of contemporary looping and knotting. Photographs of knotted and netted objects from ancient and modern cultures of North America, Hawaii, and Africa provide broad context for the contemporary work. Includes work by J.S. Brandford, L. Elliott, P. Hickman, F. Grossen, J. McQueen, R. Medel, E. Rossbach, J. Sauer, G. Trencham and others.

OHIO
THE CLEVELAND MUSEUM OF ART, 11150 Cleveland Blvd., Cleveland, Ohio 44106, 216–421–7340. Hours: Tuesday, Thursday, Friday, 10 am to 5:45 pm; Wed., 10 am to 9:45 pm; Saturday, 9 am to 4:45 pm; and Sunday, 1 pm to 5:45 pm; closed Mondays, May 18 – July 24, 1994: “Focus Fiber”. This annual juried exhibition of works by members of The Textile Art Alliance, Cleveland, encompasses many fiber techniques including xerography, plaiting, batik, macramé, embroidery, reed weaving, and wrapping, as well as more traditional techniques of weaving, dyeing, knitting, quilting, and appliqué. Through 1994: “Resist-Dyed Textiles from India, Indonesia, and Cambodia”.


FIRELANDS ASSOCIATION FOR THE VISUAL ARTS, 80 S. Main St., Oberlin, May 14 – July 17: “Artist As Quiltmaker VI.”

VERMONT

VIRGINIA


WASHINGTON
STAGE DOOR GALLERY, Little Theater, 210 N. First St., Tacoma. Apr. 22 – May 20: “Private Altitude: Art Quilts.”

EUROPE
BELGIUM
HESSENHUIS, Antwerp, Mar. 3 – June 7, 1994: “Tapestry made since the independence of Belgium, but with an historical section of 17 older tapestries made in Brussels (mid–16th century “Four Seasons” from the Hermitage Museum), Bruges (three 17th-century “Liberal Arts”, from the same museum), Enghien (three “Playing Children” c. 1550, Enghien City Museum), Oudenaarde (three “Hercules”, c. 1550, from Vienna) and Antwerp (four “Ulysses and Circe”, about 1670, owned by the province). Catalog.

ENGLAND

NORTON PRIORY, Tidor Road, Runcorn, Cheshire. Apr. 25 – June 12: “New Fibre Art.”


HUNGARY

ISRAEL
JAPAN


NETHERLANDS


POLAND


Nominees continued from page 3

curator for The Textile Museum exhibition, “Temple, Household, Horseback: Rugs of the Tibetan Plateau”. She has done field research, lectured, and written on the textiles of the Himalayas since 1978, and is especially interested in the role of cloth in cultures of that region.

Lynn S. Teague received her M.A. in Anthropology from the University of Arizona in 1974 and has been a member of the faculty of the Arizona State Museum since that time. Until 1990 she directed the contract archaeology program of the Museum, and her research has focused largely on Hohokam prehistory, especially the development of religious and economic institutions after about A.D. 700. With the closing of the contract program in 1990 she has continued her general research in regional prehistory and spent more time studying the prehistoric textile avocational interest in handspinning and handweaving. Her book in the materials, technology and social context of prehistoric Southwestern textiles will be published by the University of New Mexico Press.

TSA Southern Region Is Planning...

A day-long gathering, Friday, September 30th, in Houston, Texas. Featured will be a “behind-the-scenes” look at the recent textile aspect of the renovation of Bayou Bend, a house museum featuring mid-17th through mid-19th century American decorative arts. This meeting, held in conjunction with the regional Costume Society of America group, will have a curator-led tour of the Museum of Fine Arts’ exhibition “Fabric of Fashion,” and docents from Bayou Bend will explain aspects of clothing in 18th century America.

For Further Information Contact: Elizabeth Ann Coleman Curator, Textiles and Costume Museum of Fine Arts, Houston 1001 Bissonnet Street Houston, TX 77004 713-693-7377

Being shown at The Minneapolis Institute of Arts: Rhaichu, woman’s sash, Bhutan, cotton, L. 162”, W. 15 3/4”, Donor: Bud Grossman (saw direction is horizontal)
1994
Membership Year

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☐ RENEWAL
☐ NEW

Particular interest within the field of textile history:

ANNUAL DUES:
U.S. & Canada $30
All others $35
Payable in U.S. dollars drawn on U.S. bank only, please.
Your cancelled check will be your receipt.

REMIT TO:
Textile Society of America
4401 San Andrea Avenue
Los Angeles, CA 90065-4134

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Textile Society of America

The Textile Society of America is an organization created to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles. It was established by a Directing Council that includes scholars from major museums and universities within continental North America. The current president is Lotus Stack, curator of textiles at The Minneapolis Institute of Arts.

- The Society conducts seminars for the dissemination of relevant information and distributes to its members a Newsletter with information about exhibitions, publications, acquisitions, scholarly inquiries and items of general interest.
- The Society organizes biennial symposia. The published papers of each symposium, Proceedings, are distributed as a membership benefit in each symposium year. Textiles as Primary Sources was the subject of the inaugural conference in September 1988. The second biennial symposium, held in September 1990, focused on Textiles in Trade. The third biennial symposium, held in September 1992, considered the theme Textiles in Daily Life. Copies of these Proceedings are available at $25.00 each (including postage), payment in US dollars drawn on a US bank only, please.
- The Network: an International Directory of Textile Scholars, begun in 1983, was revised and enlarged in 1991 as a publication of the Textile Society of America. It is available to members at $7.00 (non-members $10.00), payment in US dollars drawn on a US bank only, please.
- Please send requests for publications with your check to: Textile Society of America 4401 San Andrea Avenue Los Angeles, CA 90065-4134.

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NOTICES & PHOTOS WANTED

Please note that the Newsletter accepts notices and black-and-white photographs with clear contrasts illustrating exhibitions, publications, special events, recent acquisitions, etc. The criteria for publication: they must be received by the deadline and they must be about textiles or, at least, have a significant textile content.
ON–YOUR–OWN IN LOS ANGELES:
September 15–25, 1994

If you are making plans to arrive in Los Angeles early for the 1994 TSA symposium, or stay over for a few days, you might decide to rent or borrow a car (don‘t forget maps) and investigate some of the following points of interest which have been arranged by geographical areas. Greater Los Angeles involves ‘automotive‘ distances, and taxis are expensive. Wilshire Boulevard may be used as a “bus corridor” from Santa Monica to Westwood (UCLA), Beverly Hills shopping, mid–Wilshire museums and on to Downtown Los Angeles. Call MY–RTD at 213–262–4455 for information.


* Items with an asterisk are on the TSA Pre–Symposium Tours, Wednesday, September 21. Check your registration information for reservations.

$ Indicates money–oriented excursions. Most museums now have interesting shops and book–browsing opportunities.

WESTSIDE – SANTA MONICA & WESTWOOD


* J. PAUL GETTY MUSEUM (17985 Pacific Coast Highway, Malibu, 310–458–2003, Tues. – Sun., 10–5; Parking reservations required; no walk–in traffic permitted. Entry with pass from taxi or local bus driver. Call for bus info.


OUT WEST TO SANTA BARBARA


WEST TO PALM SPRINGS


SOUTH TO
SAN PEDRO HARBOR


RANCHO LOS ALAMITOS HISTORIC RANCH & GARDENS, 6400 Bixby Hill Road, Long Beach, 310–431–3541. Wed.–Sun. 1–5. Tours on the half hour. California ranch life in 19th and early 20th centuries. Mrs. Bevy was the sister of Mrs. Huntington (of Library, Galleries and Gardens) so same plants but in very informal settings.

NORTHEAST LOS ANGELES INTO PASADENA


LUMMIS HOME AND GARDENS, 200 Avenue 43, 213–454–56. Home of the Historical Society of California, Mon.–Fri. 8:30–5. Home open Fri. & Sun. 12–4. Home of Charles Lummis, a colorful character who established the Southwest Museum, worked to save the redwoods and the missions, and coined the phrase "Sec America First!"


HUNTINGTON LIBRARY ART COLLECTIONS AND GARDENS, 1151 Oxford Road, San Marino, 818–405–2141. Tue.–Fri. 1–4:40; Sat. 10:30–4:30. Call for special exhibition information and reservations for "High Tea." Fabulous gardens.


DOWNTOWN LOS ANGELES AND EXPOSITION PARK AREA


THE BRADBURY BUILDING, S.E. corner of 3rd and Broadway. Open weekday business hours. Built in 1893 of brick, glass and cast iron around the skylight atrium with exposed elevator cages and five stories of lacy decorative iron interior balconies and floating stairways.

LOS ANGELES CONSERVATORY WALKING TOURS, meet at Olive St. entrance of Biltmore Hotel, 213-625-CITY, Sat. 10am by reservation. "Little Tokyo," "Art Deco," "Mecca for Merchants." "Broadway theater district," etc.


LOS ANGELES PUBLIC LIBRARY, 630 W. 5th St., 213-228-7000. Call for current schedule of hours and tours. 1926 Beaux Arts Style Art Deco building with WPA murals newly restored, opened and expanded after two disastrous fires.


LITTLE TOKYO GUIDED TOUR, 244 S. San Pedro St., 213-620-0570. Walking tour of community gardens, art works (Noguchi) and Buddha Temple. Weekdays 10-4 by reservation.


FISHER GALLERY, USC, 823 Exposition Blvd., 213-740-4561, Tue.-Fri. noon-5, Sat. 11-3. "The Big Print" international exhibit.

HANCOCK MEMORIAL MUSEUM, USC, 213-740-4553, Weekdays 10-4 by appointment only. Designed after the Villa de Medici, built in 1907. Four rooms with original furnishings.

HOLLYWOOD


NBC STUDIO TOUR, 3000 W. Alameda Ave., Burbank, 818-840-3537, Mon.-Fri. 9-3. Hourly, includes makeup and wardrobe departments.

EAST HOLLYWOOD

GRIFFITH PARK OBSERVATORY, LASERIUM, take Vermont Ave. north into the park and follow signs, 818-997-3624, CALL for show programs and times. This is a FABULOUS spot from which to view the sunset over Los Angeles and the “lighting” of the city.


MID-WILSHIRE CORRIDOR (LOS ANGELES)

GEORGE C. PAGE MUSEUM—LA BREA TAR PITS, Hancock Park, 5801 Wilshire Blvd., 213-926-2230, Wed.-Sun. 10-5, Museum houses collection of Ice Age fossils uncovered at La Brea Tar Pits on site.


FARMERS' MARKET, N.E. corner of Fairfax & 3rd St., 3 blocks N. of Wilshire Blvd. World famous specialty shops and outdoor eating.


FREE HAND, 8413 W. 3rd St. 213-655-2697, Mon.-Sat. 11-6. Contemporary American handcrafts and textiles.

McMULLEN'S JAPANESE ANTIQUES, 146 N. Robertson Blvd. Mon.-Sat. 10-6.

SONRISA, 7609 Beverly Blvd., 213-935-8438, Mon.-Sat. 10-6. Folk and contemporary Mexican art and textiles.

GOLYESTER, 7957 Melrose Ave., 213-655-3383, Mon.-Sat. 11-6. Vintage fashion and antique textiles.