TEXTILE SOCIETY OF AMERICA Newsletter

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INTRODUCING A NEW FEATURE:

TECHNICAL ISSUES

This article is the first in a series that will provide a forum for the presentation and discussion of technical issues relevant to the study of textiles. Because of space limitations, these will be brief surveys, rather than exhaustive treatments of a subject. We hope to foster a sharing of information among the membership. We encourage you to contribute your experience on the various topics that will be covered in upcoming issues by communicating with the editor of the Newsletter.

FIBER IDENTIFICATION

by Jane Merritt

Textile Conservator at the National Park Service's Harpers Ferry Center, and T.S.A. Technical Advisor

INTRODUCTION

Fiber Identification—finding out the raw materials that make up a textile—is one step in a process that can lead to determining the provenance, age, etc. of an interesting textile of unknown date or origin. It is also basic information essential to assessing a fabric's condition, identifying possible causes of its deterioration, and developing treatments. Fiber type may be identified by simple procedures, such as burn tests or those, such as electron microscopy, that require specialized equipment and training. (Note that in this article, the term “fiber” will be used, without making the technical distinction between “filament” and “fiber.”) The more specialized the test, the more information it can provide. A burn test is an easy way to distinguish silk from flax. However, a microscopist using a polarized light microscope can confirm that it is silk and tell if it is from a cultivated or wild silkworm.

Every study of a textile should begin with a visual examination. The observations you make about a fabric are influenced by your training and background experiences. Whether or not you realize it, you have accumulated information about fibers: you detect a sheen characteristic of silk or a color particular to unbleached flax, noting at the same time surface texture, weave structure, drape, and other qualities that may suggest history and use. In many instances, certain fibers are closely associated with a textile fabrication technique or place of origin; for instance, all white European laces of the 16th and 17th centuries are made with linen threads.

Certain fiber processing techniques affect surface appearance and may also help to indicate fiber type; for example, a worsted wool yarn is spun from only combed long staple fibers that produce a smooth yarn with shiny qualities. A fabric woven from this yarn and possessing similar qualities would be different from one woven from an ordinary “woolen” yarn which lacks sheen and may have a soft, fuzzy texture. A fabric woven from a specialty hair fiber, such as alpaca or cashmere, differs from one made of sheep’s wool because the surface structure of these hair fibers is different from the hair fibers of sheep. Although animal hair fibers are similar, they can be distinguished under...

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TSA Calendar 1994

MARCH 15
Deadline: Spring/Summer Newsletter
SEPTEMBER 15
Deadline: Fall Newsletter
SEPTEMBER 22-25
Fourth Biennial Symposium, LA:
Contact / Crossover / Continuity

ADDRESS CORRECTIONS . . .
PLEASE send any changes or corrections of address to Mary Jane Leland who, with the help of Dorothy Laupa, maintains the TSA mailing list. Her address is 4401 San Andreas Avenue, Los Angeles, CA 90065.

▲ AT THE CLEVELAND MUSEUM OF ART—Patolu. Double ikat, silk and cotton. India, Gujarat. 19th century (warp direction is horizontal)
Letter from the President

In the last issue of the TSA Newsletter I told you of the board’s interest in expanding activities beyond the biennial symposium. We were particularly interested in developing regional activities and in my letter to the membership, I asked for some feedback. The responses I received revealed the diversity of our membership, ranging from those who were very enthusiastic about continuing and further developing regional activities to others who thought it was unnecessary activity! I discussed your reactions with Mattiebelle Gittinger, TSA vice president, who coordinates regional and special area activities. As a result of this conversation we are recommending to the board that Special Interest and Regional Representatives circulate information about textile activities to members within the region and to develop activities which respond to the needs of their particular constituency.

One member wrote to urge us to consider developing a publication to present serious articles in the field. The desirability of a journal is recognized by the board, but at the present, due to the labor, time and expense involved, we are not in a position to seriously pursue such a venture. However a board subcommittee, chaired by past president Milton Sonday, has been formed to establish policy, procedures and future directions for the newsletter, a future journal, and all other TSA publications.

—Lotus Stack

IN MEMORIAM

We regret to announce the death of Miss Jean E. Mailey, former Curator of the Textile Study Room at the Metropolitan Museum of Art in New York, in Ohio in November, 1993. An appreciation of Miss Mailey, written by Arlene Cooper, will appear in a future edition of the Newsletter.

Textile Society of America

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RITA J. ADROSKO
Division of Textiles, NMAH 4131-MRC 617
Smithsonian Institution
Washington, DC 20560
Tel: 202/357-1899 FAX: 202/357-1853

PATRICIA ANAWALT
Fowler Museum of Cultural History, UCLA
405 Hilgard Avenue
Los Angeles, CA 90024
Tel: 301/206-7005 FAX: 301/206-7007

SUZANNE BAIZERMAN
Goldstein Gallery, University of Minnesota
St. Paul, Minnesota 55108
Tel: 612/624-2726 FAX: 612/624-27250

ELIZABETH BARBER
1126 North Chester Avenue
Pasadena, CA 91104
Tel: 818/797-1964

JOANNE BRANDFORD
104 Brookfield Road
Itasca, IL 60143
Tel: 607/273-1063 FAX: 607/273-1063

MARIANNE CARLANO
Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115
Tel: 617/267-9000 x336 FAX: 617/267-0280

ELIZABETH ANN COLEMAN
Museum of Fine Arts
1001 Bissonnet Street
Houston, TX 77025
Tel: 713/639-2777 FAX: 713/639-7399

ARLENE C. COOPER
Arlene C. Cooper Consulting
6 West 77th Street, 6B
New York, NY 10024
Tel: 212/580-2472 FAX: 212/580-2471

MATTIEBELLE GITTINGER
The Textile Museum
2320 S Street, NW
Washington, DC 20008
Tel: 202/667-0441 FAX: 202/483-0994

DALE GLUCKMAN
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036
Tel: 213/857-6081 FAX: 213/936-5755

MARY JANE LELAND
4401 San Andrews Avenue
Los Angeles, CA 90005
Tel: 213/257-4551

LOUISE W. MACKIE
Royal Ontario Museum
100 Queen’s Park
Toronto, Ontario M5S 2C6 Canada
Tel: 416/586-8055 FAX: 416/586-5936

JANE MERRITT
National Park Service, Division of Conservation
Harpers Ferry Center
Harpers Ferry, WV 25425
Tel: 304/535-6142 FAX: 304/535-6055

NILOO IMAMI-PAYDAR
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, IN 46208
Tel: 317/923-1331 x144

ZOE ANNIS PERKINS
St. Louis Art Museum
Forest Park
St. Louis, MO 63110
Tel: 314/721-0072 x271

MILTON SONDAY
Cooper Hewitt Museum
2 East 91st Street
New York, NY 10028
Tel: 212/860-6868 FAX: 212/860-6909

LOTUS STACK
Minneapolis Institute of Art
2400 Third Avenue South
Minneapolis, MN 55404
Tel: 612/870-3047 FAX: 612/870-3004
Letter from the Editor

In this issue we are inaugurating a series of articles on technical issues by Jane Merritt. Your reactions to her current article will be helpful in focusing the presentation of information on other subjects.

You may already have noticed the absence from the Newsletter for the first time of the usual announcements of publications. We continue to urge you to send in announcements of any new textile-related publications, especially magazine, anthology, and journal articles, exhibition catalogues and brochures. Instead of appearing in each Newsletter throughout the year, a textile bibliography will appear as a separate and additional issue of the Newsletter, cross-referenced by author and subject. We anticipate publishing the first such issue in the Summer of 1995, which will cover publications dating between 1993 and 1995. In addition, we will reprint all the Publications columns which have appeared in the Newsletter through Fall 1993.

Another policy change involves Research in Progress. From now on Research in Progress will be incorporated into the Newsletter. It will appear in each issue, as papers are submitted. Guidelines for submissions will appear in the next Newsletter, along with information from Louise Mackie on the national status of Research in Progress.

The Spring Newsletter will provide detailed news on “Contact, Crossover, Continuity,” TSA’s 1994 symposium, and will highlight the Fowler Museum of Cultural History, UCLA, Los Angeles, where the symposium will be held.

We hope that the above-mentioned changes will make the Newsletter more valuable to our membership. My thanks to assistant editor Linda Lunt, feature editor Rita Adrosko, and Publications Committee chair Milton Sunday for their work on this issue.

—Arlene C. Cooper

Fiber Identification

A microscope because of differences in surface characteristics and the appearances of their cells in a transverse section.

Fiber identification tests

After the initial visual examination of a textile, physical, chemical, and microscopic techniques are used to identify fibers. When a fiber is difficult to identify, a combination of techniques may be used. Fibers are categorized according to their origin, whether they are natural or from a synthetic source. Natural fibers are then further divided into three types: (1) animal (protein) (2) vegetable (cellulose) (3) mineral. All fibers, whether natural or synthetic can be identified using the following tests; however, a high level of practice and experience is required to distinguish among the synthetic fibers because they lack easily recognizable features such as scales or nodes.

THE PROBLEM

Assume that your fabric is cream colored (meaning undyed), with a slightly fuzzy surface appearance, due to its fiber type or perhaps as a result of surface abrasion. Its structure is a plain weave with no distinguishing features. Fiber identification might suggest its country of origin, date of manufacture, or it may not provide any significant information. If, for example, the fiber is identified as alpaca you can’t do...
Announcements

CONFERENCES, MEETINGS, & SYMPOSIAS—Recent and Future

UNITED STATES

Arizona

Navajo Weaving Since the Sixties
A four-day event, including a three-day symposium and pre-symposium series looking at Navajo Weaving Since the Sixties is being held in Arizona from March 10 through March 13. The venue is as follows: March 10, Arizona State University (free event), pre-symposium scholarly papers on research by Nancy Mahaney, Laura Marcus, Ellen Moore, Scott Russell, Teresa Wilkins, Paul Zolbrod. March 11 - 13, Symposium at The Heard Museum with numerous lecturers and discussion groups, days as follows: March 11, “What is Contemporary Navajo Weaving? What is Tradition?; March 12, “The Next Generation: Weavers under 45 speak out about their work and lives,” and simultaneous displays; March 13, “Weaving and the Marketplace: Makers, Sellers, Buyers” with panel discussions. Closing remarks by Navajo scholars Gloria Emerson and Ruth Roessel. Cost: 3-day symposium $55, Saturday morning only $15, ASU session free. Contact: Recursos de Santa Fe, 826 Camino de Monte Rey A3, Santa Fe, NM 87501, t: (505) 982-9301, f: (505) 989-8608.

California

History Computerization Project
The History Computerization Project, sponsored by the Regional History Center of the University of California and Los Angeles City Historical Society, offers free workshops and a printed tutorial on the use of computer database management for historical research, writing and cataloging. Those unable to attend the workshops can obtain the 80-page workshop tutorial by mail. No prior computer experience necessary. For a current workshop schedule and free copy of the tutorial, contact: David L. Clark, History Computerization Project, 24151 Pluma Road, Malibu, CA 90265. (818) 591-9371.

The 40th Annual Conference of Northern California Handweavers will be held at the Marin Center in San Rafael, CA on April 15-17, 1994. The conference theme, "Inspiration," will be illustrated by exhibitions, demonstrations, and a fashion show of handwoven garments; events will include seminars and workshops with important weavers and spinners from all over the country. The conference is open to anyone interested in fiber. Registration and gallery entry forms may be obtained by writing to: Registrar, PO Box 6477, Napa, CA 94551, or by calling Barbara Stafford at (707) 229-3229. The conference will be open to daily visitors on Apr. 16 and 17 for $6, payable at the door, which includes admission to the galleries and to the commercial exhibits only. 5017 (707) 224-3229.


District of Columbia

Seminars: Work of Contemporary Fiber Artists
The Textile Museum is hosting a seminar titled Conversations: Textiles about Textiles in conjunction with the upcoming exhibition of the same name. Both events look at the work of contemporary fiber artists who are involved in exploring the expressive nature of textiles through textiles. Participating artists include Tom Lundberg and Anne Wilson. Exhibition curator Jan Janeiro, and William Itter, painter and head of the Introductory Studio Course Program at Indiana University will place the exhibited textiles in historical context as well as discuss their sources and references that generated these contemporary works.

Date: Saturday April 9, 10 a.m. to 4 p.m. $75 non-members (fee includes lunch). Limited 60 participants. Contact Textile Museum, 2320 S Street NW, Washington DC 20008, mail payment to Education Department, t: (202) 483-0981 or (202) 667-0441, Tuesday through Saturday.

Illinois


Missouri

Kaleidoscope '94, June 8-19. Sponsored by the Council of American Embroiderers at Sheraton-West Port Inn, St. Louis. Includes classes with Tom Lundberg, Candace Klug, Carol Shinn and others. Contact Marcia Wiechert, P.O. Box 182, Nordland, WA 98358. (206) 385-6098

Neue Mexico

Fiesta En Santa Fe: Wearable Art Conference, Apr 20-24. Send 50-cent s.a.s.e. to Rosemary Pedigo Ponte, 1662 1/2 Cerro Gordo Road, Santa Fe, NM 87501.

Conference: Midwest Basketry Focus, Mar 18 - 24, Cincinnati. Send s.a.s.e. for details. Expressions, 10611 Marvin Road, Harrison, OH

Fifth Annual Quilts/Surface Design Symposium 1994, June 8 - July 2. Pontifical College Josephinum, Columbus. Send large 52-cent s.a.s.e. to Linda Fowler, 464 Vermont Place, Columbus, OH 43201. (614)297-1585.

Pennsylvania

Philadelphia College of Textiles & Science Lectures

The remaining lectures in the 1993-1994 lecture series: "Art and technology, technology and art, visiting artists jacquard project," presented by The School of Textiles, Philadelphia College of Textiles and Science, are: Mar 21, Barbara Eckhardt; Apr. 11, Christine LoFaso. Lectures are at 7 pm on Monday evenings. The Mar. 21 lecture will be held in the Media Room, Paul Gutman Library; the other lecture will be held in Downs Hall.

Tennessee

The Knitting Guild of America Convention. March 9 - 13, Gatlinberg Convention Center, send s.a.s.e. for details to: The Knitting Guild of America, P.O. Box 1606, Knoxville, TN 37901. (615) 524-2401.

Workshops at Arrowmont School:


Texas

April 30 - May 1. Ribbon Flowers with Candace King, includes free public lecture Mar 18. All at Southwest Craft Center, San Antonio.
**Washington**

Workshops at Coupeville Art Center: Mar 14 - 20, Knitting, Needlework, Quilting, Polymer, Kumihimo, Silk Dyeing, Tatting. At Coupeville Art Center, Coupeville.

**CANADA**

**Victorian: The Style of Empire**

The Fourth Annual Decorative Arts Institute offers a three-day course titled **Victorian: The Style of Empire** from Thursday evening April 28 to Sunday May 1, 1994.

Presented by The George R. Gardiner Museum of Ceramic Art and the Royal Ontario Museum, thirteen international scholars and the resident curators are presenting lectures, discussions and workshops examining mid-19th century style and how it influenced the design of interiors, architecture, furniture, ceramics, fashion, applied and industrial arts, as well as how it influenced Africa, Australia, Canada, China, India and the United States. Registration: $300, enrollment limited. For more details, contact: The Decorative Arts Institute, c/o The Gardiner Museum, 111 Queen’s Park, Toronto, Ont. M5S 2C7. (416) 586-8080.

**EUROPE**


**Victorian Summer Courses:** U.K. & U.S.A. The Victorian Society in America and The Victorian Society of Great Britain are both offering summer courses:

- **American School,** June 3 - 12, directed by Richard Guy Wilson and based at Salve Regina University in Newport, RI.

Scholarships available. Contact: Judy Van Buskirk, Summer School Coordinator, Victorian Society of America, 219 South 4th Street, Philadelphia, PA 19106. (215) 627-4252.

**CALL FOR PAPERS**

**The Netherlands Textile Conservators Group** (TRON) is celebrating its 10th anniversary by holding a symposium to coincide with the Restoration Trade Fair at the Amsterdam RAI. Symposium theme: **Reconstruction and Camouflage Techniques in Tapestry Conservation**

TRON invites case studies and papers on techniques of filling in sections of lost materials on tapestries including holes, missing wefts and large missing areas. Please submit a maximum 200 word summary of projected case study/poster, including a title and short resume about the author(s). The language of the symposium will be English, using the CIETA terminology. Case studies should be submitted before January 20th, 1994, and poster summaries before May 1st, 1994. For more information, contact: TRON Symposium Secretariat, Diepenbrokstraat 14, NL-1077 VZ Amsterdam, t +31-20-6761416, f: +31-23-322510.

The Museum of American Textile Folk Art is pleased to call for the submission of papers for the Susan B. Ernst American Textile Award, established by Margot and John Ernst in memory of his mother, and given biennially to promote original research in the field of American textiles. To be eligible for the $1000 cash prize, any previously unpublished research paper on any aspect of American textiles from the 17th century to the present, limited to 3000 words, may be submitted. The range of subjects may be interpreted broadly to focus on the textiles themselves or on their patterns or images, textile technologies, cultural contexts and other textile-related categories.

The deadline for submission of papers is Mar. 1, 1994. The winning essay, accompanied by a maximum of 4 color photographs, will be published in FOLK ART, the Museum’s quarterly publication. Entries may be sent to Susan B. Ernst Textile Award, Museum of American Textile Folk Art, 61 W. 62nd St., NY, NY 10023.

**Arts Textrina** — the Twelfth Annual Conference of Textiles will be held June 24-26th, 1994 at Central Washington University, Ellensburg, WA. Arts Textrina encourages research on Textile History, Ethnology, Archaeology, Weaving, Conservation, Aesthetics, etc. Deadline for Abstracts: April 1, 1994. Abstracts and requests for further information should be sent to: Dr. Carolyn Thomas, Dept. of Home Economics, Family and Consumer Studies, 327 Michaelson, Central Washington Univ., Ellensburg, WA 98926. Tel. (509) 963-2067; FAX (509) 963-2787.

**LECTURES, WORKSHOPS & CLASSES**

**District of Columbia**

**TEXTILE APPRECIATION MORNINGS**

In addition to its frequent Rug Appreciation Mornings, The Textile Museum, 2320 S St., NW, Washington, DC, 20008, tel. (202) 467-0441, is now offering Textile Appreciation Mornings: Sat., Feb. 26, 10:30 am, "Pre-Columbian Masterpieces," featuring TM pieces, with Lizou Fenyvesi and Cynthia Hughes; Sat., Mar. 19, 10:30 am, "Aegean Textiles," with Dr. Cecily Delafeld.

**North Carolina**

**Composing with Cloth,** Mar 14 - May 6. Courses, with Carmen Grier, and Linda Crabill and Julie Leonard at Penland School, Penland, NC 28765. (704) 763-2359.

**FELLOWSHIPS, GRANTS & INTERNSHIPS**

Fiber Arts Grants Available Friends of Fiber Arts International is now accepting for applications for 1994 grants. They award five grants a year, which generally are aimed at supporting museum shows, stimulating gallery exhibitions, encouraging scholarship and critical writing, and educating/fostering collecting of contemporary fiber art. Grants are generally made to individuals, not organizations, and this year most will be modest, probably a maximum of $1000. For more information, send s.a.s.e. to Friends of Fiber Art International, Grant Chairman, P.O. Box 468, Western Springs, IL 60558, U.S.A. (708) 246-5845.
Fiber Identification

could focus your research on the geographical regions where this animal is used in textile production.

If, on the other hand, the sample is identified as cotton and the cotton is further recognized as mercerized, we would have acquired valuable information for in 1850, John Mercer, having developed a procedure to increase the luster and strength of cotton, obtained a patent for this process known as mercerization. Since patented processes and products are not always available when the patent is granted, follow-up research is needed to determine when mercerized threads became available in the marketplace in order to further narrow the time period of the textile’s production.

Similarly, if the sample is determined to be merino wool, a fiber common to many cultures and geographical regions, fiber identification is step one in a research process that will need other information to discover the history of the fabric. If no other tests are warranted and there is no other accompanying information, fiber analysis will not help you determine the textile’s origin.

SIMPLE FIELD TESTS

A burn test is a simple procedure needing no specialized equipment. It will give a rough identification of fibers, distinguishing between animal and vegetable fibers but not among varieties within the same class of fiber. The test is performed with a very small sample (approximately 1 cm. long) of the fiber held with tweezers. The reaction of the fiber to a flame source, usually a match is observed. Protein fibers release a characteristic odor similar to burning hair, they exude ash that is removed, and a small fluffy black bead remains on the tip of the fiber. Cellulose fibers burn readily and will continue to burn after the flame has been removed leaving a feathery ash. This test can also help to identify man-made and synthetic fibers but their behavioral characteristics are more subtle, and some experience is necessary to distinguish theses fibers with confidence. If the burn test identified a sample as a vegetable fiber, the Drying Twist Test can refine the identification. Some bast fibers have a naturally occurring characteristic twist which can be observed as they dry from a wetted state. Flax and ramie will display an S-twist and jute and hemp will show a Z-direction rotation.

These tests need no specialized equipment and can be performed in the field. They are very helpful in at least broadly identify fibers in a textile. In order to refine any identification to include the exact origin of the fiber, further analyses require microscopes, chemicals, and a laboratory.

MICROSCOPIC TECHNIQUES

Optical microscopic examinations use compound microscopes with transmitted light sources. Tiny fiber samples placed on a slide and examined under high magnification, typically between 100 and 1000 times, can help identify specimens based on known characteristics, such as the presence of a scale, nodes, or convolutions. More sophisticated microscopes use a polarized light source to reveal the crystalline nature of the samples. Polarized light vibrated parallel or perpendicular to the axis of the fiber may make some fibers recognizabale because of the way they react to this light source. Physical characteristics are noted and any relevant measurements taken including fiber diameter. In wool and specialty animal hair fibers such as cashmere, angora, and alpaca important characteristics to note include the size and density of scales as well as their arrangement. Other fibers have equally significant identifiable features such as the contorted twist in cotton and the smooth surface of Silk. For increased certainty and more specific identification, a cross section of the fiber may be necessary. Related categories of fibers often look very similar in a longitudinal view but are distinguishable in cross section because of the unique properties of the transversely opposed cells. As tests increase in technical sophistication, increased expertise is needed to perform them. Microscopists use other techniques to assist them in difficult fiber identification. For example, stains applied to a sample may highlight physical properties but expertise is required to select an appropriate stain. A scanning electron microscope (SEM) has a magnification between 5 and 30,000 times the sample size. Surface characteristics achieve a three-dimensional quality under the high magnification which is particularly helpful when working with very deteriorated fiber samples. Obtaining access to this equipment can be difficult, however, a local university may be willing to provide assistance. Commercial laboratories are a more likely source of assistance and will “sell time” and provide a technical to do the analysis. Private businesses, such as medical research and development firms that own SEM equipment and be willing to provide their services to local researchers and museums in the community.

CHEMICAL TESTS

Solubility testing is another method that will aid in the identification of fibers. For this procedure, fiber samples are placed in several different solvents and will dissolve or disintegrate, depending on the chemical solution it is immersed in. It is important to know that other tests such as staining, specific gravity measurements, melting point determinations, and moisture regain analyses can help confirm an identification. These tests are used infrequently when dealing with historic, archeological, and ethnographic textiles as they usually require a large sample size and therefore not covered in this article.

Among commercial sources for fiber identification, the best known is the McCrone Research Institute, 2820 S. Michigan Avenue, Chicago, IL 60616, tel. (312) 842-7100. It performs a wide range of analytical tests useful to textile researchers, supplies probes which are useful for structural analyses, and regularly holds training courses on fiber microscopy.

Another resource is Martin N. Youngberg, Enterprise, Textile Research and Analysis, Lincoln Park, NJ, tel. (201) 694-2958. Mr. Youngberg is a microscopist who has worked extensively with textile historians.

Many museums and universities have microscopes to perform basic microscopic identification. Interested professors and many graduate students are sometimes willing to accommodate requests for assistance with fiber identification from outside researchers.

To familiarize yourself with the specific methodology for fiber identification and its application in the study of textile history, read the following articles:


The inclusion of resources in this article should not be considered an endorsement by either the Textile Society of America or the author.
Exhibitions—
Recent and Future

Exhibitions are important, therefore we are listing those that are closed because they may provide you with a contact.

UNITED STATES

Alaska

UNIVERSITY OF ALASKA, Fairbanks, 907-474-7505.
To Mar. 20: “Baskets: Redefining Volume and Meaning,” the work of eleven basket makers, including Joanne Segal Brandford, and Lillian Elliott.

Arizona

JOANNE RAPP GALLERY, Scottsdale, 602-949-1262.
To Feb. 26: “Anna Lisa Hedstrom: Coats for Four Seasons.”

JOANNE RAPP GALLERY, Scottsdale, (602) 949-1262: “Scupltural Baskets” included work by Lillian Elliott, Kay Sekimachi, and Karyl Sisson.

Arkansas


California

AMERICAN MUSEUM OF QUILTS AND TEXTILES, 766 South 2nd Street, San Jose 95112. (408)971-0323. To Feb. 27: “Cloth and Comfort,” American quilts from California collections.


CALIFORNIA CRAFT MUSEUM, 900 North Point, San Francisco, CA, 415-771-1919. From April 14-


Mar 31-July 17: “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 Maeder. Among the highlights will be European textiles, lace, accessories and ecclesiastical garments from the Middle Ages to the eighteenth century, with many outstanding examples from the Renaissance period. Hours: Tues.-Fri. 10 am - 5 pm, Sat. & Sun. 10 am - 6 pm.


NEW PLACES FABRIC & CHAMBER MUSC, 1597 Solano Avenue, Berkeley. Quilts: Point Bonita. Feb 4-Mar 2 . . .

SAN DIEGO MUSEUM OF MAN, 1350 El Prado, Balboa Park, San Diego, CA 92101, tel. (619) 239-2001. Through May 30: “Fact, Fun and Fantasy: Navajo Pictorial Weaving from the Weber Collection,” including more than 60 pictorial rugs featuring a wide variety of images, from replicas of advertising slogans to scenes of life on the reservation, and dating from the 1880’s to the 1950’s. (See photograph below.) Catalog.


Connecticut

WADSWORTH ATHENEUM, 600 Main St., Hartford, Ct 06103, 203 278-2670. Apr. 3-Aug. 28: "Elko and Ed Johnnetta: Beyond Fashion," features two Hartford artists who work with fiber and fabric, with differences deriving in part from their divergent cultural heritages; this thesis will be reinforced with Japanese and African textiles from the Atheneum’s collection. Among the activities in conjunction with the exhibition are gallery

NOTICES AND PHOTOS WANTED
Please send us 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.

▲ AT THE SAN DIEGO MUSEUM OF MAN—“Storm Pattern with Model Ts”
Navajo Pictorial Rug ca. early 1900s from the Steve and Cleo Weber Collection
Exhibitions continues...
talks on Tues., Apr. 19, at noon, with Curator Carol Dean Krute, and on Tues., May 3, at noon, with Elko Blow. There will also be a four part Costume and Textiles lecture series, with programs on Sundays, May 8, 15, 22, 29. Call ext. 322 at the Museum for information.


District of Columbia

The Textile Museum, 2320 S St., NW, Washington, DC, 20008, (202) 667-0441. Through May 1: “Falcons and Flowers: Safavid Persian Textile Arts,” an exhibition of twenty-two 16th-18th century Persian textiles of various kinds, including velvets from the collections of the TM and the Rosenborg Palace in Copenhagen, Denmark, (on view for the first time in the U.S.), and a silk tapestry from the TM collection, which is being shown for the first time. . . . ¶ Through May 1: “What Is an Oriental Carpet?,” an educational exhibition encouraging the visitor to participate in an exploration of Oriental carpets, including a loom on which the visitor can tie a few knots; the sixteen 18th through early 20th century carpets on view include fine examples from Turkey, the Caucasus, and Central Asia. . . . ¶ Mar. 25-Sept 4: “From Kuba to Kars: Flat-Woven Textiles from the Caucasus,” presents 50 woven saddlebags, curtains, covers, and animal trappings of the 19th and early 20th centuries drawn from the TM collection and private collections primarily in the Washington area. (See photograph, p. 9.) A forthcoming publication, “The Weaving Culture of Caucasus in the 19th and 20th Centuries” by Guest Curators Richard B. Wright and John T. Wertime, will feature textiles from the exhibition. The curators will also present a members’ gallery talk, and a public walkthrough of the exhibition on Sat. morning, Mar. 26. Hours: Mon.-Sat. 10 am-5 pm, Sun. 1-5 pm.

Florida


Quilts & Dolls Jan 20-Mar 6. Old School Square, 51 N. Swinton Ave., Delray Beach.

Georgia


Illinois

Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, 60603, (312) 443-3600. Through Feb. 27 in the Elizabeth F. Cheney and Agnes Allerton Textile Galleries: “Focus on Fiber Art—Selections from the Growing 20th-Century Collection,” featuring more than 50 one-of-a-kind textiles containing a myriad of techniques and approaches, and ranging from miniature to large-scale, from an important segment of the AIC collection, which has been selectively groomed over the last 25 years.


¶ To Mar. 12: “Ellen Anne Eddy: Contemporary Quilts.”


Textile Arts Center, 916 W. Diveyer Pkwy, Chicago IL, 60614, (312) 929-5655. “Fiber about Fiber from the Collection of Alex and Camille Cook” 27 self-referential pieces, including work by Olga de Amaral, Pat Hickman, Kiyomi Iwata, and Claire Zeisler.

Indiana

Greater Lafayette Museum of Art, 101 S. 9th St., Lafayette, IN 47901, (317) 742-1128. Through Apr. 10: “Synthetic Union,” an exhibition of the work of five artists, including four pieces from the “Shrouds of Mortality” series by Carolyn Warfield of Indianapolis, who has used painted and draped bed sheets to create memorials to African-American men and women. (See photograph above.)

At the INDIANAPOLIS MUSEUM OF ART—
Man's wrapper, about 1900.
Cotton. 92" x 44". Sumba, Indonesia

AT THE TEXTILE MUSEUM—“From Kuba to
Kors: Flatwoven Textiles from the Caucasus.”
Curtain, Karbagh, late 19th–early 20th century
15 examples of mostly 19th century ikat clothing and furnishing items from around the world, including Japan, India, Indonesia, the Philippines, Uzbekistan, the Ivory Coast, Guatemala, and the U.S. (See photograph, page 9) In conjunction with the exhibition, IMA resident storyteller will weave tales from around the world on Sun., Feb. 27, at 1 pm. (Free program; meet at Herron Hall information desk.) Hours: Tues., Weds., Fri., Sat.: 10 am-5 pm; Thurs.: 10 am-8:30 pm; Sun.: 12-5 pm.

Kentucky
TRANSYLVANIA MUSEUM, 300 N. Broadway, Lexington KY 40508, (606) 233-8228. Call for schedule. Mar. 24-Apr. 20, 1994: “Matisses’s Secret, Kuba Textiles from Zaire,” a companion exhibition to that at the Univ. of Kentucky Art Museum; this exhibition features a large collection of Tcaka or Dance skirts. Catalog.

Massachusetts
MUSEUM OF FINE ARTS, 465 Huntington Ave., Boston, MA. 02115, (617) 267-9300. Through Mar. 6, 1994: “Deities, Saints and Allegories: Late Antique and Coptic Textiles,” an exhibition of over 65 late antique and Coptic weavings, including Egyptian burial wraps and a variety of textiles with Dionysiac images, from one of the most extensive and significant collections of such objects in the U.S.
SPRINGFIELD MUSEUM OF FINE ARTS, Springfield, MA, (413) 737-0541. To April 10: “Artists Eye the Elderly,” includes work of quilt artist Deirdre Scherer.

Michigan

Minnesota
MINNESOTA MUSEUM OF FINE ARTS, St. Paul, MN, July 9-Sept. 9: “Celebrating the Stitch.”

Missouri

New Mexico
BELAS ARTS, Santa Fe (505) 982-2745; “Fiber Sculpture” included objects by Olga de Amaral, Rebecca Medel, Norma Minkowitz, and Lenore Tawney. Los Colores, 4499 Corrales Rd., Corrales, NM 87048, (505) 898-5077; “Los Colores de Chimayo,” an exhibition of tapestries dating from 1850-1900, made in Chimayo, NM, and “Contemporary Concepts III,” a group show of selected weavings from Alberquerque area weavers.

New York
AMERICAN CRAFT MUSEUM, 40 W. 53rd St., N.Y., N.Y., (212) 956-3335. To Feb. 27: “The Ideal Home 1900-1928,” first exhibition of the century project to write the history of American Decorative Arts; includes textiles. Catalog.
THE MUSEUM AT FIT, Fashion Institute of Technology, 227 W. 27th St., N.Y., N.Y. 10001, (212) 760-7760. Through Apr. 30, 1994: “Geoffrey Beene Unbound,” an exhibition of more than 150 works tracing the evolution of Geoffrey Beene’s designs, emphasizing works created since 1983; includes fabric studies and home furnishings. Hours: Tues.-Fri., noon-8 pm, Sat., 10am-5pm.


The InterArt Center, 167 Spring St., N.Y., N.Y. (212) 431-7500, FAX (212) 334-1997; “Mary Truman.”
SURTEX 94: Designs for Every Surface. May 15-17, JACOB K. JAVITS CONVENTION CENTER, NY. For more information, contact George Little Management, listed above.

North Carolina
North Carolina State Univ. Visual Arts Center, Raleigh. To Feb. 28: “Celebrating the Stitch.”
Ohio

William Busk Gallery, Cleveland, (216) 231-7363. . . . To Feb. 27: “Janice Lessman-Moss, Recent Weavings.”

Pennsylvania
prints, and trade catalogs. The principal focus of the exhibition is the 19th c. when the industrialization of textile manufacturing put fabrics increasingly within financial reach of middle-class households.

**The Fabric Workshop**, 1315 Cherry St., 5th fl., Philadelphia, PA 19107, (215) 922-7303. Through March: "Felix Gonzalez-Torres," the inaugural exhibit of Fabric Workshop's new space, which includes a site-specific installation made in collaboration with the Fabric Workshop during the artist's residency. Hours: Mon.-Fri. 10am-6pm. Sat. 12-4pm.


**EDITOR'S NOTE:** We continue to encourage your submissions of announcements that are of interest to our membership. Because time constraints prohibit our further researching the news you send us, if information in an announcement arrives incomplete, it will be published that way.

22: "The Impulse to Abstract: The Textile World of Ritzzi Jacobi."


**Rhode Island Museum of Art, Rhode Island School of Design**, 224 Benefit Street, Providence, RI 02903, (401) 454-6514 or (401) 454-6515, FAX 401-454-6556. Through Jan. 21: "Costume Treasures from the Mandarin Court," a small exhibition of Chinese court dress from the late Qing dynasty, mostly from the collection of Lucy Truman Aldrich. . . Feb 11-April 24: "Contemporary Art in Rhode Island," an exhibition inspired by the opening of the Museum's new Daphne Fargo Wing intended for the display of contemporary art, and including contemporary textiles and fiber art by artists living in and/or working in Rhode Island. (See photographs on mailing panel.)

**Rhode Island Historical Society**, 110 Benevolent St., Providence, RI 02906, (401) 331-8857. Until June 30: "Stitches in Time; Rhode Island Quilts," an exhibition of seldom-seen quilts associated with R.I. families or made by quilters living in R.I.; the quilts were discovered during the R.I. Quilt Documentation Project, and are organized thematically: Technology Reflected, A Social Connection, Cultural Legacies, and Plain and Fancy. Remaining lectures in conjunction with the exhibition include: Mar. 1 at 7 pm, "Quilting and Bereavement"; Mar. 22 at 7 pm: "Plain and Fancy." Apr. 12; "Communal Emblems and Personal Icons." There will also be other educational activities; for information, call or write the Society. Hours Tues.-Fri. 9am-5:30 pm, and when special related activities take place.

**Texas**

**Floor Canvases** Feb 1 - 28. **Hanson Galleries**, Town & Country Mall, 800 West Sam Houston Parkway N., Suite E-118, Houston.


**Virginia**


**Wisconsin**

**John Michael Kohler Arts Center**, 608 New York Avenue, P.O. Box 489, Sheboygan 53082-0489. (414)458-6144. To May 2: "Susie Brandt: Quilts."

**CANADA**

**Nova Scotia**


**Ontario**


Musée de l’Impression sur Etoffes Mulhouse: "Rêves d’Étoffes, Étoffes de Rêves" printing in Alsace since 1746; and "Andrinople: le Rouge Magnifique.


Also, the Coptic and Byzantine galleries, which were closed for reinstallation, have reopened.

Hungary


Ireland


Israel


The Netherlands


Rijksmuseum, Amsterdam. Through Feb. 27: "Silk Weavings from the 18th century..."

Switzerland


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, began 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 Andreas Avenue
Los Angeles, CA 90065-4134.