INTRODUCING ...  
The Smithsonian Institution’s Division of Textiles Collection
By Rita J. Adrosko

This is the first in a series of articles about textile collections in American museums. Written by current or past staff members, these articles are designed to acquaint TSA members with the particular collection’s history, the scope of its contents, current collecting policy, and its accessibility.

T.1, a length of crepe filaire donated by Cheney Brothers on February 11, 1913 is the first entry recorded in the Smithsonian Institution’s Textiles Catalogue Book. It signals the formal establishment of the Division of Textiles (DOT) collection; however, a catalogue from the Department of Anthropology, now in DOT, records textiles and fibers received from November 1883 onward starting with “wood fibre from Santo Domingo ‘used for ropes’”, that were transferred to the Division of Textiles from Anthropology. Even before that time, though, textile materials were acquired through the United States National Museum that had been established to house materials from the United States Centennial exhibition.

Those were among the many routes taken by textile acquisitions before they reached DOT. Ethnographic textiles and textile-processing tools continued to arrive from foreign governments’ displays at other expositions, such as the Columbian Exposition of 1893 and the Louisiana Purchase celebration in St. Louis in 1904. This has resulted in DOT’s having to rationalize these materials’ presence, as examples of products and processes in the overall history of textile technology, in a collection that now has a primarily American / Western European focus.

Earlier gifts received by government officials also eventually found their way into the Division’s collections. Examples include shawls presented in 1840 to President Martin Van Buren by the Imam of Muscat and silk ikat wrappers presented in 1856 to President Franklin Pierce by the King of Siam. Fabrics brought home from Japan by Commodore Matthew C. Perry in 1856 also came to the Smithsonian Institution, through the National Cabinet of Curiosities. Among our currently most valuable and best-documented items dating from the past century are materials of then-current production that were solicited by DOT curators from manufacturers, especially in the last decade of the 19th century and

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PROFILE: RITA J. ADROSKO

Rita J. Adrosko, Program Coordinator for TSA’s 1996 Symposium and Interim Publications Committee chair, was a founding member of TSA. This is not surprising because TSA’s goal, “to provide a forum for the exchange and dissemination of information about the historic, cultural, socio-economic, artistic, and technical aspects of textiles”, is very much in keeping with Ms. Adrosko’s own sense of mission. Now Curator Emeritus of the Division of Textiles of the Smithsonian Institution’s National Museum of American History, Ms. Adrosko was in charge of the Division from about 1970 until her recent retirement (January 1, 1994). Educated at Syracuse University (B.S.) and Michigan State University (M.A.), she was a Fulbright Scholar at the School of Industrial Art in Helsinki, Finland, and also studied at Haystack Mt. School with Jack Lenor Larsen, and at Cranbrook with Ted Hallman. Her early employment included stints as an editorial assistant with Vogue Patterns, as an Instructor at Michigan State, and as a textile designer with Deering Milliken. Ms. Adrosko arrived at the NMAH in August of 1965 after a year of teaching at the University of Wisconsin in Madison. Although she loved teaching, she passed up the offer of a permanent position at the university when the position at the NMAH opened up, because it provided broader opportunities for communication with the idea of

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LETTER FROM THE EDITOR

Thanks to those of you who have already sent in your dues renewals, along with filled-out forms for TSA’s forthcoming Directory. We would like to urge those of you who have not yet sent in your dues renewals and Directory forms to do so SOON, so that you will be included in the Directory, which we expect to be a very useful professional tool. This is also a particularly advantageous time for new members to join and submit Directory information forms, so that they, too, will be included.

Please avail yourselves of the forum provided by Info-Xchange, and continue to send textile-related news to me at the address listed on the facing page.

Mattielle Gittinger is doing field work in Southeast Asia, so there is no Letter from the President this issue.

My thanks to Rita Adrosko for her help in producing the Newsletter, and to Linda Lynton, whose byline I inadvertently dropped from the profile of Mattielle Gittinger that she wrote for the last issue.

Arlene C. Cooper

INFO-XCHANGE

TSA FORMER PEACE CORPS MEMBERS, PLEASE NOTE!

A TSA member is conducting a study on success and failure in Peace Corps handcraft projects. Former Peace Corps volunteers now members of TSA are invited to contact Debbie Durham, Dept. of Textiles and Clothing, Iowa State U., Ames, IA 50010. Call 515-294-8519 (day), fax 515-294-6364, or E-Mail dduham@iastate.edu. Further information will be provided.

INDIANAPOLIS MUSEUM OF ART RECEIVES NEA GRANT FOR TEXTILES

The Indianapolis Museum of Art is pleased to announce the award of an NEA grant to catalogue its Southeast Asian and Indian textiles and costumes. The scholars working on the project are Dr. Mattielle Gittinger, Research Associate at the Textile Museum and T.S.A. president, and Dr. Ellen Smart, curator of South Asian art at the San Diego Museum of Art. The pieces in these two important collections will be catalogued, photographed and entered into the museum’s computerized database so that they will be readily available to researchers and scholars.

URGENT REMINDER

The deadline for submitting material for the new 1995 Directory of TSA Members has been extended to April 17th.

Only 1995 paid-up members will be included in the Directory and only members will receive a copy of it as a membership benefit.

IT WILL BE A VALUABLE UP-TO-DATE SOURCE OF PROFESSIONAL CONTACTS.

If you misplaced the form that appeared as the centerpiece of the last TSA Newsletter, call Mary Jane Leland at 213-257-4531 or write to her at the address below.

Please take 10 minutes to fill out and submit the form indicating your professional interests, accompanied by payment of 1995 TSA dues to:

Mary Jane Leland
4401 San Andreas Avenue
Los Angeles, CA 90065

NEW BOARD MEMBER

Barbara B. Goldberg is a studio artist and Associate Professor of Design and Director of Graduate Programs in the College of Visual and Performing Arts at the University of Massachusetts/Dartmouth, in North Dartmouth, MA. She received her B.A. and M.A. in English Literature from Boston University and studied textile art with Joanne Segal Brandford, Bess Robinson, and Lia Cook. Her expertise is in surface design, with a strong interest in resist dyeing techniques, particularly shibori. Her work has been shown throughout the US, France, and Japan.

Photo caption information will be published as submitted to us, space permitting.
Recent Acquisitions at Cleveland and Indianapolis

Within the past ten years, The Cleveland Museum of Art has assembled one of the two finest collections of early Central Asian and Chinese textiles in the West. (The other is in The Metropolitan Museum, NY.) Among the most important pieces are thangkas and a priest’s robe made for Buddhist monasteries. Another important, but very different, category of Buddhist textiles embraces those created solely for decorative purposes, like the recently-acquired pendant that long hung as an ornament in a Buddhist temple.

This pendant dates from about 1400, the period following the overthrow of the Yuan (Mongol) Dynasty, when the eastern Central Asian territories gained their independence from China. Few textiles have survived from that period. Not only are intact examples of needleloop embroidery exceedingly rare, but this one is complete and finely embroidered.

It consists of a heading, six tiers embroidered with flowers, an outer border of plaited silk cords, and six long tassels at the bottom. The pendant is embroidered in the needleloop technique, in which rows of loops were worked over pieces of silvered or gilded paper that sparkle through a diaper pattern of tiny holes formed by skipped loops.

The Indianapolis Museum of Art has acquired recently a group of 15 early 20th-century Moroccan rugs through the Alliance Fine Arts Fund and the Roger G. Wolcot Fund. The rugs represent a variety of cultural groups of the Berber people, an indigenous North African people who inhabit the area between the Mediterranean Sea and Sahara Desert, from Egypt to the Atlantic Ocean. The rugs complement a significant collection of Moroccan embroideries the Museum received in the 1930s. The works will be featured selectively in future special exhibitions from the permanent collection.

Recently acquired by The Cleveland Museum of Art
Pendant
Needleloop embroidery, silk and silvered paper, gilded paper, gold thread, Eastern Central Asia or China, ca. 1400
H: 87.7 cm; W: 17.8 cm
The Cleveland Museum of Art, Edward L. Whittemore Fund 94.20

Introducing... (from page 1)

first three decades of the 20th century.

One result of the early focus on fibers and fiber production was the donation of historic cotton-processing machinery. Among the most significant examples acquired during the 1880s was a cotton gin model made by Eli Whitney around 1800, that was donated by Whitney's son, and the Slater [cotton]-spinning frame and carding machines that were made around 1790 for Samuel Slater's Pawtucket, Rhode Island mill.

Most of the collection of about 4,000 textile-related patent models came to the Division after 1925, the year that the 68th Congress appointed a committee "to select such of the Patent Office models...deemed to be of value and...historical interest". Patent models acquired at this time include about 200 fabrics of all sorts, and many machines related to textile production and decoration. Among them were 750 sewing machine patent models, including Elias Howe’s patent and pre-patent models, Isaac Singer’s earliest patent and numerous other landmark inventions.

Scope of Current Collections

As stated in a 1992-dated collecting plan, the mission of the Division of Textiles in the National Museum of American History "is to research and collect materials that reveal the nature, production, adornment, and use of textiles and textile machinery in America, as well as the general evolution of textile production throughout the world. While the Division’s research and collecting interests are broad, the major portions of the collections are of materials that originate in Western Europe and in the United States east of the Mississippi, from the time of European settlement to the present. Some DOT collections also overlap those recently acquired by the National Museum of American Art and its Renwick Gallery. With few exceptions DOT excludes ethnographic and anthropological materials, such as Native American textiles.

The latter types of textiles are collected by other museums under the Smithsonian Institution’s big umbrella: the National Museum of Natural History houses ethnographic textiles, including those of Native Americans and peoples from Asia, Africa, and South America. Their collections, many dating from the 19th century, obviously overlap with those of the more recently established National Museums of African Art and of the American Indian. East Asian textiles were once confined to the Natural History collections; some can be found now in the Sackler and Freer Galleries.

Broadly speaking, the DOT’s collections consist of about 50,000 items that fall into three main categories: raw fibers, yarns and fabrics made or used in the U. S., or types from Western Europe that might have been made or used here; machines, tools, implements and patent models related to the production of textiles in this country; and the above-mentioned artifacts related to the history of textile technology in general.

A well-balanced and extensive collection of household and costume fabrics of all categories, mainly dating from the 18th and 19th centuries, reflect American cultural history. There is also an extensive collection

Discharge-printed silk crepe brought from Japan by Commodore Matthew C. Perry in 1856. Courtesy of Smithsonian Institution
woven by James Alexander, one of the few American weavers of pre-Jacquard-patterned table and bed covers whose products can be identified. The remainder cover the full range of coverlet-weaving techniques, the earliest of which is probably one made with a wool weft and linen warp in a block-patterned, welt-faced plain weave. Many late 19th- and early 20th-century power-woven upholstery fabrics from Philadelphia area manufacturers and garment fabrics, such as those made by Cheney Brothers, represented their manufacturers' newest lines when they were donated to the museum.

The earliest Jacquard woven silk picture in the DOT's extensive collection is the portrait of Jacquard himself woven in Lyon in 1839. A large commemorative piece ("La visite...du Duc d'Amale...") woven in the same Lyon workshop in 1844, illustrates the interior of the weaver's workshop, whose dominating feature is a Jacquard-equipped treadle loom. Alongside the visiting Duke, the weaver holds up the same (recognizable) portrait of Jacquard. The Jacquard loom coincidentally resembles one in the DOT collection, exhibited since its arrival from Lyon in 1959, that probably dates from the same period.

Among other collections notable for their quality, quantity (most numbers below are estimates), and range of dates are European and Indian shawls (over 100), American and Philippine baskers (over 200), laces (about 1000), samplers (about 200), needlework pictures (about 70) and other examples of needlework (about 1000 pieces), needlework tools of all sorts (about 1000), and handlooms (52 treadle looms and 45 cape looms). In addition to the stand-alone artifacts noted above, there are about 120 sample books of dyed fibers and yarns and dyed, woven, and printed silks, cottons, woolens, and linens, plus a comprehensive library of books on dyeing and printing, mainly of the 19th century, that include samples. The earliest book on dyeing and printing containing samples of printed fabrics is Pernet's 1840-66 dated volume. The DOT dyehouse library houses 18th- and 20th-century volumes as well, along with about 200 "shade cards"—books and folders issued by dyehouses to show their current dyes, some with formulas for using them.

Access To DOT Resources

The DOT's current rather modest-size exhibit is on the third floor of the National Museum of American History. It was built around the French Jacquard-equipped treading loom, that is probably the oldest loom of this type in the country. While technically in working condition, the loom's wood frame is somewhat unfinished as a result of a long exposure to the building's dry environment; that makes it impractical to run on a regular basis. A schematic model near the loom illustrates the operation of the Jacquard mechanism.

A small group of Jacquard-woven American coverlets is complemented by some of the earliest treading-loom-woven coverlets in the collection. A treading loom set up for coverlet weaving and spinning and fiber-preparation tools are set up on platforms nearby; until recently there were regular demonstrations of these.

The rest of the exhibit is devoted to Indian and European shawls. Illustrations of American women wearing shawls gives an American spin to the exhibit. One special feature of the exhibit is a shawl now in the DOT collection shown alongside a color reproduction of the owner's portrait, painted in 1823 (the original portrait is in the Maryland Historical Society). The house she lived in, drawn by a young family member around the same time, is reproduced nearby.

Only one quilt is shown currently in this exhibit; two others are displayed elsewhere in the museum. The DOT's three most important models—the Whitney cotton gin, an Elias Howe sewing machine patent model and the earliest Singer parent model are also exhibited. The two Slater machines and other full-size textile machines are displayed in the Engines of Change exhibit on the museum's ground floor.

Most of the library books that support the
collections are housed in the Division's Study Room; some are kept in staff offices. The Dibner Library, the National Museum of American History's rare book library, holds some of the rarer volumes. Some, such as Ackermann's Repository and 19th-century art journals, include textile samples. Early encyclopedias, like Diderot's and Encyclopédie méthodique and other early technical volumes are also held in the Dibner.

Most of the textile collections and some patent models and fiber processing devices are housed in the Division's storage room. The major portion of patent models and sewing and other machines, looms, baskets, and many sample books are housed in the Museum Support Center in Suitland, MD or another storage facility in Maryland. Some patent models, machines, and looms and natural fibers are housed in a building in Suitland that is not currently accessible.

Access to the DOT library and collections is by appointment only, generally between 10 a.m. and 4:30 p.m., Monday through Friday, except for legal holidays. Admission to the collections is limited because of limited staff and space constraints. Black and white, 8 x 10 photos and color slides of a large portion of the most-requested collections provide visitors with relatively easy introduction to the collections. These resources are recommended as starting points for anyone wishing to research any part of the Division's collections. The Division of Textiles mailing address is: Division of Textiles / NMAH 4131 - MRC 617 / Smithsonian Institution / Washington, DC 20560. The DOT phone number is 202-357-1889; the NMAH fax is 202-357-1853.

Before and during the writing of this article the National Museum of American History was undergoing a major reorganization and renaming of its units. Probably by the time this article appears the DOT (Division of Textiles) might be known by COT (Collection of Textiles) or by another name in the unit called "Public and Private Life" under "History Services". This should not affect the makeup of the collection — only its administrative structure.

ANNOUNCEMENTS

CALLS FOR PAPERS

If you are interested in being published in Spain, The Center of North American Studies at the University of Alcala de Henares invites you to contribute to the Spanish Journal of North American Studies, REDEN (REVISTA ESPAÑOLA DE ESTUDIOS NORTEAMERICANOS). The principal aim of the journal is to provide a forum for a wide variety of approaches to the study of American culture and society, past and present. REDEN welcomes articles on all areas of American Studies, including literature, history, anthropology, economics, politics, popular culture, etc. The journal also welcomes review articles on recently published books in the field of American Studies.

All submissions should be 20-30 pages long (double spaced) and should follow the guidelines of THE MLA STYLE MANUAL. An abstract no more than 100 words long should also be included. Articles may be submitted in either Spanish or English. The preferred form for the submission is on a diskette using WordPerfect 5.0-5.1. One printout of the article should be included.

Submit to REVISTA ESPAÑOLA DE ESTUDIOS NORTEAMERICANOS, José Antonio Gupeguí, Centro de Estudios NorTEAMERICANOS, Universidad de Alcala de Henares, c/Libros, 13, 28801 Alcala de Henares-Madrid, España.

Historic Deerfield and the Grace McClain Keil Program in the History of American Art at Wellesley College will sponsor a symposium on "The Colonial Revival in New England" in Deerfield on November 17 and 18, 1995. Papers are being sought on such topics as important figures in the movement, significant cities and towns, particular means of expression (architecture, painting, furniture, textiles, silver, gardens, novels), the role of women and the relation of the colonial revival to the Arts and Crafts movement. All speakers will be encouraged to consider the social, political and cultural implications of the movement. Proposals of 250 words should be sent along with a curriculum vitae, postmarked by February 28, 1995 to: Kenneth Hafertepe and James F. O'Gorman, Office of Academic Programs, Historic Deerfield, Inc., Deerfield, MA 01342. The speakers selected, who will be notified by April 30, 1995, must agree to submit their 12-page double-spaced text no later than September 1, 1995. They will receive an honorarium upon submission of the paper.

Delaware Art Museum seeks papers for a symposium, September 22-23, 1995 to be held in conjunction with the exhibition "Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection." Papers should focus on the Pre-Raphaelite movement. Submit double-spaced 2-page proposal, in triplicate, and vitae to: Margareta S. Frederick, Delaware Art Museum, 2301 Kentmere Pkwy., Wilmington, DE 19806; 302-571-9550; fax 302-571-0220. Deadline is March 10, 1995.

Oxford University is sponsoring an interdisciplinary conference entitled "By the Hands of a Woman: Judith and Her Descendants" in June 1996. Short paper proposals are invited. Mail North American proposals to: Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, DC 20057-1075; European proposals to: Margarita Stocker, St. Hilda's College, Oxford OX4 1DY, England. Deadline is May 1, 1995.

CALLS FOR SUBMISSIONS

Each year the National Quilt Association (NQA) sponsors a juried exhibition. The 1995 Quilt National will be held in Riverside, CA, June 22-25. Submissions and inquiries should be sent to Rusty Hedrick, PO Box 782, Anza, CA 92539. The NQA also publishes a quarterly magazine entitled Patchwork Patter. For further information about the National Quilt Association, its regional branches and its activities, write to NQA, PO Box 393, Ellicott City, MD 21041, or call 410-461-5733.

FELLOWSHIP AVAILABLE

A Peter Krueger-Christie's Fellowship will be awarded to a scholar with an MA, but who has not yet received a PhD. This individual's current research must be in a field that complements the Cooper-Hewitt, National Design Museum's interests and resources, e.g., collections/archives: drawings, prints, textiles, wallcoverings, European & American decorative arts, or contemporary art. Using the museum's resources as basis for scholarly study, the fellow will conduct independent research with support from staff. Stipend: $15,000 maximum 12-month appointment; $2,000 research-related travel. Deadline: April 30, 1995. For more information and application contact Caroline Mortimer, Cooper-Hewitt, National Design Museum, 2 East 91st St., New York, NY 10128.

TRAVEL

Arts and Crafts Tours has announced the following tours to Britain in 1995: Early Utopians, May 12-21; The Center of Creativity, June 10-18 and Sept. 9-17; and Northern Independents, July 5-16 and Aug. 9-20. For information, please contact Arts and Crafts Tours, 110 Riverside Dr., Suite 15E, New York, NY 10024 USA, or call 212-362-0761, fax 212-787-2823.
SYMPOSIA/CONFERENCES/SEMINARS/WORKSHOPS

The Knitting Guild of America will hold its 11th annual conference at the Marriott Rivercenter Hotel, San Antonio, TX, Jan. 25-28. For more information contact Michelle Wood, Box 16666, Knoxville TN 37901.

The Council of American Embroiderers will conduct a seminar July 12-16 and a studio retreat July 12-23 in Alexandria, VA. The theme will be "Kaleidoscope '95." For more information contact Judy Mirrer, CAE, Stonybrook Rd., Middlebury, CT 06762.

The Surface Design Association will hold its national conference with the theme of "New Tools, No Limits" at Portland State University and the Oregon School of Arts and Crafts, Portland, OR, Aug. 10-13. Pre-conference workshops will be Aug. 7-10; post-conference workshops Aug. 14-18. This event features seminars, panel discussions, gallery tours, exhibitions, trunk shows and supplier/vendor displays. For more information contact SDA, Box 20799, Oakland, CA 94620.

The American Quilt Study Group will hold its 16th annual seminar at the Executive Inn, Paducah, KY, Sept. 22-24. For more information contact AQSG, 660 Mission St., Suite 400, San Francisco, CA 94105-4007.

The Embroiderers Guild of America will hold its 37th annual seminar at the Sheraton Denver Tech Center, Denver, CO. Oct. 1-6. For more information contact Barbara Lofrus, 303-841-3895.


In conjunction with the "Threads of Life" exhibition, there will be a day-long symposium May 2 at the Sheraton Inn of Plymouth, MA (near Hedge House). The first speaker is Jane Nylander, who will talk on clothing of a typical 19th-century family. Second, Barbara Wheaton will relate recent research into 19th-century French country household management to household practices in Plymouth. Third, Paula Marcoux of Plimoth Plantation will describe life in 18th- and 19th-century Plymouth, using cookbooks and other documents from the Plymouth Antiquarian Society collection. Fourth, Laurel Thatcher Ulrich will explain the meaning behind the 19th-century "rose blanket" and the Plymouth Blanket Society. The day will begin with coffee and rolls at 8:30 a.m. and includes lunch and a visit to the Hedge House exhibition for $60 for non-members ($40 for PAS members). Call 508-746-0012 for reservation information or write to P.O. Box 1137, Plymouth, MA 02360.

The Fifth Annual Decorative Arts Institute presents "Italy: From the Borgias to the Bagatelles" at the George R. Gardiner Museum of Ceramic Art in Toronto. The annual Decorative Arts Institute is devoted to a multi-disciplinary look at the decorative arts and highlights the collections of the Royal Ontario Museum and The George R. Gardiner Museum of Ceramic Art. This year’s program features Italy, the cradle of the decorative arts in Europe. In this three-day intensive course, ten renowned specialists will present slide-illustrated lectures and workshops examining glass, gardens, costume, furniture, textiles, ceramics, and 20th-century Italian fashion and design. Registration includes a daily lunch of regional Italian specialties and two receptions. An optional dinner on Saturday evening, honoring the tradition of Italian cooking, will be prepared by chef Jamie Kennedy.

Guest speakers include Gillo Dorfles, a leading Italian contemporary art critic; John Dickinson-Hunt, a specialist in Italian gardens, University of Pennsylvania; Penny Sparke, Royal College of Art, London; Alvar Gonzales Palacio, an expert on the art of pietra dura, Rome, Italy; and, Christina Piacenti, Pitti Palace, Florence, Italy. This year the Decorative Arts Institute is organized in cooperation with the Istituto Italiano di Cultura. The cost is $325; $300 for members and seniors; and $150 for full-time students. For a detailed brochure or to register, call 416-586-8080.

Restoration 95, an international exhibition and conference for professionals and owners of historic homes and collections includes a session on interior textiles and furnishings. Conferences will be held Sun.-Tues., Feb. 26-28, 1995, at the Hyatt Convention Center, Boston, MA. For registration information contact RAJ.EGI Exhibitions, Attn: Visitor Registration, 10 Tower Office Park, Suite 419, Woburn, MA 08010, or fax to 617-935-8744.

Studio Art Quilt Associates will host its biennial conference in Gatlinburg, Tennessee, on Oct. 12-15 at the Arrowmont School for Arts and Crafts in conjunction with the following key events: Oct. 12: Opening reception for "Diversity, an exhibition of studio art quilts juried by Yoshiko Iwamoto Wada; Oct. 13: "Insight" conference keynote speaker, Charlotte Davis Kasi; Oct. 13: SQA general membership meeting; Oct. 14: Panel discussion, "Making it in the World of Art"; Oct. 15: Professional development sessions; and Oct. 16-20: "Intensify" workshop sessions. For brochure and registration contact Dee Dunlay-Brown, P.O. Box 268, Paradise, CA 95967.

CNCH '95, Our Ocean's Rim: Yesterday and Tomorrow is the 41st annual conference sponsored by the Conference of Northern California Handweavers. It will take place April 28-30, 1995 at the Monterey Conference Center and Monterey Doublorette Hotel, Monterey, California. Contact: CNCH '95 Registrar, PO Box 6995, San Jose, CA 95150-6995 or call 408-723-3330.

Needleworks, are workshops in knitting, quilting, needlepoint, doll making, applique, clothing, and Plymearl beads to be held in Wadley Island, Washington from 6-12, 1995. The faculty includes Betty Chen Louis, Peg Laflam, Elinor Failey Bailey, Nancy Pearson and Ginny Morrow. Contact the Coupvile Arts Center, Box 171, Coupville, WA 98239 or call 206-678-3396.

City and Guilds of London Institute is sponsoring the first embroidery course to be offered by the institute in North America. It is being hosted by the Coupville Arts Center in Coupville, Washington. The City and Guild Institute of London and by the newly formed City and Guilds Institute of North America are supporting the Institute, established in 1877, sets standards and describes a full curriculum beginning with basic embroidery-related art and design. The course includes stitchery (hand and machine), fabric dyeing, fabric manipulation, 3-dimensional work, gold embroidery, assessments and certificates of competence upon successful completion. Participants learn the disciplines of the designer/embroiderer, combining skill and technique with the ability to turn ideas into original works. For more information on the course, contact the Coupville Art Center, PO Box 171, Coupville, WA 98239, call 206-678-3396, or fax 206-678-7420.

Spin Off Human Retreat (SOHR) for spinners, sponsored by Spin Off magazine, will be held Sept. 24-Oct. 1, 1995 in Petrosi, Missouri. Contact Marilyn Murphy or Dale Pettigrew, 201 East Fourth St., Loveland, CO 80537 or call 800-272-2193.

The 1995 Southeastern Fiber Forum for all fiber media, sponsored by Peachtree Handspinners Guild and the Southeastern
Fiber Forum Association, will be held Mar. 31-Apr. 2, 1995 at Simpsonwood Conference & Retreat Center, Norcross, Georgia in the Atlanta-metro area. Contact: Paula Vester, The Peachtree Handspinners Guild, PO Box 830601, Stone Mountain, GA 30083; phone 404-296-4051, fax 404-297-0404.


Midwest Weavers Conference: Weaving Is Our Heritage, sponsored by the Wisconsin Handweavers and the Midwest Weavers Association, Inc. will be held on June 18-24, 1995 at the University of Wisconsin-Milwaukee. Contact Midwest Weavers Conference, 4280 N. 78th St., Greenfield, WI 53220; phone 414-545-3863, fax 414-545-2992.


Frontiers of Fiber: Reach for the Stars, a weavers' conference sponsored by the Association of Northwest Weavers' Guilds, will be held July 13-16, 1995. Contact Jean Curry, 2848 McKenney Crescent, Prince George, BC V2K 3X9 Canada.

The Smithsonian Institution's National Museum of American History with support from the American Quilt Defense Fund sponsored a quilt forum on March 18 and 19, 1995. Participants in this research forum, entitled "What's AMERICAN about American Quilts?" looked at regional characteristics from various points of view. The forum was held in the National Museum of American History in Washington, DC.

PHILADELPHIA COLLEGE OF TEXTILES AND SCIENCES

Gerhardt Knodel (third from left), Cranbrook Academy of Art's Head of the Fiber Department and a Pioneer in the field of weaving and textile design, was on hand at Philadelphia College of Textiles and Science (PCT&S) recently to participate in a program called "Bridging Worlds: Art + Technology: Visiting Artists Jacquard Project." Over a period of two years, the College hosts a fiber artist on campus approximately once a month for a week to use their electronic Jacquard looms and CAD equipment. The artists are assisted by faculty and students during their stay and give a slide lecture on their own work early in the week. Pictured in PCT&S's weaving lab are from left: David Brookstein, S.D., Dean of the School of Textiles and Materials Technology; Margaret Netherdon, a graduate textile design student; Knodel, (sitting) Rita Payton, a graduate textile design student and the project's graduate student assistant.

Information on exhibitions, etc., will be incomplete when it is received that way, or when it is culled from other publications where it was incomplete.

PROFILE: RITA J. ADROSKO (continued from page 1)

educating, as well as attractive research opportunities.

It is clear from her impressive list of publications that Ms. Adroso has been true to her commitment to educate and communicate. A small sampling of titles includes Natural Dyes and Home Dyeing (a reprint of Natural Dyes in the United States), Polish Textile Artists, Identifying Late 19th-Century Upholstery Fabrics; and several articles on the Jacquard mechanism and its products. Exhibitions she curated include 22 Polish Textile Artists (with accompanying catalogue), The Capp Family Textiles, The Textiles Hall, All Sorts of Painted Stuffs (with accompanying brochure), Shaals in America: Kashmir Shaals, European Shaals. Asked to comment on her tenure at the NMAH, Ms. Adroso mentioned having enjoyed coordinating the conservation of the "Star-Spangled Banner", the flag which flew over Fort Mc Henry in 1814, that inspired Francis Scott Key to write the poem adopted as the national anthem of the U.S.A. She started weaving and spinning demonstrations for the public which continued for about twenty-five years, and takes pride in having increased the accessibility of the collection to the public by various means. Another of Ms. Adroso's accomplishments was the development of the corps of behind-the-scenes volunteers who are now, along with interns, an important and integral part of the Division of Textiles.

Ms. Adroso's current projects include a continuation of her long-term study of the history of the invention of the Jacquard mechanism, and the completion of checklists of discrete Division of Textiles' collections: Carpet Patent Models, 19th- and Early 20th-Century Textile Patent Models, and Cotton Bags and Their Recycled Products. Many consider her 1992 paper, "The Fashions in the Bag: Recycling Feed, Flour and Sugar Sacks During the Middle Decades of the 20th Century," for TSA's Third Annual Symposium, the paradigm of an academic paper informed by humor.
EXHIBITIONS — PAST, PRESENT AND FUTURE

UNITED STATES

ARIZONA


CALIFORNIA


This selection of 50 textiles serves as the first comprehensive survey of weaving traditions from this little-known region in eastern Indonesia.

From Feb. 5 through July 16, 1995: “Crowning Achievements: African Arts of Dressing the Head,” an exhibition featuring traditional and contemporary hats, headaddresses and hairstyles from Africa, that explores their aesthetic richness, keen artistry and symbolic ingenuity. Opening to celebrate Black History Month, the exhibition is composed of an impressive array of shapes and a wide range of materials; it represents a cross-cultural survey of Africa’s dynamic art of personal adornment. Dating from the early 1800s to present-day, the more than 150 objects examine the significance of headwear across Africa and the African diaspora. The exhibition, tracing contemporary trans-Atlantic connections between Africa and America, concludes with a look at the influence that African style has had on the Western fashion world. Hats made of Ghanaian kente cloth and Bamana mud-cloth from Mali, as well as the Islamic-inspired cloth skullcaps have hit the urban fashion scene within and outside the continent.

A selection of hats from the African marketplace in Los Angeles offers an excellent case study of the range of African-influenced headwear available for sale in a major American city. These hats reveal affinities with Egypt, African Islam, Senegal, and Jamaican Rastafarianism, among others. Accompanied by a 185-page catalogue, the exhibition was organized by the Fowler Museum and includes objects selected from the museum’s holdings as well as from several private collections.


Lucy Berman Gallery, 534 Ramona Street, Palo Alto, CA 94301, 415-322-2533. Mar. 31-May 13, 1995: “Lillian Elliott: Last Work.” This show is a tribute to Lillian Elliott on the first anniversary of her death and will focus on the artist’s baskets, made during her final years. Lillian Elliott died on April 2, 1994 after battling cancer for several years. For over 30 years, Lillian Elliott played a major role in contemporary fiber as an artist of astounding creative diversity. Near the end of her life, she was recognized for her sculptural baskets and well known for her tapestries. Her innovative, experimental work also included card weaving, nets, applique, embroidery and printed textiles. She never abandoned the loom or her interest in remarkable woven cloth. The reception is on Friday, Mar. 31, 7-9:00 p.m. Hours: Tues.-Fri. 10:00 a.m.-5:00 p.m., Sat. 12-5:00 p.m.


Over 150 textiles from the Ixchel Museum of Guatemala City will be on display. Most of the clothing has been worn by cofradia members when performing civic and religious duties in 20 different villages. Included are huipiles, sobrehuipiles (over blouses), sashes, skirts, veils, shirts, trousers, jackets, and rutes (multipurpose cloths). Color photographs and video complete the exhibit.

CONNECTICUT


DISTRICT OF COLUMBIA

Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave., NW. Through July 9: "A Basketmaker in Rural Japan." This first exhibition in the United States to focus on Japanese baskets as utilitarian objects celebrates the life’s work of Hiroshima Kazuo, believed to be one of Japan’s last professional basketmakers. Among the 80 baskets on display are backpack and hip baskets used for framing, harvesting and transporting; round, shallow baskets and sieves used for many kitchen and farmyard tasks; and fishing traps, creels and storage baskets. The baskets were made to order; a backpack, for instance, would be made only as wide as the wearer’s shoulders so that it would not brush against the trees on narrow mountain paths. Hours 10:00 a.m. to 5:30 p.m. daily.

The Textile Museum, 2320 S. St., NW, Washington D.C. 20008, 202-667-0441. Through Spring 1995: "Rugs and Textiles of Late Imperial China," includes 75 rugs and textiles from the Museum’s collection and private collections. The rugs are from far west Xinjiang, north central Ningxia and Inner Mongolia and the capital Beijing, and range in size from small temple mats to large 14-foot square rugs. While mainly wool pile, some rugs are knotted silk. One from Xinjiang is made of silk with metallic-wrapped yarn. Textiles exhibited include prescribed garments that reveal the rigid hierarchical social system of the Qing period, like coats and rank badges. Interior textile furnishings, such as chair covers, pillows and door hangings, are also on view. Through June 4, 1995: "By Their Works You Shall Know Them: Native American Art from Oklahoma." This exhibition aspires to suggest the extraordinary kaleidoscope of Native American art of Oklahoma. Drawn from the collections of the Philbrook Museum of Art, Tulsa, the exhibition also includes selected loans from private collections and Native American artists. Native Americans also helped in providing interpretive texts for the exhibition. The focus is on the works of a few of these tribes—the Osage, Apache, Kiowa, Cherokee, Chippewa, Potawatomi, Cheyenne and the Otoe-Missouri—as they exemplify both historical and regional stylistic differences.

GEORGIA

ILLINOIS
The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110, 312-443-3600. Feb. 22-May 14, 1995: "Engraved Imagery: Literary Subjects on Cloth." Literature had a pervasive influence on the popular culture of France and England during the closing decades of the eighteenth century and the first quarter of the nineteenth. The writings of Homer, Ovid, Shakespeare, Sir Walter Scott, Lord Byron, Cervantes, La Fontaine, Voltaire and Rousseau were transformed into melodrama, comic opera, pantomime, and the other theatrical forms. The most popular literary characters became the subjects of textile designs printed from engraved copperplates or rollers, and woodblocks on cotton and linen textiles. They were used as furnishing fabrics for bed hangings and window curtains. Such fabrics were often designed by the most renowned artists of their day, including Cypel, Huet, Oudry, Gavarni, Hogarth, Rowlandson. They were manufactured throughout Europe in such centers as Jouy-en-Josas, Nantes, Rouen, Mulhouse and Munster in France and Manchester and Lancashire in England. Hours: Mon., Wed., Thurs., and Fri. from 10:30 am to 4:30 pm; Tues. from 10:30 am to 8:00 pm; Sat from 10:00 am to 5:00 pm; Sun. and holidays from noon to 5:00 pm. Closed Thanksgiving Day and Christmas Day.


Textiles Conservator’s Gallery, Chicago, II. To Jan. 31: "Textiles in Motion: Dynamics of Composition," includes some 20 examples, 1880-1920.
age, ended the art of coverlet weaving. The 13 coverlets in the exhibition date from the 1840s and 1850s. They were all woven by men except one made by Sara Latourette, Indiana's only professional woman weaver.

Feb. 18-Apr 16: "Woven Treasures: Selections from the Collection of the IMA." 10 textiles made in the tapestry technique will be displayed in the exhibition. They will show the diversity and universality of this art form which is one of the oldest and simplest methods of producing interwoven materials. Dating from antiquity to the present, the textiles come from countries in East and Central Asia, Europe and the Americas. A loom will be in the gallery to familiarize visitors with the ancient art of tapestry weaving. In the IMA-Columbus Gallery, 390 The Commons, Columbus, Indiana.

Iowa

The Arts Center and Gallery, Iowa City/Johnson County Arts Council, 129 East Washington, Iowa City, 52242, 319-357-7447. Apr. 3-22: "Paper/Fiber XVIII," a national exhibition of artists using paper and/or fiber as the primary expressive medium. Hours: Mon. through Sat. 10:00 a.m. to 5:00 pm.


Kentucky


Maine

Portland Museum of Art, 7 Congress Square, Portland, 207-775-6148. Hours through Jan. 29: "Fantasy in Fabric: Costumes by 17 Skowhegan Artists." Tues. through Sat. 10:00 a.m. to 5:00 p.m., Thurs. 10:00 a.m. to 9:00 p.m., Sun. 12 noon to 5:00 p.m.

Maryland

Baltimore Museum of Art, Baltimore.

Through Apr. 16: "Starry Nights: Star-Patterned Quilts from the Collection."

Massachusetts

Bromfield Gallery, 107 South St., Boston, 617-451-3605. Through Jan 28: "New York," tapestries by Eric Licea-Kane. Hours Tues. through Fri. 12 noon to 5:00 p.m., Sat. 11:00 a.m.-5:00 p.m.

De Cordova Museum and Sculpture Park, 51 Sandy Pond Road, Lincoln, 617-259-8355. Through Jan. 29: "Judith Liberman: The Holocaust Tapestries." Hours: Tues. through Fri. 10:00 a.m. to 5:00 p.m., Sat. and Sun. 12 noon to 5:00 p.m.

Hedge House, 126 Water St., Plymouth, MA 02360, 508-746-0012. From May 31- Oct. 7, 1995: "Threads of Life" exhibition, is the Plymouth Antiquarian Society's first large-scale exhibition, created in observance of the society's 75th anniversary. Over 50 embroideries and weavings, costumes and objects dating from the 18th and 19th centuries have been assembled and are displayed in a ship captain's mansion of 1809 overlooking historic Plymouth Harbor.

The New Art Center Galleries, 61 Washington Park, Newtonville, 617-964-3424. Jan 20-Feb. 19: "Celebrating the Stitch," contemporary embroidery of North America, featuring 137 fiber works by 83 artists. Hours: Wed. through Fri. 11:00 a.m. to 4:00 p.m., Sat. and Sun. 1:00 to 4:00 p.m.

Museum of Our National Heritage, 33 Marrett Rd., Lexington, 617-861-6559. Through Feb. 25: "The Flag in American Indian Art." Hours: Mon. through Sat. 10:00 a.m. to 5:00 p.m., Sun. 1:00 p.m. to 5:00 p.m.

Museum of Fine Arts, 465 Huntington Ave., Boston, 617-330-3315. Through Apr. 16, 1995: "Sweet Dreams: Bedcovers and Bedclothes" offers a survey of stunning designs and fashions, rarely seen by the public, in over 60 quilts, coverlets, blankets, lingerie and pictorial images of sleepwear and sleeping chambers. Textiles and clothing have, since ancient times,
provided both useful and beautiful designs to meet the needs of sleep. Cross-cultural examples, items from America, Africa, Asia and Europe, will demonstrate a variety of design solutions to the universal need for sleep and shelter. Also for the first time in five years, a compelling 19th-century masterpiece made by an African-American craftsman, Harriet Powers, will be on display. This rare appliquéd bed cover, one of only two surviving works by this former slave, unites textile techniques from West Africa and America to create images relating a riveting biblical and personal narrative. In the Tapestry Gallery, Apr. 4 to Oct. 8, 1995: "South of the Border: Latin American Tapestries and Decorative Arts." Tapestries produced during the colonial period in South America are some of the finest, most exuberant ever woven. Under the domination of the Spanish, Andean artistic traditions underwent a transformation as new materials, motifs and techniques were introduced. Influences from Europe and the Far East—floral motifs, mermaids, naturalistic figures, and animals—entered into the design repertoire of Andean artists while traditional styles persisted. Fourteen examples from the Museum’s outstanding collection provide the focus of the exhibit. A selection of Latin American objects in other media, made for both ecclesiastic and domestic use, accompanies these weavings. Among them is an elaborate carved chair, possibly made in Mexico, that aptly exhibits this blending of colonial and native expressions.

Peabody Essex Museum, East India Square, Salem, MA 01970, 508-745-1876, fax: 508-744-8776. Through April 10, 1995: "From the Land of the Thunder Dragon: Textile Arts of Bhutan." This first major exhibition of one of Asia’s great art forms examines the significance of cloth in Bhutan, the tiny independent kingdom in the Himalayas known in the West for its dramatic scenery, Buddhist culture, and isolation from the outside world. The museum’s Jane Appleton Phillips Himalayan Collection, the foremost collection of Bhutanese textiles in an American museum, forms the basis of the exhibition. Objects from major collections from around the world supplement the exhibit. Nearly 200 textiles and objects, archival and contemporary photographs, videos and slides show how art and life are intertwined in this Himalayan kingdom while illuminating the complex aesthetics of this textile art. Group tours are available and the museum features a full-service café. Call 508-745-1876, ext. 5112, for further information.

MICHIGAN
Lee Hall Gallery, Northern Michigan University, Marquette. Through Jan. 29: "Quilt National '93 Touring Exhibit."

MINNESOTA
Goldstein Gallery, University of Minnesota, St. Paul Campus, 250 McNear Hall, 3180 Buford Avenue, St. Paul, MN 55108; 612-624-7434; fax: 612-624-2750. Through Feb. 11: "Quiltdesign: 18 Years of Design Excellence." Highly distinctive quilts—the work of trained designers—are featured. Rich color effects, spatial illusion and lively surface embellishments give an unusual contemporary twist to a traditional art form. Designers include Jan Myers-Newbury and Debra Lunn—widely recognized fabric artists. The work reveals the vital role that the study of color and design play in the creation of contemporary quilts. Professor Emeritus Charlene Burningham and current Surface Design Instructor Jean Ross in the Department of Design, Housing, and Apparel curated the show. Educational programs and family-oriented events accompany the exhibition.

NEW MEXICO
Los Colores, P.O. Box 2820, Corrales, NM 87048, (505)898-5077. Through Feb. 12: "Contemporary Concepts IV, an exhibition of the work of eighteen weavers. Hours: 1:00 to 4:00 p.m. daily, closed Mondays.


NEW YORK

The Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 East 91st St., New York, NY 10128-9900, 212-860-6894, or fax 212-860-6909. June 6-Sept. 24, 1995 in the Billiard Room: "Field of Dreams: A Recently Acquired Eighteenth-Century Bedcover." The museum recently acquired an important and rare covering made in England between 1720 and 1740. This superb example of English domestic embroidery, decorated with colorful flowers, exotic birds, and familiar animals, is believed to be a covet intended for the marriage bed of a couple whose initials, "A.D.,” and "B.W.,” figure prominently in the crewel work. The exhibition will present objects from the National Design Museum’s collection that relate to motifs on the coverlet, including examples of Indian chintz, Mughal Indian embroideries, Chinese woven rank badges, Japanese embroidered panels, and European and Turkish ceramics, among others. Field of Dreams will also provide a glimpse into many of the social customs of the day. Through Aug. 20, 1995 in the First Floor Galleries: "The Structure of Style: Modernism in Dutch Applied Arts 1880-1930." This is the first exhibition organized in America to focus solely on turn-of-the-century Dutch decorative and applied arts. At the end of the nineteenth century, Dutch designers transformed traditional media such as metalwork, ceramics, textiles, wallcoverings, furniture,
and graphics into vehicles for the expression of innovative and modern ideas about form, pattern, and the role of ornament. This exhibit features a large and diverse collection of Dutch modernist design donated recently by renowned collector Justin G. Schiller. Hours: Tues, 10:00 a.m. to 9:00 p.m., Wed.-Sat. 10:00 a.m. to 5:00 p.m., Sun. noon to 5:00 p.m. The museum is closed Mon. and Federal Holidays. General admission is $3. Senior citizens and students over age 12 is $1.50. Members and younger children are admitted free. Free public admission Tues. from 5-9:00 p.m.

OHIO
Cleveland Institute of Art, 11150 East Blvd., Cleveland, 212-421-7403. Through Jan. 5: "The Impulse to Abstract: Recent Work by Ritsi Jacobi."

Through Mar. 5: "Patterns of Vision: Innovations in Quiltmaking."


Paley Design Center of the Philadelphia College of Textiles and Science, 4200 Henry Ave., Philadelphia, PA 19144, 215-951-2860. Feb. 9-April 23: "The Art of African Textiles: Form and Function." Hours Tues.-Fri 10:00 a.m. to 4:00 p.m., Sat. and Sun. 12-4:00 p.m. Admission is free.

The Fabric Workshop, 1315 Cherry Street, 5th Floor, Philadelphia 19107, 215-922-7403. Feb. 2 through early Mar. 1995: "Material Culture: The Roe Prints." Reception to meet the artist, Berrisford Boothe, is Wed., Feb. 2, at 5:30-7:30 p.m. Hours Mon.-Fri. 9:00 a.m. to 6:00 p.m., Sat. noon to 4:00 p.m., tours by appointment.

RHODE ISLAND
Hera Gallery, 327 Main St., Wakefield, 401-454-6348. Feb. 4-25: "Celebrate with Hand-Weaving."

TENNESSEE
Dollywood, 1020 Dollywood Lane, Pigeon Forge, TN 37863, 615-428-9400. During October: An additional showcase of quilts selected from SAQA's Professional Artist Members will be exhibited as part of SAQA's annual quilt celebration and will coincide with their conference at nearby Arrowmont.


Arrowmont School of Arts And Crafts, Gatlinburg, TN. Oct. 12 through Dec. 16, 1995: "Diversity" is an international exhibition of art quilts juried by Yoshikdo Wada and organized by Studio Art Quilt Associates. Requirements for entry stated that all work must fulfill the definition of Art Quilt as defined by SAQA as "a contemporary art work exploring and expressing esthetic concerns common to the whole range of visual arts, painting, printing, photography, graphic design, assemblage and sculpture, which retains however, through material or technique, a clear relationship to the folk art quilt from which it descends. All work must have a fabric top surface, be layered and the layers must be joined." The exhibition is in conjunction with the annual general meeting of the Studio Art Quilt Associates membership. The opening will be on Thurs., Oct. 12, 1995 from 7:00 to 9:30 p.m.

TEXAS

The Museum of Fine Arts, 1001 Bissonnet, Houston, TX 77005, 713-639-7300. From Apr. 23 through June 11: "Treasures of the Sultans: Masterpieces from the Topkapi Palace, Istanbul, Turkey" will feature 85 objects from the Topkapi's exceptional collections including 20 examples of textiles. Of these, 6 are kaftans, 4 are rugs, 5 are embroidered cloths for various uses, 1 is a woven cushion cover, and 4 are embroidered objects of velvet and/or leather. It is the first exhibition in the U.S. to focus on the magnificent collections of the Topkapi. In conjunction with the exhibition, craftsmen from Turkey will demonstrate crafts on the festival site, such as hand-weaving of carpet and kilim and embroidery needlework. Museum hours are Tues.-Sat. 10:00 a.m.-5:00 p.m., Thurs. 5-9:00 p.m., and Sun. 12:15-6:00 p.m. (closed Mon.). Regular admission is $3.00 for adults and $1.50 for children 6-18, students and senior citizens. Admission to the permanent collection is free on Thurs. Admission is free to MFA members. Admission to Treasures of the Sultans is free with museum admission. Discount tickets will be offered to museum visitors who attend the Houston International Festival: $2.00 admission for adults, and $5.00 for children 6-18, student and seniors.

VIRGINIA
with intricate and detailed patterns which appealed to Victorian tastes as seen in three coverlets from some of the better known Ontario weavers.

To Apr. 1995 in the Aliman Rug Gallery and Opekar Gallery: "Rugs That Aren't 'Rugs'.

To Apr. 28, in the Ciba-Geigy, A, B, A, and D Galleries: "Infinite Variety: Women in Shakespeare."

To Feb 12 in the West I, II and Contemporary Galleries: "Paperspeak: A Global View."

Mar. 11 to June 18 in the Contemporary Gallery: "Sandra Brownlee's Weavings."
Opening Reception Mar. 11, at 2:00-5:00 p.m.

Mar 1 to Oct. 1995 in the West I & II Galleries: "From Baba's Hope Chest: Macedonian Treasures in Canada."

Istituto Italiano Di Cultura, 496 Huron St., Toronto, Ontario, 416-921-3802.
Mon.-Sat., 2:00 pm-5:00 pm. Through November 12: "Burano Lace," from Consorzio Merletti, Burano. The exhibit is presented in association with the Royal Ontario Museum and the Museum for Textiles, where workshops will be held.

Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, MSS 2C6. From Feb. 17 to May 22, 1995: "Survivors, In Search of a Voice: The Art of Courage," a groundbreaking exhibition presented by the Woodlawn Arts Foundation and opened at the Institute of Contemporary Culture at the Royal Ontario Museum (ROM), is the result of a collaboration between 24 of Canada's best women visual artists and over 100 women from across the country who have survived breast cancer. Commissioned by Woodlawn to create works of art based on their collaborations, the artists listened to the survivors' stories to learn what it was to be a woman living with cancer. Inspired by these exchanges, the artists created works of art in the medium of their choice, giving voice to the thousands of Canadian women who have been or will be diagnosed with breast cancer. Four of the artists utilized textiles in their work for the exhibition. The exhibit is located in the Museum's Roloff Beny Gallery and is included with Museum admission which is $7 for adults; $4 for seniors and students; $3.50 for children and $15 for family groups. For 24-hour information in English and French, call 416-588-8000.

QUEBEC
Canadian Museum of Civilization, 100 Laurier St., Hull, Quebec. Jan 19-Feb 97: "Threads of the Land: Clothing Traditions from Three Indigenous Cultures."

SASKATCHEWAN

EUROPE

GERMANY
Museum für Kunst und Kulturgeschichte, Dortmund. May-July 1995: "Spitzte," an exhibition illustrating the various trends in lace around 1900 based on two collections now in the Dortmund Museum: the Immendorf Collection and the estate of the lace manufacturer Louis Franke of Wiesbaden and Brussels. These will be supplemented by loans from museums in Amsterdam, Antwerp, Bremen, Budapest, Burano, Dresden, Cologne, Frankfurt, Hamburg, St. Gallen and Vienna. The development of lace at this time will be set against the background of other contemporary decorative arts.

ITALY
Hours: 3:30-6:30 p.m.

SWITZERLAND
For once, the presentation will depart from the traditional whereby textiles of the same time, style or technique are grouped together. Rather, this exhibition will deal with the idea of the tree. There is a great tradition of myths connected with trees. At the same time, the tree is one of the most ancient symbols in the history of religions and cultures. The exhibition combines the orchard of late antiquity with ornamental textiles for interior decoration, with fashionable accessories, and with ecclesiastical textiles. Trees depicted on textiles might stimulate viewers to reflect on man's present-day relationship with trees as biological entities. A catalogue will be published in time for the exhibition. Hours: Nov.-Mar.: Mon.-Fri., 10-12:00 a.m., 2-5:00 p.m., Apr.-Oct., Mon.-Sat., 10-12:00 a.m., 2-5:00 p.m.
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 Dr. Mattiebelle Gittinger, Research Associate of The Textile Museum, in Washington, DC.

- 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 papers presented at each symposium are published in Proceedings, which is 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. The theme of the fourth biennial symposium, held in September 1994 was Contact, Crossover, Continuity. Copies of these Proceedings are available at $25.00 each (including postage), payment in US dollars drawn on a US bank or Visa credit card.

- 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 or Visa credit card.

- Please send requests for publications with your check to:
  Textile Society of America
  4401 San Andreas Avenue
  Los Angeles, CA 90065-4134.