
The Textile Society of America's next biennial symposium is intended as an exploration not only of its theme but also of the rich textile resources of its host city, New York.

"Creating Textiles: Makers, Methods, Markets" will take place September 24 to 26, 1998. Juried papers will be delivered at the host institution, the Fashion Institute of Technology, and at a variety of sites where research will be illustrated by actual objects. The Call for Papers being distributed now (and to be published in the Summer Bibliography Newsletter) gives details on participation in this new site-seminar aspect of the symposium.

Beginning with this issue, the Newsletter will profile some of the institutions that have agreed to welcome scholars wishing to present papers on their premises.

Two Smithsonian Institutions in New York

Cooper-Hewitt, National Design Museum

By Milton Sondag

The museum popularly called the Cooper-Hewitt, officially known as the Cooper-Hewitt, National Design Museum, Smithsonian Institution, began in 1897 as the Cooper Union Museum for the Arts of Decoration. Its founders were the Misses Sarah and Elinor Hewitt, whose grandfather, Peter Cooper, had founded the Cooper Union School in 1859. He had envisioned a museum as part of the tuition-free school for the arts, technologies and sciences, which is still located downtown at Eighth Street and Third Avenue.

The Hewitt Sisters installed their museum for the women's arts school on part of the Union’s fourth floor. As it

National Museum of the American Indian

By Kathleen E. Ash-Milby

The National Museum of the American Indian (NMAI), Smithsonian Institution, was established by an Act of Congress in 1989, and became home in 1990 to the collection of the former Museum of the American Indian–Heye Foundation.

NMAI's extensive collection, which comprises over one million objects, began in the 1890s as the personal hobby of wealthy New Yorker George Gustav Heye. The heir to an oil industry fortune, Heye spent decades amassing an encyclopedic scope of materials. In addition to his own collecting trips, Heye financed archaeological and ethnographic expeditions

Continued on page 4....
LETTER FROM THE PRESIDENT

Dear Members,

As your new president, I want to thank everyone who has contributed to the continuing growth of TSA and encourage your participation in its future development and outreach. TSA is run by volunteers who give generously of their time and talent, as well as their personal finances to attend the Board of Directors’ meetings. All deserve sincere thanks, especially those who completed terms last fall. First and foremost is our outgoing president, Mattiebelle Gittinger, who provided exemplary leadership in strengthening TSA. She remains on the Board as an ex officio member while the previous past president, Louis Stack, rotates off.

Our gratitude is also extended to outgoing board members Dale Gluckman, Patricia Anawalt, Elizabeth Ann Coleman, Niloofar Imani-Paydar, Ana Livandi, Jane Merritt, Amy Oakland Rodman and the coordinators of last fall’s Biennial Symposium in Chicago, Rita Adrosko and Christa C. Mayer Thurman. We offer special thanks to Mary Jane Leland who had been our dedicated Treasurer since TSA’s founding. Happily the newly elected and appointed Board members bring to their jobs the energy, enthusiasm and wide range of experience that will keep TSA moving forward.

In this 10th anniversary year of TSA, Mattiebelle and I are the only original founders to remain on the Board. Inevitably, this has prompted us to form a written record of policies and procedures. Parts of this Policies and Procedures Manual will be included in the next issue of the Directory of Membership in 1998.

Priorities include expanding TSA’s outreach through traditional print and new electronic formats. Glossy membership brochures promoting TSA are being developed by Blenda Femenias, chair of the Membership Committee, for distribution through mailings and at conferences. I encourage you to contact Blenda in the fall for brochures to take to conferences and other textile and non-textile events.

TSA will be hopping on the electronic bandwagon with a website that is expected to be operating by the fall. Developed by Ana Livandi, who will maintain it initially, the TSA website is designed to encourage visits from anyone seriously interested in textile studies. Ann is also pursuing the possibility of creating an electronic discussion group for TSA members.

Plans for the Sixth Biennial Symposium, which will be hosted by the Fashion Institute of Technology in New York City on Sept. 24 to 26, 1998, are in full gear. The theme, “Creating Textiles: Makers, Methods, Markets,” will be addressed by a full complement of juried papers as well as by concurrent site seminars at museum collections, fiber artists’ studios and manufacturing showrooms and sites. The new format is designed to take advantage of the abundant textile resources of New York City. Given the unusually rich format, high registration is anticipated.

Finally, in order to involve more members in the decision-making process, I have proposed and the Board has approved a new structure with committees that represent the interests and activities of TSA. I encourage you to contact the committee chairs, listed near the back of the Newsletter, with your concerns and suggestions. Let me take this opportunity to thank those members who recently sent constructive comments about symposia. Please keep in touch.

--Louise M. Mackie

LETTER FROM THE EDITOR

Dear Readers,

In this issue, you are invited to look both forward and back, with the emphasis squarely on TSA’s biennial symposia.

The fifth TSA symposium held in Chicago last September is revisited by Rita Adrosko, Symposium Program Coordinator, with photographs by Edward Stack, whose many roles include husband and father to TSA members Lotus and Krista Stack. Many thanks as well to Barbara Sloan of the Fowler Museum and Desirée Koslin of the Fashion Institute of Technology for their photographic coverage of the symposium.

The next symposium, to be held Sept. 24 to 26, 1998, in New York, is the focus of this Newsletter and the next four as well, with profiles of some of the city’s dozens of rich textile resources. This information should be of particular interest to those of you preparing abstracts for the symposium’s new site seminars.

More details on what the site seminars are and how to participate are provided in the Call for Papers recently sent to TSA members and also published in the third annual Summer Bibliography Newsletter, which should be reaching your mailboxes shortly after you receive this issue.

Each issue of the Newsletter is a collaborative effort, and could not be done without substantial contributions from many of you. Among my responsibilities as editor are to give those contributions their final shape and guide the issue through the design, printing and mailing processes. Sometimes all the help in the world is not enough to squeeze out the time and attention I need to complete an issue. Such has been the case this spring, and I extend sincere apologies to those of you who wondered what happened to this most visible aspect of TSA.

You may notice that there are some changes in layout in this issue, most notably a change in the size of the typeface. This not only provides a more elegant “look” to the columnar presentation but will also allow us to publish more information.

Other changes are being considered, including the general content. Since I became editor two years ago, the emphasis has been on profiles of institutions, with the hope that such information would be of use to TSA members wishing to do research in cities throughout North America. We would like your input. Are these articles in fact useful and interesting? Are there other types of features you would like to read? Please let us hear from you: this is your Newsletter.

--Kathleen Moore

Newsletter Staff
Mattiebelle Gittinger...Chair, Publications Committee
Kathleen Moore...Editor
Mary Samms...Bibliography Editor
Rita Adrosko...Copy Editor
Barbara Goldberg...Events Calendar Editor
Lynn Teague...Public Relations Liaison

Copy Deadline
Fall 1997 Issue...July 15, 1997
Winter 1998 Issue...December 15, 1997

Please send contributions to TSA Newsletter
c/o Kathleen Moore, 125 Cedar Street, NY NY 10006
Phone/Fax: (212) 732-0216
e-mail: kaymoore@nindspring.com
VISUAL DATA ARCHIVE ESTABLISHED

By Charlotte Jirousek

Contributions are being sought for an online, annotated bibliography of visual research data. Many textile researchers have accumulated important and unique information in the form of film and video.

Visual media are important as primary source documents on textile processes, technologies and use. Yet there has been no centralized means of locating these resources. Once the articles have been written and a few slides chosen for publication, the remainder of the visual material usually languishes on the researcher’s shelf. Occasionally a finished film is created and distributed, but the raw footage, often of more interest to the scholar, usually remains unpublished and unfindable.

The purpose of this project is to provide access to this valuable unpublished (and usually unpublishable) material. The immediate goal is to create an annotated bibliography of film and video data, particularly including material not edited for formal distribution.

This bibliography will be placed on the World Wide Web on a server at Cornell University, and linked to the forthcoming TSA Homepage. The bibliography will tell the reader how to contact the individual who holds the material.

Once the bibliography is in place, the goal is to move toward the establishment of a Visual Data Archive for Textile Research to be housed in the Cornell University Libraries. This would provide a centralized location for the storage of video and film (and perhaps, eventually, slide) data collections as primary textile research documents. The visual materials would be stored on CD-ROM.

TSA will play a role in screening and recommending materials for inclusion in the proposed archive.

We would like to hear from anyone who has -- or knows of -- such visual data collections, and would be willing to be listed in the annotated bibliography. A form has been prepared to gather information for the bibliography, and this will be sent to you upon request.

If you are interested in participating in this project, or have questions about it, please contact Charlotte Jirousek at (607) 255-8046; fax (607) 255-1093; e-mail: caj7@cornell.edu.

1996 Symposium Proceedings

The published Proceedings of the 1996 Fifth Biennial Symposium, “Sacred and Ceremonial Textiles,” will be distributed at no cost only to 1997 members of the Textile Society of America.

Please make sure that your dues for 1997 are paid, as we are now shipping the Proceedings. Additional copies may be purchased for $35 each.

REPORT ON COMPUTER USE QUESTIONNAIRE

By Anu Llirand, Chair

A questionnaire was sent last summer to TSA members with an expressed interest in computers. The survey guided preparations for events at the symposium in Chicago and many of the topics were discussed at the computer special interest group luncheon. This included a report on textile resources on the Internet and proposals for the creation of a TSA website and Internet discussion group. Museum databases and data standards were discussed separately by a smaller group.

A summary of responses follows.

Computers are used by 78% of respondents for purposes other than word-processing, such as information retrieval (52%), collections management (41%), cataloguing (37%), administrative uses such as mailing lists, etc. (33%), computer-assisted textile design (19%), desktop publishing (15%) and computer-assisted textile production (15%).

More than half (56%) use textile databases or databases incorporating textile information. Nearly half (45%) use microcomputer-based systems, most still in DOS (26%), while Macintosh, UNIX and Windows NT users tie for second place (11% each).

Only 5% of the databases incorporate images and only 11% are accessible online. Although 37% work in a place that has its own website, few knew the address (URL) or whether the website had information specifically related to textiles.

The majority of those who work with databases (87%) use published authorities to maintain consistency in cataloguing/indexing terms. These include the following: Irene Emery’s The Primary Structures of Fabrics (44%), Dorothy Burnham's Warp and Weft (26%), CIEA Vocabulary of Technical Terms (22%), Art & Architecture Thesaurus (15%), Classification of Textile Techniques by Annemarie Seiler-Baldinger (7%), ICOM Vocabulary of Basic Terms for Cataloguing Costume (7%), Nomenclature for Museum Cataloguing (4%), other published authorities (4%).

Respondents supported several man-

dates/goals for the group: serve as a clearinghouse of information on textile-related computer projects, hardware, software and literature (85%), stimulate the timely sharing of information and discussion of issues through the TSA Newsletter, regional groups and/or electronic mail (77%), focus on computer applications related to textiles (74%), help plan conference programs, sessions or workshops (48%), address the issue of data standards (41%).

The issues that interested respondents the most as a group were as follows: imaging (59%), database design (52%), the World Wide Web (52%), data standards (41%), computer-assisted textile design (37%), computer networking (33%), desktop publishing (22%), computer-assisted textile production (19%).

This questionnaire was created with the assistance of Fran Hill, a student in the Faculty of Information Studies at the University of Toronto. For further information on the questionnaire and its response, please contact the author.
At the Cooper-Hewitt, a Wide Range of References

...Continued from page one

grew, the museum took over the entire floor, sharing the facilities of the Cooper Union School until 1970 when it was relocated to 2 East 91st Street, just off Fifth Avenue, in what had been Andrew Carnegie's turn-of-the-century home. The Carnegie Mansion, built in 1902, was renovated to meet the needs of the museum; it was reopened to the public in 1976 and now includes two connected town houses. The museum's current official name reflects the entity it has become: "Cooper-Hewitt, National Design Museum." Cooper and his granddaughters who founded it; "National Design Museum" reinforces the museum's mission, and "Smithsonian Institution" recognizes the museum's administrator since 1968.

The goals of the Hewitt sisters were straightforward: "It is our desire to make the Museum the active center of all art industrial workers...." It was said that the collections were exhibited chronologically, "and so simply, plainly installed that he who runs may read." And, moreover, "There is no red tape, no restrictions beyond what individual common sense and decency dictate." These statements form the backbone of the museum's philosophy today.

The collections of the museum were originally and still are organized in much the same way as those museums on which it was modeled -- the Victoria and Albert Museum in London and the Musée des Arts Décoratifs in Paris -- that is, by materials and technique. The five departments are: Textiles, Drawings and Prints, Applied Arts and Industrial Design (ceramics, glass, wood, etc.), Wall-coverings, and the Library. A textile conservation laboratory was incorporated in the Carnegie Mansion renovation in the 1970s and a paper conservation laboratory was set up shortly after.

From the very beginning the museum depended heavily on donors for building the collections, and it still does. One of the first generous donations was made by J.P. Morgan. It consisted of three important textile collections (one formed in Spain and two in France) that he purchased in Paris in 1901 in order to, as he said, give the daughters of his friend Abraham Hewitt "pleasure." (Abraham Hewitt, mayor of New York from 1887 to 1888, was an associate and friend of Morgan.) Morgan's gift of over 1,000 fabrics contained "Coptic," early Islamic, Chinese, and Western European silks from the 13th to the 18th centuries, and it became the foundation of the historic section of the Textile Collection.

Unfortunately for us today the Hewitt sisters did not significantly expand the Textile Collection and, typical of the period, they ignored contemporary designers, focusing primarily on 18th-century French and Italian decorative arts. It was not until the 1930s, after their deaths, that the Textile Collection began to evolve into its present form.

The Textile Collection is divided into categories determined by a combination of technique, country, date, and style.

Since the museum's aim has always been to provide a wide range of references, one can expect to find an example of almost anything. It should be noted, however, that the museum does not actively collect fashionable dress, tapestries, or carpets. Quality and condition were not always the first priority; nevertheless, the Textile Collection is of world class stature in many areas.

The breadth of the collection is best described by noting a few important acquisitions, in chronological order:


1941: The collection of embroidered samplers formed by Mrs. Henry E. Coe.
1949: A group of furnishing and dress fabrics designed by and embroidered for Hector Guimard.
1951: A bonnet and pair of mittens woven in China in the 3rd century B.C.
1959: Linen damasks designed and woven by Dora Jung in Finland.
1964: Woven hangings by Lenore Tawney and embroideries by Mariska Karasz.


1977: A splendid 17th-century Persian velvet panel depicting four women in a pleasure garden.

1978: A subtly colored and finely woven panel by Richard Landis.


1993: Works, including drawings, sketches, and samples, by Trudy Guernonprez.

Textiles in the collection are available for study, provided one makes an appointment in advance. The department has facilities that enable researchers to quickly review specific areas of the collection; it can also provide a microscope for detailed study. The staff is as follows:

Curator: Milton Sunday
Assistant Curator: Gillian Moss
Collections Manager: Barbara Duggan
Conservator: Lucy Commoner

2 East 91st Street, New York, New York, 10028
Phone: (212) 860-6868 (general Museum number)
Fax: (212) 860-6999 (general Museum number)

Please note: by the time TSA meets in New York in 1998, the Textile Collection will have been relocated in improved study and storage spaces. The address will remain the same, but the phone and fax numbers will have been changed.
Textiles at the National Museum of the American Indian

...Continued from page one

and over the years, to assist in his endeavors, employed many prominent anthropologists, such as George Pepper, Marshall Saville, and Samuel K. Lothrop.

The collection includes more than 2,000 textiles from North, South, and Central America. These range from archaeological fragments to woven garments and contemporary weavings. The care of this collection is the primary responsibility of NMAI Textile Conservator, Susan Heal.

The North American ethnographic textile collection includes more than 800 Southwestern textiles, comprised primarily of Navajo and Pueblo weavings. The 19th-century Navajo wearing blankets, numbering more than 120, were the focus of a recent and extensive documentation project by Assistant Curator Eualie Bonar. As part of this project a selection of the blankets was taken to the Navajo Reservation for a display and workshop with contemporary Navajo weavers in the summer of 1995. The age and excellent condition of these blankets made them of particular interest; until recently few of the weavers would ever have had the chance to study them closely and share their observations and ideas with one another in a workshop environment. Co-curators and Navajo weavers DY Begay, Wesley Thomas, and Kelley Kean were also participants integral in the development of the traveling exhibition and catalogue of the collection, both titled Woven by the Grandmothers: Nineteenth-Century Navajo Textiles.

The Central and South American textile collection has several strengths, such as the Kuna molas from Panama, Ayamara clothing from Bolivia, early examples of Maya huipils from Guatemala, and Mapuche ponchos and saddle blankets from Chile, according to Nancy Rosoff, Assistant Curator. Several of these remarkable textiles, including an intricately embroidered huipil incorporating silk thread, are currently on display at the museum’s New York exhibition facility, the George Gustav Heye Center. Some of the best colonial Inka textiles in the collection are also on display in the Quechua section of the exhibition Stories of the People, scheduled to close in September, in the Arts & Industries Building, Smithsonian Institution, Washington, D.C. Although visiting curator Dr. Ramiro Matos insists that our collection of archaeological Peruvian textiles is not exceptional, there are a few stellar highlights, such as Chimú textiles decorated with Amazonian feather work and silver disks.

Collection and collections-related departments such as Registration, Collections Management, Conservation and Curator-ial, are currently located at the Research Branch, the NMAI’s research and storage facility in the Bronx. Over the next few years access to the textiles will become limited as staff begin packing objects and preparing them for the move of the collection to the new Cultural Resources Center under construction in Suitland, Md., whose estimated completion date is 1998.

Preparations are also under way for a new museum to be built in Washington, D.C., scheduled to open in 2002. Although the majority of the collections and staff will be relocated to Washington, New York will continue to retain NMAI’s current exhibition facility. At present, two semipermanent exhibitions are installed, Creation’s Journey and All Roads Are Good, and a gallery for temporary and traveling shows, Woven by the Grandmothers: Nineteenth-Century Navajo Textiles, which recently closed, was very successful and will soon travel back to the Navajo Reservation and other locations.

To Honor and Comfort: Native Quilting Traditions (Oct. 19 to Jan. 4) will be the museum’s next textile-focused exhibition.

Researchers who wish to access any part of the collection should contact Scott Merritt, Collections Management. Projects are evaluated on a case-by-case basis, and are approved pending staff and space availability.
Hearst Museum Acquires Southeast Asian Textiles

The Phoebe Hearst Museum of Anthropology at the University of California, Berkeley, has recently added over 30 19th- and 20th-century textiles from Thailand and Laos.

One group was acquired by Sorani Wongbiasaj, a professor of American Culture at Chiang Mai University, and the other by Sandra Cate, a doctoral candidate in anthropology at UC Berkeley. Both collectors provided excellent documentation of the textiles including use, materials, techniques, and where they were purchased.

Appointments to study these collections may be made by contacting Margot Blum Schevill, Research Associate and Textile Consultant, Phoebe Hearst Museum of Anthropology, University of California at Berkeley, CA 94720. email: schein@california.berkeley.edu

Appointments at Cranbrook, Museum at FIT and National Museum of African Art

At the Cranbrook Academy of Art, Bloomfield Hills, Mich., Gerhardt Knodel has moved up to the position of director. The renowned fiber artist had been head of Cranbrook’s Fiber Department and artist in residence.

Valerie Steele has been appointed chief curator of the Museum at the Fashion Institute of Technology, New York. Dr. Steele, whose books include Paris Fashion, Women of Fashion and Fetish: Fashion, Desire and Power, is a noted scholar, fashion historian, author and professor. Her first exhibition at FIT will be “50 Years of Fashion, 1947-1997,” opening Oct. 7; it will be accompanied by a book of the same name, by Steele, to be published by Yale University Press.

The new director at the National Museum of African Art, Smithsonian Institution, Washington, D.C., is Roslyn A. Walker. She had been senior curator of the African Art Museum.

Charles Grant Ellis and May H. Beattie

Classical carpet studies recently lost its two preeminent scholars, Charles Grant Ellis and May H. Beattie, Ph.D. (each 1908-1996). Each elevated carpet scholarship to heights that will challenge future generations. Trained in other disciplines, each was magnetized by carpets and in the 1960s began publishing pioneering scholarship based on rigorous technical analyses.


Although May Beattie lived in Sheffield, England, she also was a Research Associate of The Textile Museum. Among her major publications is the seminal exhibition catalogue, Carpets of Central Persia (1976).

Each of these scholars developed far-reaching knowledge of carpets, spiced by personal wit; both created invaluable archives that will be accessible to future researchers, Charlie’s at The Textile Museum and May’s at the Ashmolean Museum, Oxford.

Textile Museum Symposium Explores Avant Garde Roots

The Textile Museum’s “Avant Garde in America” symposium on May 3 began with overviews and definitions and ended with fresh research on specific figures and movements. The questions raised and relationships suggested throughout the day provided the overflow crowd of 55 with many new avenues for exploring an underdeveloped area of textile scholarship.

A keen appreciation of visual links between building design and decoration and textile design was illustrated by Isabelle Gournay, School of Architecture, University of Maryland, in her slides of American architecture from 1880 to 1930. Especially interesting was her comparison of the plan for Frank Lloyd Wright’s Martin House with a tartan.

Richard Martin, Costume Institute Director, Metropolitan Museum, New York, made a provocative case for fashion as the preeminent avant garde art form as he traced the progress of both fashion and art throughout the 20th century.

Lauren Whitely, Museum of Fine Arts, Boston, showed how M.O.C. Crawford influenced textile designers from 1916 to 1922 through his Women’s Wear Daily columns and connections to the Museum of Natural History and the Brooklyn Museum. His efforts produced such outcomes as Mallinson Silk basing a print on the Paracas mantle and Jessie Franklin Turner designing a tunic dress inspired by a Persian textile; both found their referents at the Brooklyn Museum.

Madelyn Shaw, Collections Manager of the Textile Museum, examined that developing American esthetic in the silk prints of Hiram Royal Mallinson’s company from 1916 to 1932. Achievements ranged from an American Designer series started in 1926 to collections with U.S.-centered themes such as national parks, Pomo Indian basketry and Benjamin Franklin harnessing electricity.

The symposium was held in conjunction with two exhibitions at the Textile Museum until Aug. 31: “Avant Garde By the Yard” and “From Palace to Parlor: Islamic Textiles Inspire Avant Garde Designs.”

Friends Of Fiber Art International Grants

Friends of Fiber Art International distributed $15,000 in grants in 1996, to help sponsor fiber exhibitions and publish catalogues. The recipients were:

Dominic Di Marea: A Retrospective, sponsored by the Palo Alto Cultural Center. The exhibition of some 40 works will open in California in September and then travel.

Quilt National ’97, juried by the Dairy Barn Cultural Art Center, Athens, Ohio, and shown there in May 1997 before traveling for two years.

Transcending the Surface, an invitational exhibit assembled and exhibited through Jan. 8, 1997, by the Hunterdon Art Center, Clinton, NJ, then traveling.


The annual Betty Park Competition in Critical Writing, sponsored by the Surface Design Association.

The Kimono Inspiration: Art and Art to Wear in America, conceived and curated by the Textile Museum in Washington, D.C., and traveling through October 1997.

A sum was also appropriated for the Friends’ Millennium Fund, to underwrite a major project for the year 2000.

---

Kathleen Moore

L.W. Mackie
The Fifth Biennial (1996) Symposium in Retrospect

By Rita J. Adrosko, Symposium Program Coordinator

A TSA biennial symposium's preparation is measured in years, its execution in a few days. On looking back, one can't resist asking what resulted from all this effort.

The facts are easy. The 279 members who attended "Sacred and Ceremonial Textiles" at the Art Institute of Chicago from September 19 to 21, 1996, had a feast for the mind -- some would say an orgy -- of formally presented papers and videos, preceded for many by a Session introducing them to an area of textiles outside their own expertise. Delightful meals in the Art Institute of Chicago and art-filled receptions in town provided members with sustenance to carry on and the opportunity to network with textile colleagues from distant corners of the country, and the world.

The three consecutive days of presentations followed the format that had been evolving since the initial 1988 symposium. Two of the panels and paper sessions at the symposium were focused on Asia; one each was devoted to Africa and to North America; two sessions covered research in South America, while one each centered on the South Pacific and on Europe.

Europe was also the focus of Christa Thurman's special exhibition at The Art Institute of Chicago, entitled *Gloria in Excelsis Deo -- Heralding a Vestment Collection*. It provided a fine three-dimensional view of European textiles, a portion of the rich holdings of the museum's ecclesiastical textiles, accompanied by thoroughly researched labeling text.

In all, the formal program consisted of 31 juried papers presented by 17 individuals and four panels totaling 14 papers, plus five unjuried videos. Counting discussants and chairs of sessions, 45 TSA members from as far away as England, Japan and New Zealand participated in the on-stage program.

Right: Patricia Ewer (near right) and Charlotte Jirousek

Cynthia Schira and Gerhard Knodel, keynote speaker

Mary Walker Phillips and Dorothy Burnham

The papers were chosen from 102 abstracts submitted by 77 individuals and 25 prospective panelists grouped into six panels. In addition, about eight or 10 submissions were received, mainly from abroad, after the program had been finalized.

Introductory seminars preceded the 1996 symposium. Tried for the first time in Chicago, they were declared a success and worth repeating, with similar (or totally dissimilar) subject matter possible for future sessions. These five optional sessions, led by specialists prepared to offer a hands-on approach, usually to no more than 20 participants, were designed to introduce members to aspects of textiles outside their own area of expertise. In Chicago I learned that some individuals who signed
up had cheated -- they were already knowledgeable on the subject but wanted to have an opportunity to hear about it from the expert leading the group.

To refresh your memory on the Introductory Sessions, because these will not be listed in The Proceedings, there were five three-hour sessions presented simultaneously. Arlene Cooper offered "An Introduction to Shawls," an overview of "Kashmir" and "Paisley" shawls. Pat Hickman and Barbara Goldberg presented "Historical Antecedents/Contemporary Fiber Art." They, as artists, discussed how textile reference material encourages their creative studio work, not to imitate or duplicate, but to follow their own direction.

Amy Rodman's session on "Andean Textiles" combined lecture and discussion, providing basic background about Andean textiles from as early as 1000 BC to 1500 AD. Milton Monday, focusing on "How to Look at a Textile," organized his discussion based on basic questions contributed by each participant on pattern, style, structure, and analysis of fabric.

Christa Thurman, Symposium Site Coordinator and Curator of the Art Institute of Chicago's special textile exhibition, offered a seminar entitled "An Introduction to Liturgical Vestments and their Textiles" that utilized that exhibition, entitled *Gloria in Excelsis Deo -- Heralding a Vestment Collection.*

Although some of us would have been pleased to join a TSA-sponsored tour of the Windy City, we found it great fun to explore on our own, particularly because the weather cooperated. I can recommend for future visits to Chicago, based on first-hand experience, an excellent shop for luggage repairs.

Douglas Dawson, hosting a reception at his gallery, and Margo Mensing

Above: Cindy Cannon
Left: Pat Hickman

Mattiebelle Gittinger and Lotus Stack, past presidents of TSA
ANNOUNCEMENTS:

FELLOWSHIPS AND GRANTS

Applications are being accepted for the annual Veronika Gervers Research Fellowship in Textile and Costume History. Up to $9,000 may be awarded to a scholar working on any aspect of textile or costume history whose research incorporates or supports collections of the Royal Ontario Museum. Deadline is Nov. 15. Contact: Chair, Veronika Gervers Memorial Fellowship, Textile and Costume Section -- NEAC, Royal Ontario Museum, 100 Queen’s Park, Toronto, ON M5S2C6, Canada. (416) 586-5790; fax (416) 586-5877. e-mail: textv@rom.on.ca; world wide web: www.rom.on.ca

The Center for Field Research at Earthwatch invites proposals for field research that investigates and documents textiles around the world. Earthwatch provides researchers with non-specialist, English-speaking volunteers who are screened according to the project’s needs and who join researchers in the field to assist with data collection. Field grants average $20,000 with the amount determined by the number of volunteers utilized over the course of a field season. Proposals are reviewed monthly and should be received one year in advance of anticipated field dates. To discuss research goals and their appropriateness for Earthwatch support, contact Program Officer Abby Armstrong at CFR, 680 Mt. Auburn St., Box 9104, Watertown, MA 02272; phone (617) 926-8200, fax (617) 926-8532; e-mail: aarmstrong@earthwatch.org; world wide web: http://www.earthwatch.org/cfr/cfr.html

MANUSCRIPTS WANTED

Text for the Study of Textile Art Design & History will devote its 1998 issue to Africa, and welcomes contributions from TSA members. Final deadline for articles for the magazine, which is produced annually by the British Textile Society, is Jan. 1, 1998. Send abstracts to Dr. Chris Boydell, 3 Comra Terrace, Cumbergh Lane, Whittingham, Preston, Lancs., England PR3 2AL. Telephone: 01772 865728.

Fashion Theory: The Journal of Dress, Body & Culture has been launched by Berg Publications, London. The quarterly journal is being edited by Dr. Valerie Steele, chief curator of the Museum at the Fashion Institute of Technology, New York. Abstracts and ideas for contributions may be submitted to Dr. Steele at the museum, 7th Ave. at 27th St., New York, NY 10001.

CALL FOR PAPERS

Abstracts are due by June 25 for a regional Costume Society of America conference on “Multicultural Aspects of Costumes and Textiles,” to be held Sept. 26-28 in Santa Fe, NM. Send 6 copies of a 2-page abstract and cover sheet to Nancy Bryant, 4128 NW Peppertree Place, Corvallis, OR 97330.

INFO X-CHANGE

For a catalogue of the Winterthur quilt collection, Deborah Kraak is seeking information on 18th or early 19th-century silk quits (especially pieced), dated whitework quits, or quilts made from fabric printed to simulate patchwork (it is variously known as “cheaters’ cloth,” simulated patchwork, imitation patchwork, etc.) Contact: Deborah Kraak, Associate Curator, Textiles, Winterthur Museum, Garden & Library, Winterthur, DE 19735. Tel: (800) 448-3883 x4910; fax: (302) 888-4700.

EXHIBITIONS AVAILABLE

Two exhibitions created for the Surface Design Twentieth Anniversary International Conference held May 29 to June 1 are available for travel beginning in September. “The Weave and the Web: Textiles and Computer Technologies” illustrates relationships between textile artist and contemporary technology. “What’s in the Air: Young American Textile Artists” reflects the many directions of contemporary art that incorporates fiber as a medium. Contact Catherine S. Amidon ([816] 931-4171) and Sherry Crowell-Lacey ([816] 578-5504), exhibition coordinators for the Surface Design Conference.

TOURS

Study in Peru: Two sessions of an Ancient Peru Venilales Museums Course will be held at Museo Regional in Ica, Peru. Courses cover conservation, weave structure and cultural history, and students work with the museum’s textile collections. Instructors are Nanette Skov and Grace Katterman, textile conservators with extensive experience in Peruvian textiles. Courses will be held June 9-20 and June 30-July 11. Contact: Ancient Peru Venilales Museums Course, Nanette Skov, Director, PO Box 13465, Tucson, AZ 85732. Fax: (520) 648-6114.

Ancient Wonders of the Black Sea and Eastern Mediterranean, cruise with lecture series by Dr. Elizabeth Barber, author of Prehistoric Textiles and Women’s Work—The First 20,000 Years. May 11-23. Contact: Adam’s World-Cruise Specialists, (800) 240-2144 or (714) 499-5244.

Peru and Bolivia, July 5-19, with Dr. Lynn Meisch for the Textile Museum. Sites include Lima, Sipán, Túcume, the Brumung Museum, Cuzco and Machu Picchu in Peru and Tiwanaku and La Paz in Bolivia. Contact: High Country Passage, 943 Emerson St., Palo Alto, CA 94301. (800) 395-3288 or (415) 328-3636.

Guatemalan Textiles, July 26-Aug. 11, with Margaret Blum Schevill, author of Maya Textiles of Guatemala, and Rosie Sundeen, of Folk Treasures & Travel; a tour of museum and private collections, outdoor markets and galleries, weavers’ homes and cooperatives. For information, call (310) 546-2731.

Silk Manufacturing in Lyon, France will be the subject of a personalized study trip sponsored by Biltmore House Textile Department and Docovertes. Contact: Patricia Ewer, (704) 274-6270. e-mail: bhxtext@iowa.com

Jordan and Syria, Oct. 19-Nov. 5, with Syrian archaeologist Kassem Touei, for the Textile Museum. Sites include Amman, Damascus, Petra, Aleppo and Silk Route oasis Palmyra. Contact Dr. Jennie Shamey, Aesh-Shaam Tours, 601 Pennsylvania Ave., NW, 206 North Bldg., Washington, DC 20004.
SYMPOSIA/SEMINARS/WORKSHOPS:

May 2: Sybaris Gallery, Detroit Institute of Arts and Friends of Modern Art/Modern Decorative Arts Group. An Evening with Joan Mondale, 6 p.m. cocktails, 6:45 p.m. dinner, 8:30 p.m. lecture & afterparty.

May 3: Sybaris Gallery, 202 E. Third St., Royal Oak, MI. (810) 544-3388; fax (810) 544-8101. Basketry Invitational reception to meet the artists, 6 p.m.


Indianapolis Museum of Art. Curator’s Choice Tour of “Baluchi Woven Treasures: The Boucher Collection,” at 1 p.m. with Niloo Imami-Paydar.


June 7: The Textile Museum, Washington, D.C. Celebration of Textiles Day, 10 a.m. to 4 p.m., hands-on exploration.

June 11, 12: William Doyle Galleries, 175 E. 87th St., New York. Couture and Textiles auctions, 2 p.m. each day. Catalogue.

June 11-14: Ars Textrina International Conference. Oklahoma State University, Stillwater, OK. Contact: Department of Design, Housing and Merchandising, OSU, (405) 744-5055; fax (405) 744-0910; e-mail: sas3279@okstate.edu.

June 15-20: Kent State University. Japanese Embroidery workshop with Kay Stanis. Contact: Workshops, College of Continuing Studies, Kent State University, PO Box 5190, Kent, OH 44242-0001. (330) 672-3100.

June 19-22: Sheep is Life, Dibé - Dîne B'ijjina', A Celebration of Navajo-Churro Shepherds and Weavers. San Juan College, Farmington, NM. Annual event, this year celebrating the centennial of Two Grey Hills Trading Post and 20th anniversary of Sheep is Life. Program includes seminars by Navajo and Spanish weavers and scholars, collectors and artists from many cultures, demonstrations, workshops and activities at the shade house and sheep camp. Information: Sheep is Life, Recursos de Santa Fe, 826 Camino del Monte Rey, A3, Santa Fe, NM 87505. Telephone request line: (800) 732-6881; voice: (505) 982-9301, ext. 6; fax: (505) 989-8608; e-mail: recursos@aol.com.

June 21-22: American Handweaving Museum and Thousand Islands Craft School, 314 John St., Clayton, NY. (315) 686-4123. Conference on Historic Weaving Manuscripts, including Frickinger’s 1740 manuscript; an 1899-1900 workbook on weaving theory from Lyon, France; ledgers and probate inventories as sources for identifying early textiles. Also on the agenda is a look at the life of Mary Atwater.


July 7-11, 1-3 p.m.: National Museum of African Art, Washington, D.C. Workshop for Young Audiences, teaching children aged 5 to 8 about African weaving, beading and sculpture traditions.

July 13-18: Kent State University. Traditional French Embroidery Using Contemporary Materials, with Wilanna Bristow. Contact: Workshops, College of Continuing Studies, Kent State University, 309 PO Box 5190, Kent, OH 44242-0001. (330) 672-3100.


July 24, 7 p.m.: UCLA Fowler Museum, Los Angeles. “Kuba Textiles of Zaire” Members’ Roundtable with visiting curator Elisabeth L. Cameron.


July 28-Aug. 1: National Museum of African Art, 10:15 a.m. - 4 p.m. “Tie and Dyed in Blue,” adult workshop with Sonya Clark in various indigo resist dye methods used in the creation of Adire by the Yoruba.

August 17: Minneapolis Institute of Arts, Family Day: “Star-Struck,” in conjunction with the exhibition “Starburst Splendor: Selections from the Minnesota Quilt Project.”

September 22-25: Textile Symposium 97, North American Textile Conservation Conference, hosted by the Canadian Conservation Institute, Ottawa. E-mail registration information: tara.grant@pch.gc.ca Symposium information is posted at: http://www.pch.gc.ca/pch-cc/symposium The 9th Annual Conference of the Association of Textile Conservationists will explore “Ageing and Degradation of Textiles.”

EXHIBITIONS:

United States

ARIZONA

CALIFORNIA


Pacific Asia Museum, Pasadena. To June 29: “Gossamer Threads and Golden Dragons,” Chinese imperial robes and textiles from the Ming and Qing dynasties.


CONNECTICUT

Bruce Museum, 1 Museum Dr., Greenwich. (203) 869-0376. Thru July: “A Preference for Patterns.”


Wadsworth Atheneum, Hartford. To Aug. 3: “A Passion for Paisley.”


DISTRICT OF COLUMBIA

The Textile Museum. To July 27: “Looping and Knitting: A History,” with examples from ancient Peru (Paracas and Nasca, 600-100 B.C.), Egypt in the 12th to 15th centuries, Renaissance Italy and contemporary America. Thru Aug. 31: “Avant Garde by the Yard,” featuring 41 European and American high fashion furnishing textiles from 1880 to 1930, from the collection of the Cincinnati Art Museum (catalogue); examples from TM’s permanent collection round out the exhibition with 16th- to 18th-century Turkish, Indian, Persian and Spanish textiles in “From Palace to Parlor: Islamic Textiles Inspire Avant Garde Designs.”

ILLINOIS

Textile Art Centre, Chicago. To March 1: “Virginia Davis: Looking Backwards/Forward.”


INDIANA

KENTUCKY

MASSACHUSETTS


MICHIGAN

MINNESOTA


NEBRASKA


NEW JERSEY


NEW MEXICO


NEW YORK


Eversom Museum of Art, Syracuse. June 20-Aug. 10: “Growth and Diversity in the Art Quilt Movement.”


OHIO


Kent State Museum, Kent State University, Kent. To June 30: “Celebrating Collecting: Cora Ginsburg and Shannon Rogers.”

Riffe Gallery, Ohio Arts Council, Columbus. To July 12: “Patterns of Meaning: Croatian Folk Life Traditions.”

International

Austria


Canada


England


France

Musée de la Mode et du Textile, the Louvre, Paris. Reopening of the museum in the Louvre’s Rohan wing. Included are a documentation center and library.

Netherlands


Switzerland

Abegg-Stiftung, Riggisberg. To Nov. 1: “Sur la route de la soie: Tissus précieux—reflets d’art sassanide” and “Damas de lin à motifs héraldiques: Tissus narratifs — trois siècles d’histoire.”

“Phantasm” block printed cotton, attributed to Bruno Paul, 1930-1933, in “Avant Garde by the Yard: Cutting Edge Textile Design 1880-1930.” Textile from Cincinnati Art Museum; photo courtesy The Textile Museum

Pennsylvania


Rhode Island

Slater Mill Historic Site, Pawtucket. Thru June 1: “French Canadian Quilts and Quiltmakers in Rhode Island,” 19th-century quilts discovered during the Rhode Island Quilt Documentation Project.

Virginia


Washington

TEXTILE SOCIETY OF AMERICA

BOARD OF DIRECTORS

OFFICERS*

PRESIDENT: Louise W. Mackie
VICE-PRESIDENT: Beverly Gordon
MEMBERSHIP SECRETARY/ TREASURER: Blenda Feménias
RECORDING SECRETARY: Diana K. Myers
PAST PRESIDENT: Mattiebelle Gittinger

REGIONAL REPRESENTATIVES*

EAST: Susan Hay, Julia Burke
MIDWEST: Mary M. Dusenbury
SOUTH: Lynn P. Denton, Ann Hedlund
WEST: Ileen Teague
CANADA: Lynne Milgram

*Elected positions

JULIA BURKE Conservation Dept.
National Gallery of Art
Washington, DC 20565
TEL: 202 842-6451
FAX: 202 842-6886

MARY DUSENBURY
Rt. 2 Box 158A
Atica, KS 67009
TEL: 316 254-7656

LYNN P. DENTON
Texas Memorial Museum
2400 Trinity
Austin, TX 78705
TEL: 512 471-3551
FAX: 512 471-4794
pldenton@uta.edu

KATHLEEN EPSTEIN
4502 Poteau Circle
Austin, TX 78705
TEL: 512 266-3653
FAX: 512 266-2685

DR. BLENDA FEMENIAS
Brown University
Box 1921
Providence, RI 02912
TEL: 401 863-7063
FAX: 401 863-7588
Blenda_Femena@brown.edu

DR. MATTIEBELLE GITTINGER
The Textile Museum
2320 S Street, NW
Washington, D.C. 20008
TEL: 202 667-0441 x34
FAX: 202 483-0994
mailto:gift@torm.com

BARBARA B. GOLDBERG
U. of Mass./Dartmouth New Bedford
Campus
1213 Purchase Street
New Bedford, MA 02740
TEL: 508 999-8911
FAX: 508 999-8902
BGoldberg@UMassD.edu

COMMITTEE CHAIRS

EXECUTIVE: Louise W. Mackie
FINANCE: Blenda Feménias
MEMBERSHIP: Blenda Feménias
NOMINATIONS & ELECTIONS: Beverly Gordon
PUBLICATIONS & ELECTRONIC MEDIA: Mattiebelle Gittinger
PRINT: Newsletter, Kathleen Moore
BIBLIOGRAPHY: Mary Sanbus
DIRECTORY: Zoe Perkins
PUBLISHER: Kathleen Epstein
ELECTRONIC: Computer, Anu Liivandi
VIDEO & PHOTO ARCHIVE: Charlotte Jirousek
FIBER ART: Pat Hickman & Barbara Goldberg
AWARDS: Lynn Teague
Desiree Koslin
FUTURE SYMPOSIUM 2000: Lynn Denton

DR. BEVERLY GORDON
University of Wisconsin
1300 Linden Drive
Madison, WI 53706
TEL: 608 262-2015
FAX: 608 262-5335
gordon@macr.wisc.edu

SUSAN HAY
Musée des Arts d’Amerique Latine
Rhode Island School of Design
224 Benefit Street
Providence, RI 02903
TEL: 401 454-6514
FAX: 401 454-6556
shay@cox.com

DR. ANN LANE HEDLUND
Arizona State University
Department of Anthropology
P.O. Box 872402
Tempe, AZ 85287-2402
TEL: 602 963-5266
FAX: 602 963-7671
an.hedlund@asu.edu

PAT HICKMAN, Art Department
2353 The Mall
University of Hawaii at Manoa
Honolulu, HI 96822
TEL: 808 956-5260
FAX: 808 956-9043
phickman@hawaii.edu

DESIREE KOSLIN
Fashion Institute of Technology
7th Avenue at 27th Street, E315
New York, NY 10001
TEL: 212 760-7749
FAX: 212 760-7516
104607.1415@compuserve.com

LOUISE W. MACKIE
Textiles and Costume Section
Royal Ontario Museum
100 Queen’s Park
Toronto, ON M5S 2C6, Canada
TEL: 416 586-8035
FAX: 416 586-5877
louises@rom.on.ca

PATRICIA MEARS
The Brooklyn Museum
Department of Decorative Arts
200 Eastern Parkway
Brooklyn, NY 11238
TEL: 718 638-5000 x 251
FAX: 718 638-3731

LYNNE MILGRAM
128 Dovercourt Road
Toronto, ON M6J 3C4, Canada
TEL: 416 535-5333
FAX: 416 593-0942
lmilgram@yrk.ca

KATHLEEN MOORE
125 Cedar Street
New York, NY 10006
TEL: 212 722-0216
kmoore@mindspring.com

DIANA K. MYERS
3204 Jocelyn St., NW
Washington, D.C. 20015-1314
TEL: 202 966-9727
dianamyer@aol.com

ZOE ANNE PERKINS
St. Louis Art Museum
Forest Park
St. Louis, MO 63110
TEL: 314 721-0072 x271
FAX: 314 721-6172

MADELYN SHAW
The Textile Museum
2320 S Street NW
Washington, DC 20008
TEL: 202 667-0441 ex 45
FAX: 202 483-0994

LYNNE TEAGUE
Arizona State Museum
University of Arizona
Tucson, AZ 85721
TEL: 520 621-4795
FAX: 520 621-2976
lteague@cit.arizona.edu
# Textile Society of America

**MEMBERSHIP YEAR**

Jan. 1 to Dec. 31

| ▲ NAME |
| ▲ MAILING ADDRESS |
| ▲ CITY ST/PROV ZIP/POSTAL CODE COUNTRY |
| ▲ INSTITUTION TITLE |
| ▲ PHONE WORK HOME |
| ▲ FAX WORK HOME |
| ▲ INTERNET |

**Particular Interest within the field of textiles:**

---

**RENEWAL, 1 year:** □ 1997
**RENEWAL, 2 years:** □ 1997/1998
**NEW, 1 year:** □ 1997
**NEW, 2 years:** □ 1997/1998

**ANNUAL DUES:**

<table>
<thead>
<tr>
<th>Year</th>
<th>U.S. &amp; Canada</th>
<th>All Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$35.00</td>
<td>$45.00 *</td>
</tr>
<tr>
<td>2</td>
<td>$70.00</td>
<td>$90.00 *</td>
</tr>
<tr>
<td>Student 1 year</td>
<td>$25.00**</td>
<td></td>
</tr>
</tbody>
</table>

**Suggested contribution**

To Educational Fund: $20.00

**TOTAL**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>

*Includes airmail postage
**With valid full-time student ID

* Payable in U.S. dollars drawn on U.S. bank or, as a courtesy for foreign currency members, by VISA credit card. Canceled check or VISA bill/check is your receipt.

**PAYMENT:**

- □ CHECK
- □ VISA (a courtesy for foreign currency members)

Number Exp. Date
Signature

**REMIT TO:**

Textile Society of America
3010 Hennepin Ave. S.
#231
Minneapolis, MN 55408

---

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 Louise Mackie, Curator at the Royal Ontario Museum.

**BENEFITS OF MEMBERSHIP**

- **Newsletter.** Provides textile news through profiles of institutions, listings of exhibitions and conferences/workshops and announcements. Published three times a year with Summer issue devoted to bibliography.

- **Annual Bibliography Newsletter.** Comprehensive bibliography of textile-books and articles, compiled in conjunction with The Textile Museum.

- **Biennial Symposia.** The next symposium will take place September 24 to 26, 1998, in New York City. The host institution is the Fashion Institute of Technology and the theme is “Creating Textiles: Makers, Methods, Markets.” Juried papers will be presented at both FIT and at various sites around the city. Pre-symposium seminars and tours are included. New members are welcomed.

- **Proceedings of Biennial Symposia.** Juried papers are published and distributed within six months, as a benefit to members in the year following the symposium.

- **Directory of Membership.** Published periodically. Includes special interests.

Previous publications still in print may be ordered for $35 each (including postage):

- *Proceedings: Contact, Crossover, Continuity* (1994)
Directory of Textile Resources on the Internet

By Anu Liliand

The following is only a sample of textile resources on the Internet: a more complete list of both textile and costume Internet resources is being prepared for the website of the Royal Ontario Museum (http://www.rom.on.ca) and will be updated on a regular basis. Initial research for this web page was done by Roxane Shaughnessy during an internship in the Textile & Costume Section of the Royal Ontario Museum funded by the Canadian Cultural Human Resources Council.

The Textile Society of America is exploring the possibility of creating its own website and electronic discussion group. Please keep your eyes open for further announcements in the Newsletter.

**Museum Directories**

World Wide Web Virtual Library Museum Pages, supported by ICOM (http://www.icom.org/vlibm)

Guide to Museums and Cultural Resources on the Web, developed by the Natural History Museum of Los Angeles County (http://www.lam.usca.us/webmuseums/)

Museum Online Resource Review (http://www.ckc.com/morr)

Canadian Heritage Information Network (http://www.chin.gc.ca)


The Museum Professional (http://www.sirius.com/~robinson/musprof.html)

**Websites Dealing With Textiles**

American Museum of Quilts and Textiles, San Jose (http://www.folkart.com/~latitude/museums/m_amqt.htm)

Cooper-Hewitt, National Design Museum, New York (http://www.si.edu/organiza/museums/design)

Internet Textiles and Crafts Site (http://www.textiles.org:80/crafts)

Musée des arts et metier, with online database access to its textile and textile equipment collection (http://www.cnam.fr/museum)

Museum for Textiles, Toronto (http://www.interlog.com/~gwhite/ttm/mainpg.htm)

Quilt Exhibitions and Museums (http://ttsw.com/museums.html)


Victoria and Albert Museum, London (http://www.vam.ac.uk)

**Electronic Discussion Groups**

Quilt-L (litserv@cornell.edu)

Textiles-L (litserv@vm3090.egc.edu.tr)

---

**TSA CALENDAR**

1997

Saturday, Nov. 1, 9:30 a.m. Board Meeting, St. Louis Art Museum, St. Louis

Monday, Dec. 1 Deadline for Abstracts, 6th Biennial Symposium

1998

Saturday, Feb. 1, 9:30 a.m. Board Meeting, Fashion Institute of Technology, New York

Sept. 24 to 26 6th Biennial Symposium: “Creating Textiles: Makers, Methods, Markets,” New York City

---

**Newsletter**

3010 Hennepin Ave. S.

#231

Minneapolis, MN 55408

Return postage guaranteed

Address correction requested

---

MEMBERSHIP MAILING CODE: The number "7" or "6" on your mailing label indicates your TSA membership runs through Dec. 31, 1997 or 1998. A "6" on your label means that your membership has expired; please take a moment to complete the renewal form on page 15 and return it with your dues.