TSA '98:
Wrapping Up the New York Symposium

By Madelyn Shaw
Photos by Irving Solero

The whirlwind that was the 1998 TSA Symposium has blown through New York, and the dust has settled. A record 350 members attended, and the response to the new format, Site Seminars, has been overwhelmingly positive and enthusiastic. My co-chair, Désirée Koslin, and I hope to continue hearing from participants with reactions and suggestions, as we put together our lists of "do this, don’t do this" for the chairs of the next symposium, in Santa Fe in 2000.

The presymposium field trips on Sept. 23 were all over-subscribed, and had long waiting lists: 39 people went to see the textile collections at Jack Lenor Larsen’s LongHouse Foundation in East Hampton, Long Island. Another group of 9 went to Connecticut, to view the studios of tapestry artist Helena Hernmarck, fiber artist Norma Minkowitz and the Brown/Grotta Gallery, which exhibited the works of three California basket makers. Fifteen people took to the road to visit three venues in Philadelphia: the Philadelphia Museum of Art, the Snyderman/Works Gallery and the Fabric Workshop.

An enthralled group of 20 braved the intricacies of public transportation to attend the Newark Museum’s presentations: Valrae Reynolds showed recently acquired Chinese and Tibetan textiles from a variety of periods, while Ulysses Dietz offered a selection of gems from the European and American textile collections, including a few that had participants exclaiming "Hey, I know that piece" when they reappeared a few days later during an auditorium presentation.

Unexpectedly popular was a trip that combined visits to Penn & Fletcher, a custom embroidery company, Gelberg
Wrapping Up TSA '98

Continued from page one

Braid, a passementerie and trimming manufacturer, and the Stanley Pleating Company, all three New York Garment District workshops appealing to TSA members with a clothing or industry interest. The small spaces in these workshops, as well as the fact that all were in full operation during the tours, kept the numbers of participants low and required that they be split into two groups that took turns visiting these sites.

Our primary venue and gracious host in New York was the Fashion Institute of Technology, where we were assisted by the staff of the Museum at FIT especially from its Textile Collection, as well as the faculty and several student volunteers from the Graduate Division's Museum.

Valerie Foley and Nobuko Kajitani of the Metropolitan Museum of Art Studies Department. Juried papers were presented at FIT to the entire symposium every morning, and to smaller groups every afternoon.

The symposium’s theme, “Creating Textiles: Makers, Methods, Markets,” sparked a terrific response to the Call for Papers, and 39 formal juried presentations were given in FIT's auditorium on Sep. 24, 25 and 26. A special thank-you goes to Margery Blackman, from New Zealand, who extended her lecture on very short notice to fill a gap in the program due to some withdrawals.

Other speakers came from India, Belgium, Japan, France, England and Ireland, in addition to Canada and the United States. We can also be pleased that registrants to the symposium were multinational to an even greater degree.

Afternoons were enhanced by 34 Site Seminars, comprising 59 presentations, over half of which were juried. The small size of the groups contributed greatly to the success of these seminars, as participants were able to see and discuss objects with the seminar leaders. Both experts and novices seem to have benefited from participation in these events, and early registrants could have paid for their attendance by scalpining some coveted tickets to solidly booked and wait-listed seminars. The seminar concept harked back to the very successful presymposium workshop format introduced at the 1996 symposium in Chicago. TSA members seem very hungry for these small gatherings that allow for an interchange of knowledge and encourage hands-on learning.

Evening events included a Wednesday night reception at The Museum at FIT in conjunction with the opening of an exhibition, “C’ad Infinitum: Textiles, Techniques and Technology,” from the London Institute Central Saint Martins College of Art and Design. On Thursday night the Metropolitan Museum of Art and the Ratti Center hosted a terrific reception for participants, with tours of the Ratti Center and an address by the MMA Director, Philippe de Montebello. Friday night’s gallery hopping took registrants Uptown, Downtown, East Side and West Side to view extraordinary textiles. Saturday night’s Chinese banquet was also oversubscribed, and enjoyed by all 180 attendees.

We would like to thank all those who helped plan and organize the symposium, as well as those who acted in myriad unsung support roles before and during the symposium, including: the New York committee members; staff at FIT and the Museum at FIT as well as faculty and graduate students; all institutions and their staffs opening their doors for the Site Seminars, and Textile Museum staff and former staff. We would also like to thank all those who consented to act as chairs of sessions made up of individually submitted papers. Their willingness to volunteer or cheerfulness at being drafted was enormously helpful! See you all in Santa Fe!
This article is the first in a series of features about textile study programs. We welcome your ideas and contributions for future feature articles.

The University of Wisconsin is located on the shores of Lake Mendota in Madison (pop. ca. 200,000), the capital city consistently cited as one of the “best places to live” in the U.S. The university has a total student body of about 40,000, and is also typically rated high in surveys of top research institutions.

The department of Environment, Textiles and Design (ETD) offers varied opportunities for study of textiles and costume or apparel. Our undergraduate major, Textile and Apparel Design (TAD), is a unique program, organized to train designers who understand textiles and apparel from a variety of perspectives. Students may opt for either a textile or apparel focus, but even fashion-oriented majors are expected to develop a firm grounding in textile printing, weaving and surface embellishment, as well as textile science and fashion and textile history.

Resources in Madison include the Helen Louise Allen Textile Collection, with over 13,000 pieces (special strengths include textiles from South and Southeast Asia and Latin America; 19th-century Victoriana, and prints); the Ruth Ketterer Harris Library, especially focused on textiles, costume and design; studios for printing, weaving and apparel design, and a textile science laboratory. Many undergraduate students choose to spend their final year at the Fashion Institute of Technology, where they are exposed to the workings of the industry and the resources and contacts of New York. These students earn both a BS degree from Wisconsin and an AA degree from FIT.

Graduate study offers other possibilities. The department offers three discrete but interrelated concentrations, meaning that students design individual programs in which they explore textiles from one of several vantage points.

The graduate concentration in TAD is a studio-based program designed to produce insightful thinking about the purposes and meanings of cloth and clothing, resulting in a well-articulated, original body of work. Functional and fine art textiles are valued equally. The department offers its own Masters degree and works with the Art Department for a specially administered MFA degree. Current faculty members primarily focused on the TAD studio area are: Diane Sheehan (weaving, design issues), Fuyuko Matsuura (weaving, textile printing), Sonya Clark (off-loom design), Anna Stevens (apparel and costume design) and Marian Lichtenwalner (apparel design).

The second graduate concentration focuses on the cultural-historical aspects of textiles or, phrased differently, textiles as material culture. Students are trained to analyze and interpret textiles, costumes and related objects in both Western and non-Western contexts. They become familiar with a variety of methodologies and approaches, including aesthetic, sociocultural and technical analysis, and gain hands-on experience with actual objects. (Beverly Gordon) am the primary faculty member directing this concentration, although students work with other faculty in the department and elsewhere on campus, and with curatorial and gallery personnel. It is worth noting that, unlike many university programs that focus on fashion and social-psychological approaches to dress, the emphasis at Wisconsin is more historical, anthropological and aesthetic, and is textile-oriented (it follows a material culture study approach). Textiles are always considered in relation to other forms of art and design.

Students may earn a Master’s degree within the department, and on the Ph.D. level they may design a special Committee Degree that draws on faculty in departments such as Art History, History, Anthropology, Folklore and Landscape Architecture. Students with this focus often arrange to work in the Helen Louise

See Studying Textiles, page four

WINTER 1999 3
Officers Installed at NY Symposium

Beverly Gordon was installed as President of TSA at the business meeting held on Sept. 26 during "Creating Textiles: Makers, Methods, Markets," our biennial symposium. She had been Vice-President for the past two years. Board members elected by the general membership last summer also took office.

Lisa Aronson was elected Vice-President. An associate professor of art history at Skidmore College in Saratoga Springs, NY, Aronson's specialty is African textiles and trade. She has published extensively and presented papers at three TSA symposia. Désirée Koslin, who for the last two years served as Co-Chair of the 1998 symposium, is Recording Secretary. She teaches graduate and undergraduate textile courses at the Fashion Institute of Technology in New York and has recently completed her dissertation, on Medieval Art History, at the Institute of Fine Arts, New York University. Widely published, she also frequently presents papers.

Five Regional Representatives were elected: Margot Blum Schevill for the West Coast, Elayne Zorn for the South, Charlotte Jirousek and Julia Burke for the East Coast and Lynne Milgram for Canada. Schevill is a curator at the San Francisco Airport Museums, an anthropologist, writer, textile scholar and educator. Zorn, a frequent presenter at TSA symposia, is on the anthropology faculty at the University of Central Florida and is writing a book on the calendar belts and texts of Taquile, Peru. Jirousek, on the faculty and curator in the textiles and apparel department at Cornell University, specializes in the textiles and dress of Turkey. She has headed the video and photo archive subcommittee of TSA's Publications Committee. Burke was reelected. As textile conservator at the National Gallery of Art in Washington, she has worked on textiles ranging from pre-Columbian to Rauschenberg, Milgram, also reelected, holds a post-doctoral fellowship in anthropology at the University of Toronto and is Associate Curator for Asian textiles at the Museum for Textiles, Toronto. Her specialty is textiles, their production and marketing in uphold in Populism.

Studying Textiles at Wisconsin

Continued from page three

Allen Collection and other collections, and have the advantage of the library and other resources of an excellent research university.

The third concentration on the graduate level is Textile Science, spearheaded by Majid Sarmadi. This program trains students to have an in-depth understanding of the physical and chemical properties of natural and synthetic fibers and their interaction with dyes and finishes. Students work in a well-equipped lab with such analytical tools as Atomic Force Microscopy, Electron Spectroscopy for Chemical Analysis, and Attenuated Total Reflectance.

Since all programs are individually designed, students may choose to bridge the three areas in innovative ways. In addition to its textile programs, furthermore, the ETD department offers an (accredited) undergraduate degree in Interior Design and graduate programs in Environmental Design, including emphases on design visualization, environment and behavior, and historic aspects of interiors. Textile students are welcome to interface with faculty and offerings in this area, and to take full advantage of a department that concerns itself with design in a broadly conceived, holistic context.

For further information, visit our web site: http://sohe.wisc.edu/etd/edt.htm
While I am relatively new in my role as President and am still acclimating to the job, I have been involved with TSA since the first symposium, which was held at the Minneapolis Institute of Art in 1988. I remember clearly the last day of that event, when our still relatively small group met in the museum cafeteria and shared ideas about what the organization might become. It was a charged, exciting interchange, and what stood out for me was the friendliness of the group—the sense of inclusiveness and belonging. Each of us was buoyed by the chance to get together with so many others who loved textiles; it was validating, and full of promise.

I hope to foster that same inclusivity, and friendliness, and assure the continuance of the sense of belonging among TSA members, even as we continue to grow considerably. (Yes, we’ve experienced many growing pains, but we keep learning!)

We are a serious organization, devoted to top-quality scholarship, interpretation, creation and promotion of the textile arts. Nevertheless, we are still made up of individuals who are passionate about this subject, and it is our passion that brings us together. If I can do anything to keep that inclusivity the tenor of our Society, I will feel I have done something worthwhile.

On that note, I am optimistic about the potential for friendly “mingling” and getting to know one another at our next symposium (the year 2000!) in Santa Fe. We will be both holding our meetings and staying at La Fonda, the historic and picturesque inn on the central plaza. This should mean many more opportunities for informal and spur-of-the-moment get-togethers, sharing and networking. I rather like the fact that our next meeting will have a completely different quality than the recent New York extravaganza, and look forward to seeing what we can experience in its more intimate setting. Each symposium can be a completely unique gathering, keyed to its specific location, its theme and the ideas of the organizers.

We are a volunteer organization; all the work of keeping TSA going, planning symposia, workshops and the like, is done by already-busy people. I urge every one of our members to get involved. As an organization, we don’t always know our own resources or talent pool, and you may not have been asked directly, but we can use help in a myriad of ways, such as:

- Write reviews, commentaries, letters, news stories, position papers, etc. for our newsletter. We want to know what you are thinking and doing!
- Help us publish and distribute TSA publications.
- Help us develop a TSA archive.
- Help us organize and plan local workshops, or work on the national symposium.
- Volunteer to work on the next nominations and elections committee.

Pass on your interests, suggestions or concerns to any member of the Board or contact me directly. I welcome email, letters or phone calls from anyone interested in TSA.

Because we would really like to know what you are thinking, I’ve put together an informal survey that I hope will help encourage feedback and communication. It is on page 16. Please take the time to fill this out and send it back to me.

—Beverly Gordon
Textile Museum Internships

For the Lloyd Cotsen Textile Documentation Project at The Textile Museum, Washington, DC, internships are available to students in textile-related graduate programs. The 5-year project, under the directorship of Carol Coleman, is intended to develop an accurate and useful lexicon (thesaurus) for the cataloguing of textiles, while enhancing the content of object records in the museum’s Argus collections database. The internships, with stipends, can be arranged for periods ranging from 4 to 12 weeks, and will be tailored to the interests of the applicant wherever possible. Interns will split their time among library research, object analysis and data entry. Applications for 1999 and 2000 are being accepted. Contact: Lydia Fraser, Curatorial Associate, fax: 202 483-0994.

Archivist, TSA

Textile Society of America is seeking a volunteer with archival experience to help establish an archive and create a program for collecting and organizing documents relating to TSA’s history. Contact: Lisa Aronson, TSA Vice-President and Chair of the Publications and Electronic Media Committee: 518 458-2491; fax: 518 580-5028; email: laronson@skidmore.edu

Fabrics of Faith Project Established

Textiles and vestments created for American places of worship will be explored and documented in Fabrics of Faith, a collaborative project sponsored by the New York Foundation for the Arts. The identification of an extraordinary damask communion cloth fascinated a Brooklyn Heights congregation and community in 1991. A subsequent informal survey has produced material of impressive range and significance, suggesting the rewards of further investigation. A model project is now under way, focused on several sites in downtown Brooklyn. To request a preliminary project report, to offer information or to express interest in participating, contact: Dorothy Rudzki, Project Director, 281 Avenue C, Apt. 10G, New York, NY 10009.

Friends of Fiber Art Announces 1998 Awards

Friends of Fiber Art International has awarded $17,000 to five organizations to support events in 1998 and 1999. The Dairy Barn Cultural Arts Center in Athens, OH, received funds to support “Quilt National ’99,” which will open in May, with a catalogue, and then travel to 30 sites in the next three years. “Different Voices: New Art from Poland,” which opened in Lincoln, NE, last fall, will travel to Chicago, Salina, KS, Bowling Green State University, Kent State University and the Polish Consulate in New York with aid from the group.

A grant award will be used for an English translation of the Swedish catalogue for “Monumental & Intimate: Tapestries by Helena Hermsmarck,” which will be on view next summer at the Museum at the Fashion Institute of Technology in New York before traveling to the Prince Eugens Waldemarsudde Museum in Stockholm. Support also goes to the Surface Design Association’s Betty Parker Award for excellence in critical writing on contemporary fiber art and to the Friends of Fiber Art International Millennium Fund.
"WRAPPED IN PRIDE: Ghanaian Kente and African-American Identity" is a comprehensive and engaging exhibit of this popular West African strip weave. It was curated by Doran Ross of the Fowler Museum with input from Ann Spencer at the Newark Museum where I viewed the exhibit. The opening section, on technology, displays actual warped looms (one Ashanti, the other Ewe) accompanied by the full range of weaving apparatus and superb video footage to illustrate everything from warping to weaving to machine sewing together the long, narrow strips of this colorful cloth. The market section that follows features the reconstruction of two stalls, one traditional, the other more urban, each stacked with a dazzling array of folded Kente. You even learn to differentiate high-quality Kente from its cheaper imitations through hands-on samples of each.

Kente’s traditional royal patronage is demonstrated by a mannequin display, and excellent video footage, of an Ashanti royal figure in a ceremony lavishly adorned in gold jewelry and wrapped in richly patterned Kente cloth. But, of course, Kente is no longer restricted to royalty as demonstrated through photographs of its appearance in a wide variety of daily and ritual contexts and a video featuring a Ghanaian professor at Rutgers University talking about the meaning of Kente in her own life.

Textile and art lovers will particularly like the next three rooms which feature dozens of striking Kente cloths displayed like large paintings to elucidate Kente’s complex naming system and to illustrate the two regional styles of Kente, one Ashanti and the other Ewe. The comparative section, like most in the show, asks the viewer engaging questions (i.e., Can you distinguish the Ashanti Kente style from the Ewe one?), and then provides answers.

The final room details how and when Kente was introduced to the U.S., and particularly to the African-American community. After the late 1950s, Ghanaian dignitaries such as President Nkrumah often wore Kente when traveling abroad to symbolize their country’s newly gained independence. Most popular was the green, red and yellow Oyo royal version associated with Ashanti’s founding Oyo royal clan. African-Americans, including ministers and other community leaders, quickly embraced this variety of Kente as a symbol of their own freedom struggle.

To explore further the ways in which African-Americans have adopted Kente, Ann Spencer asked students from two Newark high schools to conduct extensive interviews about the meaning of Kente in their own communities. The last room celebrates the results of those findings with the students’ display of artifacts bearing factory imitations of Kente (i.e., picture frames and pillows) and wall placards echoing the voices of their community elders and peers commenting on the cloth. As the show moves to its other sites, local students will again engage their own communities in a dialogue about the fascinating cloth known as Kente.

—Lisa Armon

Contemporary Fiber in New York City

MULTIPLE GALLERY and museum exhibitions offered a rich selection of contemporary art in the fiber medium for participants at TSA ’98. A gallery walk Friday evening, September 25, allowed registrants to visit many SoHo galleries, open for the occasion.

French artist Brigitte Nahon creates strong sculptural statements with weightless threads that appear to defy gravity. Her solo exhibition at the Cristina Re Gallery captured the energy and texture of free, loose ends, paradoxically held, almost invisibly, by threads stretched absolutely taut.

Lisa Hunter’s one-person exhibition at the Nancy Margolis Gallery showed particularly rich layered surfaces surrounding and framing her tightly constructed mixed-media wall baskets. “Dangerous Cloth,” a group exhibition curated by Lois Martin at The American Primitive Gallery, included both traditional and contemporary works. The concept invited innovative and unsettling uses of cloth. In his off-sized, shroud-like clothing sculptures, Larry Calkin violates cloth, piercing it with rusty nails, exposing dirt-covered raw edges. In his juxtaposition of a christening dress with bones, drilled and stitched, he conveys a sense of pain and loss. Susie Brandt stitched fragments of old lace—dolies, collars—into a quilt-size skin, sagging under its own weight. Paul Villinski, in his 1996 “Coat for the Lonely,” builds with single gloves found lying in the street.

Examples of traditional pieces included a woman’s corset, the rhythm of stitch.
lines creating a beautiful, intricate pattern—intended to cinch, to bind, to deform. More recently, some traditional Afghani carpets have been altered by the horror of war. Since the 1979 invasion of Afghanistan by the Soviet Union, repeating patterns of tanks and bombs have replaced flowers and geometric patterns. Most of these carpets were made in refugee camps by women weavers whose gardens have become mine fields.

"Textiles/Fibers/Threads: The Book Show" at the Center for Book Arts raised questions regarding books and textiles, fiber, and thread. For example, Janet Goldner’s "Inu Sogama/Good Morning" which is hinged welded steel, makes a bold statement in book format, transforming metal pages, by perforation, into lace.

Works by members of the Textile Study Group of New York were featured in the exhibition "Squared Off," juried by Lewis Knauss, at the Phoenix Gallery and in the exhibition "9 x 9 x 3," curated by Janet Koplos, at the American Craft Museum. Nancy Moore Bess’s work, "Bottom Drawer: Packages," is a good example of successful use of the small-scale limitations. Although these dimensions unified the exhibition, they created daunting boundaries for some of the artists.

Many thanks go to TSA member Nancy Koenigsberg and other members of the Textile Study Group who worked together to assure an "embarrassment of riches" in and around the city during the time of the Symposium.

—Pat Hickman

The works certainly challenged, although possibly not in the way intended, the intersections of traditional practice and the newer technologies. In emphasizing the importance of the cutting edge of new technology, the project and the exhibition suggest that the works are more than, better than, those of the past. The result is to emphasize a gap between past and future. Perhaps the need is not to disregard the past but to learn from all that has been done before and discover how those principles must intersect with the new technology to create something fine. Jones’s white knitted relief pieces, for instance, were understated and allowed the viewer to see what was happening to one aspect of the cloth. Many of the others, especially the 3-D prints, hit you on the head with a visual double whammy so strong that color and material were reduced in importance.

One purpose of displaying work in a museum associated with a school is to suggest, to stimulate, to start inquiries, to question. The potential for future academic research as well as artistic creation lies within the asking of questions as well as reactions to what currently exists.

—Cynthia Schira
Carved Paper: The Art of the Japanese Stencil

SANTA BARBARA MUSEUM OF ART, May to August 1998
RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART, September to December 1998
MINGEI INTERNATIONAL MUSEUM, San Diego, to be announced

Many of life's pleasures lie hidden in their revelation. The exhibition, "Carved Paper: The Art of the Japanese Stencil," is an example. Without fanfare the viewer enters a darkened room punctuated only by the backlighting of the objects on display. While the exact nature of the objects is not immediately clear, one is stunned by their delicacy and detail.

One begins to read the concise notes accompanying each object, learning design trends, sociological influences and technical variations, but it is difficult to keep the eye from straying back to the beauty of the objects themselves, which are paper stencils.

The stencils are used to create resist-dye patterns on textiles: a coating of rice paste is applied to the textile through the stencil before it is dyed. The areas that receive the paste will not come in contact with the dye and thus will retain the color of the original cloth, while the rest of the fabric will absorb the dye. This method of patterning cloth with repeating designs has been practiced in Japan since the 12th century, reaching its height in the Edo and Meiji periods (1789–1912). Two significant factors in its development were the prosperity of the periods and the official discouragement of ostentatious dress, which resulted in a more subtle demonstration of status by the refinement of intricate patterns and the use of luxurious materials.

The stencils are made of layers of mulberry paper, smoked to a warm brown. They are given structural support by a remarkable interlacing of silk threads that allows the paper carver to achieve the miniature cuts and hole punches that make up the overall pattern.

Design motifs range from the naturalistic – chrysanthemums, cranes, carp – to the purely geometric; they may be combined into elaborate images that will flow down the garment. The effects of shibori (tie-dye) and ikat are often imitated in the precise carving of the paper stencil.

The exhibition incorporates examples of the resulting kimonos as well as the carving tools and 20th-century stencils. The catalogue that accompanies the show can only be described as sumptuous, an extraordinarily thorough and beautiful study of the Japanese stencil.

—Charlotte Hamlin

Bast and Leaf Fiber Textiles

For a scholarly, book-length publication, the UCLA Fowler Museum of Cultural History is seeking essays on the subject of bast and leaf fiber textiles from scholars with research experience in the subjects. To be published at the end of the year 2000, the book will include an introductory essay by Roy W. Hamilton, Fowler Museum curator, and six to ten essays addressing specific subjects. Focus will be on loom-woven textiles; cloth-like objects made by hand twining or plaiting will be considered (beaten bark cloth will not be included).

The book is intended to celebrate the artistry of weavers working in a wide range of non-cotton plant fibers. Essays dealing with textiles of any part of the world are welcomed and preference will be given to those based on field research with discussion of the cultural context in which the textiles are made and used. Contributions on scientific analysis and identification of plant fibers are welcome as well.

One-page abstracts plus c.v. are due by April 1. For details or to discuss a proposal, contact: Roy W. Hamilton, 310 206-7002, fax: 310 206-7007, email: royh@finch.ucla.edu.
Textiles in New England

Abstracts are due by March 1 for the second textile-based Dublin Seminar for New England Folklore, to be held June 18–20 in Deerfield, Massachusetts. The theme is “Textiles in New England ii: Four Centuries of Material Life,” with emphasis on evolution and dissemination of patterns, transition from hand manufacturing to early industrial technologies and use and reuse of household textiles and clothing. Contact: Peter Benes, 978 369-7782, fax: 978 371-5875, email: dubisem@bu.edu

Ars Textrina

For the 17th Annual Ars Textrina Conference on Textiles and Costume, June 25–27, at the University of Minnesota – Twin Cities Campus, abstracts are due by March 12. Abstracts are welcome for 20-minute presentations on the following topics related to textiles and costume: historical aspects; ethnic weaving; costume and textile processes; fiber arts, design concepts, aesthetics; textile conservation; archaeological textiles and costume; mathematical concepts and computer applications. Submit a 1-page abstract to: Marilyn DeLong, College of Human Ecology, 240 McNeal, University of Minnesota, Saint Paul, MN 55108. Phone: 612 624-4903; email: mdelong@che2.che.umn.edu

CONFERENCES

FEBRUARY

Feb. 26–28: American Tapestry Alliance, Tucson-Pima Arts Council and The Gloria F. Ross Center for Tapestry Studies, Ramada Inn University Conference Center, Tucson: “Southwest Influences on Contemporary Tapestry,” exploring the influences of geography, multicultural references, critical review and market expectations on artists working in the Southwest. Three exhibitions will provide the “text” for symposium discussions: “First Nations – Fine Weavers” Navajo textiles; a juried exhibition of Southwest weavers, and an invitational exhibition featuring work by Donna Martin, Denise Miller and Rachel Brown. Those interested in contemporary tapestry in all its forms – North American, Navajo, Pueblo, Mexican, South American, European, African and Asian – are invited. Contact: Amanda Mitchell, email: amitch@aol.com

MARCH

March 28, 2 pm: Textile Arts Council, Phoebe Hearst Museum of Anthropology and San Francisco Bay Area Rug Society, Kroeber Hall, University of California at Berkeley, Third Annual Panel Presentation: Collectors and rug experts, chaired by John Sommer, will discuss “Rugs of the Silk Road” in conjunction with the Hearst Museum’s exhibition, “Ancient Treasure of Modern Iran,” which features bronzes and pottery of Luristan as well as Persian rugs. $5, $3 students, free to members of the three organizations.

APRIL

April 7–11: Friends of Fiber Art International: Fiber Art Weekend ’99 in Chicago, symposium: “American Museum Contemporary Fiber Art Collections” at the Art Institute of Chicago, with curators from the Art Institute, Textile Art Center, Ukrainian Institute of Modern Art and Polish Museum of America discussing their collections. Also included: Visits to the museums plus galleries and private collections. Contact: Fern Grauer 847 431-7271, fax: 847 432-6090.


April 17–18: Los Angeles County Museum of Art, symposium: “Dress as Transformation: Creating Experience in Theater and Masquerade,” the first R.L. Shep Triennial Symposium on Textiles and Dress. Lectures and demonstrations are being planned on Western and Asian theater traditions and masquerade in Africa and the Americas. Contact: Department of Costumes and Textiles, 33 857-6081; fax: 33 857-6218; email: jdsierra@lacma.org

MAY

May 4–7: Canadian Conservation Institute, Ottawa: “Adhesives for Textile and Leather Conservation: Research and Application,” with instructors Michaela Keyserlingk, Jane Down, Janet Mason and Carole Dignard and contributors
there has been an increased demand for new textiles including textiles for home furnishings and apparel. The recent economic situation in Asia and specifically in Indonesia poses a serious threat to the continued production of textiles due to the rising costs of materials (i.e. fiber, fabric, dyes) and to the recent decline in tourism. In some areas of Java, for example, batik production is slowing down or in some villages almost ceasing. This conference is a continuation of two earlier ones held in Indonesia, the first in Jakarta 1994 and the second in Jambi 1996. Preconference tours will include field trips to Sideman where silk songket is woven on back strap looms and to Tenganan Pegringgingan, the village famous for geringting double ikat weaving. Contact: Ms. Suwati Kartiwa or Ms. Ernawati, National Museum, Jalan Merdeka Barat No.12, Jakarta 10110; phone: 62 21 3813445, 381551, 3868171; fax: 62 21 3811075; 3447778; email: musnas@hotmail.com or skartiwa@hotmail.com; or Kaye Crippen, email: jogiakaye@yahoo.com

JULY

July 22-25: Costume Society of America Region VI, San Juan, Puerto Rico: Annual Meeting and Symposium. Suggested themes for papers and panels are lace or masks and Caribbean, Spanish, African and Indian costume.

CALIFORNIA


COLORADO

Denver Art Museum. To Apr. 11: “Crazy Quilts.”

DELAWARE

First USA Riverfront Arts Center, Wilmington. Apr. 10 – Sept. 6: “Splendors of Meiji: Treasures of Imperial Japan.”

“Embroidering Kanthas” (detail), from “The Narrative Thread: Women’s Embroidery from Rural India” at the National Museum of Women in the Arts, Washington. Photo courtesy NMWA.
DISTRICT OF COLUMBIA


GEORGIA

ILLINOIS


INDIANA

KANSAS

KENTUCKY

MARYLAND

MASSACHUSETTS
American Textile History Museum, Lowell. Feb. 6 – Apr. 3: “Rising on the Road,” textiles created by the college’s alumni.


MICHIGAN

MINNESOTA

NEBRASKA

NEW JERSEY

NEW MEXICO
Museum of Indian Arts and Culture, Santa Fe. To Dec. 31, 1999: “Weaving at the Margins: Navajo Men as Weavers.”


NEW YORK
Brooklyn Museum of Art, Brooklyn. To Apr. 4: "Japonism in Fashion: Japan Dresses the West," co-organized with the Kyoto Costume Institute. Catalogue. Apr. 9 – July 4: "From Hip to Hip Hop: Black Fashion and a Culture of Influence."


NORTH CAROLINA
Sawtooth Center for Visual Art, Winston-Salem. Apr. 6–30: "Floor Cloths."

OREGON
Oregon Historical Society. To Feb. 28: "Artful Apparel."

PENNSYLVANIA


TENNESSEE
Arrowmont School of Arts & Crafts, Feb. 26 – May 15: "Arrowmont National."

WASHINGTON
Seattle Art Museum. To Apr. 30: "Roots, Bark & Grass: NW Basketry."

International

CANADA
Marsil Museum, Saint Lambert, Quebec. To Apr. 4: "TAPA: Textiles of the South Seas."


ENGLAND


FRANCE
Musée de l'Impression sur Étoffes, Mulhouse. To spring: "Les vertus de l'enfance."

Musée Galliera (Musée de la Mode de la Ville de Paris), Paris. To February: "Le châle cachemire parisin (1800–1880)."

THE NETHERLANDS

February
Feb. 14, 2 p.m.: Fowler Museum, UCLA, Los Angeles. Family Program: "Kente Portrait Studio," opportunity to be photographed dressed in the style of Asante royalty of Ghana, and to make a Kente frame for the photo.


Feb. 28, 2 p.m.: Fowler Museum, UCLA, Los Angeles. Series of events: 2–3 p.m. lecture, "A Beautiful Cloth Does Not Wear Itself," with Doran H. Ross, cosponsored by the Textile Group of Los Angeles. 3–5 p.m.: Ghanaian drumming and dance and reception and "Kente Portrait Studio."

March
March 6, 2 p.m.: Fowler Museum, UCLA, Los Angeles. Workshop: "Ghanaian Independence Day Celebration: Designing Kente Stoles."

March 17–18, 7 p.m.: Fowler Museum, UCLA, Los Angeles. Members' Roundtable, lecture and demonstration: "Threads of Light: Chinese Embroidery."
from Suzhou and the Photography of Robert Glenn Ketchum," with Jo Hill. Contact: 310 206-0306.

March 21, 2 p.m.: Textile Group of Los Angeles and Fowler Museum, UCLa, Los Angeles, lectures: "Threads of Light," photographer-artist Robert Glenn Ketchum and visiting curator Patrick Dowdrey discuss the art and history of China’s Suzhou Embroidery Research Institute and Ketchum’s collaboration in the creation of works based on his photographs.

March 27, 2 p.m.: Fowler Museum, UCLa, Los Angeles, gallery walk: “Threads of Light” with visiting curator Patrick Dowdrey.

March 28, 2-5 p.m.: Fowler Museum, UCLa, Los Angeles, Family Program: "Kente Portrait Studio."

APRIL

April 15, 7:30 p.m.: Design Alliance, Department of Environmental Design, Social Science and Humanities Building, University of California, Davis, lecture: Ellen Hauptli’s clothing designs. Inspired by ethnic clothing, Hauptli embellishes her fabric with a variety of techniques. A recent direction has been the use of polar fleece, represented in her new line of everyday wear. $10, students $5.

April 18, 11 a.m.: Fowler Museum, UCLa, Los Angeles, Members’ gallery walk: “Threads of Light” with photographer Robert Glenn Ketchum. Contact: 310 206-0306.

April 25, 2-5 p.m.: Fowler Museum, UCLa, Los Angeles, Family Program: “Kente Portrait Studio.”

JUNE

June 25-27: Museum of Indian Arts and Culture, Santa Fe, festival: “Museum Fiber Arts Festival ’99,” juried invitational textile, clothing and basketry show featuring traditional and contemporary work of Native American and Hispanic fiber artists, including special provisions for exhibition of children’s work. Contact: Patricia House or Joyce Begay-Foss 505 827-6144; fax: 505 827-6497.

TOURS/ COURSES


Oct. 1-19: Textile Museum, Washington, D.C.: Guizhou and Yunnan in southwest China, home to the Miao, Dong, Yao, Li and Bai peoples. These ethnic minorities have lived their lives cut off from the Han Chinese minority as well as the world at large. With Don Cohn. Contact: Experience Abroad/The Ticket Counter, 800 247-7651, 301 986-0796; fax: 301 913-0166; email: ticketcount@aol.com.

Ancient Peruvian Textiles

June, July, August: Two-week sessions on ancient weave techniques, conservation, documentation and cultural interpretation, offered by The Ancient Peruvian Textile Courses at Universidad Católica de Santa María in Arequipa and at Museo Regional de Ica in Ica, Peru. Contact: Nanette Skov, PO Box 13465, Tucson, AZ 85732; fax: 520 393-7331.
Membership Application

Membership is for the calendar year and dues received will be applied to the current year, unless otherwise specified.

☐ New membership  ☐ Renewal

NAME

TITLE

INSTITUTION

STREET OR MAILING ADDRESS

CITY

STATE

ZIP + 4 OR POSTAL CODE

COUNTRY

HOME PHONE

WORK PHONE

FAX

EMAIL/INTERNET

Dues

☐ Individual

☐ 1 year

$45.00

$55.00

$ 

☐ 2 years

$90.00

$110.00

$

☐ Student

$25.00

$35.00

$

For university students in degree program. Envelope copy of current identification card.

☐ Institutional

$30.00

$70.00

$

☐ Supporting

$125.00

$150.00

$

☐ Corporate

$2,000.00

$1,000.00

$

SUB-TOTAL MEMBERSHIP: $

Additional Contributions (Optional)

☐ $25.00  ☐ $50.00  ☐ $100.00 SUB-TOTAL CONTRIBUTIONS: $

Publications Order

Symposium Proceedings. For the contents of all volumes, consult the tsa website. Books are paperback (P) or spiral bound (S) as noted. Textiles as Primary Documents (1986) is out of print.

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SHIPPING AND HANDLING: $

ADD U.S.: $2.00 for 1st book, $1.00 for each additional book

CANADA/MEXICO: $5.00 for 1st book, $1.50 for each additional book

OVERSEAS SURFACE: same as Canada

OVERSEAS AIRMAIL: $25.00 for 1st book, $4.00 for each additional book

SUB-TOTAL PUBLICATIONS: $

TOTAL Membership + Contributions + Publications $

Method of Payment

☐ Check in U.S. dollars drawn on U.S. bank  ☐ Visa  ☐ MasterCard

Make check payable to Textile Society of America.

CREDIT CARD NUMBER

EXPIRATION DATE

SIGNATURE

Basic membership rates are not tax deductible as charitable contributions for federal income tax purposes; however, they may be tax deductible as ordinary and necessary business expenses. Donations above the price of basic membership rates may be deductible as charitable contributions to the extent provided by law.

Membership Directory

The following information will be listed in the Directory

GEOGRAPHICAL (check one only)

☐ East and Central Asia

☐ Southeast Asia

☐ Sub-Saharan Africa

☐ North America

☐ Australia, Pacific Islands

☐ General (many/most of above)

☐ West Asia, North Africa

☐ Europe

☐ South America

TOPICS OF INTEREST (check all that apply)

☐ Early textiles (before 15th century)

☐ Historical textiles (15th – 19th centuries)

☐ Contemporary (20th century)

☐ Weaving methods, tools, and equipment

☐ Non-woven methods, tools, and equipment

☐ Colors, dyes, resists, paints and processes

☐ Stitchery, embroidery, quilting, and appliqué

☐ Fibers and fiber processing

☐ Clothing and accessories

☐ Interiors, environment, and shelter

☐ Graphics: patterns and motifs

☐ Meanings: iconography, ritual

☐ Political economy (production, distribution, trade)

☐ Audio, visual, and computer resources

☐ Conservation

☐ Gender

SPECIAL INTEREST (no more than 3 words):

Send Completed Application to

Textile Society of America  Phone: 410 279-2329
P.O. Box 70  Fax: 410 279-8996
Earleville, MD 21919-0070  Email: tsa@dolnet
Website: http://www.interlog.com/~ansa/tsahome.htm
TSA Member Survey

Please let us know what you are thinking by answering this questionnaire and returning it to Beverly Gordon, 1300 Linden Drive, Madison, WI 53706.

1. What do you like best about TSA?

2. What do you like least about TSA?

3. What would you like to see happen? What are your specific ideas or suggestions about ways this can be done? Will you volunteer to help?

4. What were the three things that most stood out for you at the New York Symposium?

5. How can we attract and involve more practicing artists/designers in our organization? Be as specific as possible with your suggestions.

6. What kind of hands-on workshops would you like TSA to sponsor?