TSA Inaugurates Textile Study Tours

TSA is inaugurating a series of study tours. They will be organized in conjunction with TSA members in the host country whenever possible. We plan to travel modestly, both to make the tours available to as many of our members as possible and to travel in a way that reflects the lifestyle of our hosts. We hope that these tours will provide opportunities for exchange of information among peers in a variety of ways that extend beyond the symposium format.

The first tour will be to Peru, July 21–August 3, 2003, for 13 to 18 participants, led by Ed Franquemont, TSA member, anthropologist, and weaver and Nilda Callañaupa, TSA member, Inca weaver, and director of the Center for Traditional Textiles in Santa Fe will recall her presentation of the exciting work done by these weavers. Nilda will accompany the group to the villages to spend several days weaving, spinning and dyeing with some of the world’s finest weavers.

The dry deserts of Peru have yielded extraordinary evidence of societies unknown anywhere else on earth. Blessed by abundant maritime resources and sophisticated irrigation technology, the people developed elaborate civilizations based not on written language and notation but on fiber art. Suspended in time by near perfect preservation conditions, these textiles are among the world’s great treasures.

The trip will also include visits to the incomparable collections of textiles at the Amano and other museums in Lima, to Machu Picchu in the high Andes, and to archaeological sites on the coast of Peru, including the recently discovered royal tombs of Sipan.

Full information is posted on the TSA website, or contact the TSA office for registration materials.

Registration deadline is April 1, 2003.
TSA BOARD OF DIRECTORS

Officers
Mary Dusenbury, President (2004)
Pam Parmal, Vice President (2004), President elect (2006)
Mary Littrell, Treasurer (2004)
Madehy Shaw, Secretary (2006)
Barbara Sloan, Membership (2004)
Lisa Aronson, Past President (2004)

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Ruth Scheuing (2004)
Bobbie Sunberg (2006)
Margo Mensing (2006)
Ashley Brown Callahan (2006)

Task Representatives
Charlotte Jirousek, Webmaster
Karen Searle, Newsletter Editor
Laura Strand, Listserver
Ellen Reardon, Archivist
Inez Brooks Myers and Susan Tselos, Co-Coordinators, 2004 Symposium

Election of Officers and Directors At Large (a new configuration for the board) took place by membership ballot in Spring, 2002. The new officers assumed their duties at the Fall Board of Directors meeting at the 2002 Symposium in Northampton, MA. TSA wishes to thank departing board members Desiree Koslin, Beverly Gordon, Barbara Goldberg, Pat Hickman, and Cynthia Schira for their devoted service. TSA also thanks Elisha Renne for her work as Midwest Representative. Elisha recently resigned her position and Lisa Kriner was appointed to complete her term.

Vice President
Pam Parmal is curator of Textiles and Costumes at the Museum of Fine Arts, Boston. She is co-chair of TSA Symposium 2002. She has a Master of Arts degree from SUNY’s Fashion Institute of Technology, Museum Studies: Costume and Textiles. She held a range of positions at the Textile Museum, Washington DC, and has taught in the Master’s program in American Decorative Arts, Washington, DC, of the Cooper-Hewitt/Smithsonian Associates. Her publications include several exhibition catalogues and contributions to reference works on textiles and dress. She was Co-Chair of the 1998 TSA Symposium in New York.

Treasurer
Mary Littrell is a Professor in the Department of Textiles and Clothing at Iowa State University. Her research and teaching focus on ethnographic textiles and on small and micro-business entrepreneurship. Her recent book, Social Responsibility in the Global Market, chronicles the fair trade marketing system. Current research centers on a socio-economic audit of the 20-year impacts for a 300-person textile artisan group in Mumbai, India. She has attended all TSA symposia but one, and presented a paper at the 1998 meeting.

Recording Secretary
Madehy Shaw rejoins the board as Secretary after several years.

2002 Textile Bibliography Citations Requested


Send listings to TM/TSA Bibliography, Mary Mallia, Librarian, The Textile Museum, 2320 S St., NW, Washington, DC 20008 or mmallia@textilemuseum.org

absence. She is Associate Curator, Costume and Textiles at the Museum of Art, Rhode Island School of Design, Providence, RI. She has a Master of Arts degree from SUNY’s Fashion Institute of Technology, Museum Studies: Costume and Textiles. She held a range of positions at the Textile Museum, Washington DC, and has taught in the Master’s program in American Decorative Arts, Washington, DC, of the Cooper-Hewitt/Smithsonian Associates. Her publications include several exhibition catalogues and contributions to reference works on textiles and dress. She was Co-Chair of the 1998 TSA Symposium in New York.

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2002 TEXTILE BIBLIOGRAPHY CITATIONS REQUESTED


Send listings to TM/TSA Bibliography, Mary Mallia, Librarian, The Textile Museum, 2320 S St., NW, Washington, DC 20008 or mmallia@textilemuseum.org

tel 518/458-2491
fax 518/580-5028
email laronson@skidmore.edu

**Directors At Large**

**Director**

**Ruth Scheuing** has a BFA from Nova Scotia College of Art & Design. Her works have been exhibited across Canada and internationally in solo and group exhibitions, including e-textiles: a touring exhibition of jacquard weavings (2000-2002), organized by the Montreal Centre for Contemporary Textiles. Her essay 'Penelope or The Unraveling of History' was published in New Feminist Art Criticism: Critical Strategies, published by Manchester University Press, UK. She recently co-edited a book of essays with Ingrid Bachmann, Material Matters: The Art and Culture of Contemporary Textiles, published by XYZ press, Toronto. In 1996 she received the Chalmers Award in Crafts. She coordinates and teaches in the Textile Arts Program at Capilano College, North Vancouver, Canada.

tel 604/254-6322
fax 604/984-4985
email rtscheuing@capcollege.bc.ca

**Past President**

**Dr. Lisa Aronson** is Associate Professor and Director of Art History at Skidmore College, and currently President of the Textile Society of America. She teaches courses in Native American, Pre-Columbian, and in her main area, African art. Her specialization in African textiles has taken her to contexts and meanings of South and Southeast Asian textiles and dress; creating commissioned textile art; and disseminating design topics to K-12 teachers and students through Web sites and integrated lessons. Her most popular lessons are on-line at http://shiringscloth.ucdavis.edu

tel 916/752-0806
email dkriner@berea.edu

**Director**

**Lisa Kriner** is Assistant Professor in the Art Department, Fibers, and in General Studies at Berea College, Berea, KY. She has a Master of Fine Arts Degree from the University of Kansas, Lawrence. She has participated in many juried exhibitions, most recently Earth Tones I and II at the Iowa State University Museums, Ames, IA. She is the recipient of several grants and scholarships including a Kansas Arts Commission Mini Fellowship in 1999. Her fiber art work has been noted and reviewed in daily and periodical press media.

tel 859/985-3547
fax 859/985-3541
email lisa_kriner@berea.edu

**Director**

**Barbara Sumberg** is Curator of Textiles and Costumes at the Museum of International Folk Art, Santa Fe, NM. She has Ph.D. and Master of Arts degrees from the University of Minnesota, St. Paul, MN. Her dissertation title is, A History of Cloth Production and Use in the Guinea region of Cote D'Ivoire. Her several publications include Dress and Ethnicity, 1995, and

TEL 505/476-1223
FAX 505/476-1300
EMAIL bsumberg@mojoa.org

Dr. J. R. Craig, Albert State University, is an Associate Professor in the Department of Textile and Apparel Management at Albert State University, where he teaches in the areas of apparel technology and retail management. He received his Ph.D. in Textiles from the University of Tennessee in 1987. Dr. Craig is a member of the Textile Society of America and serves as a speaker on various textile-related topics. He is also a member of the American Institute of Clothing and Textile Engineers and the Southern Textile Association.

PUBLIC RELATIONS
Zoe A. Perkins has been the Textile Conservator at The Saint Louis Art Museum since 1979. She received her master’s degree from Kansas State University in Clothing and Textile Science with an emphasis in historic textile conservation. In addition to conservation work, Zoe curates the textile exhibitions in the William A. and Carolyn C. McDonnell textile gallery at the museum. She has served on the TSA board since 1992.

TEL 314/655-5271
FAX 416/868-9877
EMAIL zapp@slam.org

Listervy Moderator
Laura Strand has devised a variety of methods for developing students’ conceptual and technical knowledge in the full range of textile media as an Associate Professor in the Department of Art and Design and the area director of Textile Arts at Southern Illinois University, Edwardsville. Laura exhibits her work widely and will have a solo exhibition in Summer, 2003 at the Center of Contemporary Art, St. Louis, MO. She is active as a curator and has written articles and reviews for Fibersarts and Surface Design Journal.

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FAX 650/609-3996
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Archivist
Ellen Reardon is a fiber artist in Portland, Oregon.

TEL 503/464-9824
EMAIL sprintart@prodigy.net

SYMPOSIUM 2002 Co-Chairs
Inez Brooks Myers is Curator of Costume and Textiles at the Oakland Museum of California.

TEL 510/238-3842
FAX 510/238-5777
EMAIL ineza@oakland.edu

Susan Tselos is an independent designer and curator in San Francisco.

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Shep Book Award
Announced at 2002 Symposium

Winner of the R. L. Shep Award for Books
Published in the Year 2001

The Textile Society of America has selected Katherine Larson’s Woven Coverlets of Norway as the winner of the R. L. Shep Book Award for books published in the year 2001. This annual award honors the publication judged to be the best book of the year in the field of ethnic textile studies. The book was published by University of Washington Press.

Katherine Larson’s Woven Coverlets of Norway combines dazzling illustrations of these beautiful, little known textiles with solid scholarly information about their significance to the people who make and use them. The book will also delight those with an interest in textile methods. Larson clearly explains the wide range of techniques present in the coverlets, and also provides many details about patterns, dyes, and looms.

In the opinion of the Award Committee, Woven Coverlets of Norway balances impressive scholarship with strong visual appeal - and is a sterling example of the type of publication TSA set out to honor through the Shep Award. Nominations are now being accepted for the best ethnic textile book published during 2002. Visit the TSA website or contact the TSA office for nomination instructions.
TSA Education Directory

The Educational Resources section of the TSA website, http://textilesociety.org now contains about 30 institutions and organizations that provide educational resources in the textile field. At this time the university programs listed are limited to those represented by TSA members. Other members who wish to include their institutions should provide information to Zoe Perkins Tel 314/655-5271 zap@slam.org

TSA Member News

Kathryn S. Tarleton and Charlotte Hamlin announce the founding of ConText LLC for conservation of historic textile, costume and fiber art, based in Westport, MA. The two women share years of experience researching, designing, making and conserving textile objects. Their services include conservation treatments, consulting and contract work. Information: Tel 508/763-5816 www.textileconservation.net

Virginia Davis participated in the "Fifth International Festival of Tapestry and Fibreart," Beauvais, France, which closed Sep. 11. Her work is also included in "Looming Large: Contemporary Weavers of the Vanguard" at Bedford Gallery, Dean Lesher Center for the Arts, Walnut Creek, CA, until Nov. 3.

Marjorie Durko Puryear participated in the Invitational exhibition "Uncommon Threads-New Twists on Textile Art" at the Gallery of Art, Manchester, New Hampshire, which closed Sept. 2. A catalog is available, see www.carrier.org

Carol Westfall had two textile designs published in International Design Yearbook 17 and two in the preceding International Design Yearbook 16. She is participating in the travelling exhibition, "Fusion," organized by the British Jewelry Design Association which selected textile artists to collaborate with jewelers to produce fabrics and jewelry from different perspectives. A catalogue is underway and the show begins its tour in England in 2003.

Mary Hunt Kahlenberg spent ten years as curator of textiles at the Los Angeles County Museum of Art before opening Tai Gallery in 1978. The gallery specializes in textiles from the American Southwest, Peru, Africa, and Asia, with a particular emphasis on those from India, Indonesia, and Japan.

Last year Skira of Italy published her most recent book, Asian Costumes and Textiles From The Bopharos to the Fujiyama. Kahlenberg has been a curatorial consultant to collector Lloyd Cosen for over 20 years and is the author of The Extraordinary in the Ordinary (Abrams).

Carol Norton has self-published More Tapestry Crochet, a companion volume to Tapestry Crochet (Dos Tejedoras 1991). Highlights can be viewed on www.tapestrycrochet.com. To see works by artists from Poland, Cameron, Mexico and Canada, please visit http://plato.ess.technion.ac.il/eventual/

Nancy Arthur Hoskins contributed a chapter on early Islamic weavings and embroidery in the new book, Fatat Finds, edited by Dr. Jere Bacharach, published by American University in Cairo Press.

Nancy Spies has self-published two books: Ecclesiastical Pomp & Aristocratic Circumstance: a thousand Years of Brocaded Tablecloth and A World of Patterned Glass from Medieval Sources. Information: suspies@aol.com www.weavershand.com/Arelate-Studio.html

Whitney Blausen contributed a chapter to Disentangling Textiles: Techniques for the Study of Designed Objects, published by Middlessex University Press. The book includes 18 essays that consider the process of textile designing and making, the makers and manufacturers, the product itself, and how it is sold, used, and perceived. www.mdx.ac.uk/mypress

Linda McIntosh will lead two textile tours to Laos and Thailand in January and November, 2003. Information: lindam@u.washington.edu

Elyane Zorn serves as a project consultant for the Andean Textile section of the re-installation of the Brooklyn Museum of Art's Hall of the Americas. During July, 2002 she traveled with museum staff to Peru and Bolivia to research contemporary textile traditions. She will present a paper at the Conference on Ancient Textiles in Lund, Sweden and Copenhagen, Denmark, in March 2003. She will co-chair a multi-session panel on Andean textiles for the July 2003 International Congress of Americanists in Santiago, Chile. She is also a volunteer consultant to the Orlando Museum of Art, examining a recent donation of ancient Andean art objects and textiles.

TSA Membership Directory Supplement

The following members were inadvertently omitted from the 2002 Membership Directory.

Connie Frisbee Houde 22 Elm Street Albany NY 12202-1703 518-465-0382 (Phone) Lhconnie@aol.com

Lea Sneider President R. L. Sneider, Inc. 211 Central Park West, Apt. 4E New York NY 10024 212-724-6171 (phone) 212-769-3196 (fax) leasneider@aol.com

Liz Williamson Lecturer & Textile Coordinator College of Fine Arts University of New South Wales 48 Clarendon Road Stanmore NSW 2048 Australia 61-2-9385-0610 (phone) 61-2-9385-0712 (fax) 61-2-9385-6917 (home phone) Liz.Williamson@unsw.edu.au

CALL FOR NOMINATIONS: 2002 R. L. SHEP BOOK AWARD

Nominations for the R. L. Shep Award for books published in 2002 are now being sought. The $250 award is given annually to the publication judged to be the best English-language book of the year in the field of ethnic textile studies. Nominations must be submitted in writing to the award committee chairperson by March 1, 2003. The award will be conferred in the fall of 2003. For complete information please see the Textile Society of America web site at http://textilesociety.org or contact the TSA office.
The Textile Program at Nova Scotia College of Art and Design

by Frances Dorsey

Established on the edge of the continent, Halifax, one of North America’s oldest cities, embraces a vigorous mixture of old and new, traditional and experimental currents. Halifax was originally a British garrison town but has long since morphed into a hip small city of charm, universities, live music, galleries, and of course the dynamic harbour. The Nova Scotia College of Art and Design (NSCAD) occupies the upper floors of twenty historic buildings along the old harbourfront of the city, in a perfect situation to make the most of this confluence.

The College was founded in 1887 by Anna Leonowens, better known as Anna in The King and I. As it evolved from the Victoria School of Art into the conceptual art horde of the 70s and 80s, the NSCAD curriculum retained an emphasis on traditional skills, while incorporating provocative new ideas and approaches about art, craft and design.

Dye and Print work by Katherine Taylor, Nova Scotia College of Art and Design student.

The textile program at the college embodies this fusion of influences, offering students both a traditional skills-based education and also an opportunity to explore the newest technologies and possibilities. NSCAD has one of the few University level programs in Canada offering Bachelor and Master of Fine Arts degrees with an option to major in Textiles. Courses run in the fall and winter semesters, with a Summer Institute offering topics not covered during the school year.

Undergraduate Programs
The BFA Program in Textiles begins with Introduction to Weaving, Introduction to Resist Dyeing and Introduction to Screen printing. These courses provide students with a fundamental understanding of the medium. Students continuing in the program take Intermediate Weaving, Intermediate Dyeing and Printing, and/or the Intermediate Textiles Workshop (changing topics). Students then go on to take Textiles Studios, a series of self-directed studio projects. They are also encouraged to take courses in other areas of the college.

Upon completion of the major, the student will have a thorough grasp of the basic skills and techniques involved in the textile traditions of weaving, dyeing and printing. The student will gain awareness of the relationship between materials and processes, and of the critical role that textiles and crafts play in world cultures. In addition to basic techniques, the student will explore fibre and fabric structure, two-and three-dimensional design, computer aided design, textile history, product design and contemporary issues in textiles.

Graduate Programs
The Master of Fine Arts in Craft is a discipline-based program in Textiles, Ceramics, or Jewelry. The College’s MFA Program, in existence since 1973, provides students with the opportunity to develop their work in the context of intense critical discussion. Academic studies in Art and Craft History, a Pedagogy Seminar, and other relevant subjects form an integral part of the program, along with studio work. Individual departments accept students but they work in an interdisciplinary context. Some choose to focus exclusively on a textile discipline, while others work within a broader context. Teaching assistantships are available.

Dye and Print Studio, Nova Scotia College of Art and Design.
Facilities

Last year the College purchased a 12 module TC-1 Digital Jacquard loom with 2,640 hooks, capable of weaving cloth 43 inches wide. The jacquard has a dedicated Macintosh iMac computer running JacqCAD Master, and the program is also accessible on twelve additional Macs in one of the College computer labs. Other equipment in the weaving studio includes 29 floor looms with four to sixteen harnesses. One of the 16-harness Macomber looms is attached to the Macomber air dobby system, run by the Provatt computer program. The weaving department also has a fully equipped dye studio with eight gas burners, stainless steel sinks and accessories for yarns.

The dye and print studio has three print tables from 3 to 10 meters long, a darkroom with a vacuum light table and pressure washout, a washer and dryer, refrigerator, two fabric steamers and stainless steel sinks.

Additional Programs

The college is establishing a Fashion Program, to be closely associated with textiles. This year three new courses covering fashion concepts, pattern drafting and sewing are offered. We hope to build on our strengths as an art school, as the program is expanded in future years.

The core textiles program is augmented through visiting artists and exhibitions which are curated by department faculty. Recent visitors include Bhakti Zäck, Michael Brennan -Wood, Marcel Marois, Toshiko MacAdam, Louise Lemieux Bérubé, Sandra Brownlee, Viva Plume, Janet Koplos, Keiko Kobayashi, Dr. Elizabeth Barber, Joy Buttrup, Hisako Sekijima, Lia Cook, Cynthia Schira and Dorothy Caldwell.

Each year students participate in an Annual Wearable Art Show, proceeds of which go to the AIDS Coalition of Nova Scotia.

Last year student field trips included a two-day trip to Fortress Louisbourg in Cape Breton, Canada, resulting in an exhibition of work inspired by historic textiles and garments. In a design competition sponsored by one of the local mills several designs by students were chosen for production.

Textile Faculty

Nako Furue, Associate Professor, BFA TAM Fine Arts College, MFA Cranbrook Academy of Arts, came to Canada from Japan in 1971. She has been engaged in the aesthetic inquiry into the language of cloth. Some of her exhibition titles include, "The Language of Cloth," "Dressing Down," "Meta Textiles - Sewing the Second Skin" and "Conceptual Textiles: Material Meaning."

Robin Muller, Associate Professor, BFA Virginia Commonwealth University, MFA University of Michigan, divides her studio time between book arts, making intricate collapsible structures and computer jacquard weaving, using source materials ranging from book-binding materials to ethnographic textiles.

Frances Dorsey, Assistant Professor in Foundation Studies, also teaches periodically in the textile area. She has a BA from the University of Pennsylvania, AOC from Ontario College of Art, and an MFA University of Michigan. Her practice includes dye and print, and more recently weaving, with some jacquard experimentation.

Additional faculty who teach in textiles include Sook-Hee Park, Leley Armstrong, and Suzanne Susannie.

For further information please contact:
Nova Scotia College of Art and Design
5163 Duke Street
Halifax, Nova Scotia
Canada B3J 3J6
sfurue@nscad.nsc.ca or
robin@nscad.nsc.ca

Join the TSA Listserv

Listserve members receive current announcements, information on current research and may join lively discussions on textiles topics.
To subscribe, send an email message to majordomo@sise.edu.
Put nothing in the subject line. In the body of the message write: subscribe tsa list your email address.
Within the day you will receive an introductory letter detailing list policies, including how to unsubscribe, and you will begin receiving email.

Fall 2002 7
Collections News

Bagatti Valscicchi Museum

The Bagatti Valscicchi Museum is a late-19th-century collector’s historic house museum in Milan, Italy. Two brothers, Barons Fausto and Giuseppe Bagatti Valscicchi, remodeled the family home in the Italian Renaissance style and filled it with Renaissance art and decorative arts pieces, Neo-Renaissance ‘re-creations’, and then modern comforts masked as Renaissance objects, creating a unified environment.

The museum opened in 1994, and attracts an international audience. Its collections offer many points of interest for studies and lectures: daily use objects, cassoni from the late-15th-early-16th centuries, Renaissance tables and chairs (including a late-16th-early-17th-century child’s walker), high-reliefs from the workshop of Tommaso Rodati, leather covered spheres, many ivory objects, Italian and Hispano-Moorish ceramics and majolica, small bronze sculpted objects, stained glass, mid-16th-century Flemish tapestries, and paintings from the 14th-17th centuries. (Of particular note is the late-15th-century confraternity fresco, as well as paintings by Giambettino, Zanede, and Giovanni Bellini).

Information:
Star Meyer, Ph.D.
Cultural and Marketing Coordinator, Bagatti Valscicchi Museum
Tel: +39-02-7600.6132
starlem.meyer@fastwebnet.it
promo@ museobagatti valsicchi.org
http://www.museobagattivalscicchi.org

Publication News

High Fashion in the Church, by Pauline Johnstone. The decoration of church vestments—the ceremonial garments worn by clergy at the celebration of the Mass—has always been a matter of high fashion. This book traces the development of decorative styles in vestments from the 9th to the 19th century, with reference to the influence of fashions in the applied arts in general.

175 pages, 110 color illus.
76 b/w illus.
Paperback, $59 plus shipping.
ISBN 1-902633-61-0
Maney Publishing
503 W 34th St, New York, NY 10001-4812
Tel: 212/995-3833
Fax: 212/995-3833

The book is packed with beautiful illustrations and provides a comprehensive overview of the evolution of church vestments from the early Middle Ages to the 20th century.

Tapes: $30 (includes shipping)
Living Treasures Project
PO Box 31611
Seattle, WA 98103
www.livingtreasuresproject.org

Expository, the online feminist literary & art magazine, has published two articles about the exhibition, ArtQuilts at the Sfidaquick. The first one includes images that provide a glimpse of the grandeur of the 1920s art deco movie palace lobby where the exhibit took place: http://www.expositorymagazine.com/the_sfidaquick.htm

The second article focuses on Cynthia Myerberg’s apron quilt “How to Keep Your Husband Happy.”
http://www.expositorymagazine.com/cynthia_myerberg.htm

Koekbaya: Natural Dye and Textiles: A Color journey from Turkey to India and Beyond by Dr. Harold Böhm. The word Koekbaya is used in Turkey to mean all kinds of natural dyes. The author and his wife, with the support of a German Development Aid Program, have worked since 1981 to reintroduce natural dye use in Turkish villages. The DOBAG Project, a cooperation between Marmara University, Istanbul, and village cooperatives, has strengthened the economic and social position of the village women involved.

Turkish co-author Dr. Nevin Emir is a curator, and Dr. Recep Laradag teaches on the Fine Arts Faculty of Marmara University. Co-author Charlotte Kwon, owner of Maia Handprints, expands the horizon of the book to the Indian subcontinent. One hundred dye plants are introduced with dye instructions. Chapters are included on various traditional dyeing techniques, dye analyses, dye insects, indigo, and Tyrian purple, as well as on textile fibers from wool and cotton to wild silk, hemp, and raffia.

300 pages, 8.27 x 11” 500 color photos and illustrations scientific appendix hardcover, $119 (includes postage)
Dr. Harold Böhm
Aker Werkgrenze 36
D-27777 Ganderkesee
Germany
www.natural-dye.net

Conference Reviews

Nanjing Drawloom Demonstrations at World Weaving Festival

World Weaving
Exposition
San Juan Capistrano, CA
Aug. 2-4, 2002

Chinese Drawloom Weaver Jin Wen and his wife Yin Zhicong demonstrated brocade weaving on an ancient drawloom this summer at The Historic Mission in San Juan Capistrano, CA and at The Bower’s Museum of Cultural Art. Mr. Wen has received many awards and designations in China for his brocade weavings, including the Gold Cup award in 1984 for his recreation of an ancient emperor’s robe. In 2001 he won a silver medal in the Second Craft and Art Master Works in China for developing a peacock feather textile.

The drawloom, which requires two people to operate, evolved from the drawloom used in the 1300s in China. This 15-harness loom requires the assistant to sit above near the back to make shifts in patterning. Drawlooms were used to create the famous Nanjing brocades used for clothing and
Colour Congress 2002

May 19-21, 2002
Iowa State University
Ames, IA

Colour Congress provided an international venue for exchanging information on plant, earth, and insect dyes and ecological dyeing practices. Among the more than 220 attendees from 17 countries were artists, scholars, scientists and textile industry representatives, many of whom were from European and Asian countries with rich and ancient natural dyeing traditions. The lively atmosphere included workshops, daily keynote addresses, a wide range of papers, art exhibits, demonstrations and a marketplace. The passing of Jim Lilis, dye historian, author of The Art and Craft of Natural Dyeing, and beloved mentor to many attendees was honored, along with that of Mary Frances Davidson, author of The Dyeing. Both authors had died shortly before the conference.

Keynote speaker Rita Adrosko, a pioneer in U.S. natural dye research, discussed her study of Colonial American natural dyes for a restoration project at the Smithsonian Institution during the 1960s, which led to the publication of the classic reference, Natural Dyes and Home Dyeing in 1967. Dr. Harold Böhmber of the DOBAG natural dye project with Turkish rug weavers and author of Korkboya, Natural Dyes and Textiles: A Color Journey from Turkey to India and Beyond, discussed his involvement in natural dye revival projects in Turkey, Morocco, Laos and Indonesia.

More than 90 papers covered natural dye use regionally throughout the world. Research was shared on specific dyes and natural dye processes. Pre- and post-conference workshops gave participants in-depth experiences using indigo, mud and fungi dyes, and decorative processes such as painting and resist printing with natural dyes.

The invitational exhibitions, “Earthtones I and II” and “Seeds of Indigo and Safflower,” works by Prof. Ji Hee Kim of Daegu, Korea, filled the university’s galleries, along with an impressive exhibition of old and new Bolivian textiles from the collection of Kathy Barth. Kim’s varied works ranged from delicate collages to large fabric installations and digital prints with indigo and safflower inks. “Earthtones II” featured works by invited artists in all fabric media, as well as dye painting on paper. “Earthtones II” at the Farmhouse Museum featured natural-dyed textiles from its historic collection along with contemporary works, including a quilt made by Tennessee quilters of fabrics dyed by Jim Lilis.

Edric Ong of Kuching, Sarawak, Executive Director of the World Eco-Textile Federation, concluded the conference with a reminder of the global and ethical responsibilities of textile artists and producers. Mr. Ong founded an organization to revive ikat weaving by the Iban of Borneo and to market and promote these textiles as high-fashion contemporary heirlooms. Simultaneously, the organization encourages farmers to grow dye plants and dyers to discover and use new dyes from the rain forest. The delicate balance between maker and meaning, and maker and market, maker and copyright, conservation and recycling are always respected.

Plans were laid to continue the momentum of this event with future gatherings and for an international federation of natural dye associations. For updates, skadolph@iastate.edu

Colour Congress 2002 was organized by TSA members Karen Diadick Casselman, Sara Kudolph and Laurann Gilbertson.

-Karen Searle

Japanese Fishermen's Coats From Awaji Island

Tradition and Innovation: Contemporary Textiles from the Nuno Studio, Tokyo.

UCLA Fowler Museum of Cultural History
April 21 - July 28

Two exhibitions relating to Japanese textiles were installed in the Fowler Museum in adjoining spaces, presenting wonderful juxtapositions of idea and technique.

The first featured sashiko no donau, cotton coats worn in the 19th and early 20th centuries by fishermen living on the island of Awaji in Japan's Inland Sea. Originally, these coats were purchased work garments made from layers of recycled indigo-dyed cloth stitched together with white cotton thread. They were produced by fishermen's wives or other relatives. Over time, the coats evolved into status garments made by commissioned professional seamstresses, with increasingly complex quilted designs. They were considered too good for work, and thus became symbols celebrating the importance of the fisherman in Awaji society. A man who owned one would proudly wear it when he was publicly visible when selling fish, for example, or attending celebrations.

Each coat was unique, with a variety of stitched patterns on different sections of the garment. The varying density and size of the white stitches not only created visually striking geometric designs, but solved technical problems such as equalizing the tension on the ground fabric. The beauty of the coats was immediately apparent in the gallery display, as their stretched-out forms emphasized their sophisticated pattern logic, and the focused lighting increased the depth and drama of the high-contrast stitches. Signage and audiovisual materials helped position them in the context of fishing history and Awaji society, and highlighted their technical mastery.

The coats belong to a bygone era (they were no longer made after the 1920s), and evoke a "simple," rural past, where skilled artisans transformed modest materials into striking expressions of traditional values. It was stunning, then, to pass through a translucent textile tunnel into the exhibit of contemporary pieces from the NUNO Studio. Founded in 1984 by Reiko Sudo, NUNO has produced stunning fabrics that combine the traditional Japanese sensitivity to cloth with up-to-the-minute technological processes. NUNO's "tech-no-textiles" are made from both natural and synthetic fibers, and simultaneously pay homage to but transcend traditional techniques. Some fabrics are treated, others are dissolved with acid, ripped with blades, boiled, or heat molded. In "Bubble Pack," for example, silk is patterned with dye-resistant dots, and then chemically shrunk. The dots, which do not shrink, remain sheer and look inflated. The fabric evokes plastic packing material, but is soft, with a delightful hand. Lace is also created chemically; a pattern is embroidered on a thin base fabric which is later dissolved, leaving the embroidery seemingly floating in air. Metals, including copper and aluminum foil are incorporated into pieces as well. "Stainless Steel Gloss" is a hauntingly beautiful polyester-based metallic fabric, created through an adaptation of auto industry splatter plating techniques. NUNO even has an interpretation of hand-stitched sashiko patterns, created with a machine-loomed double weave.

The NUNO installation was magical. Panels of fabric were hung from ceiling to floor, and viewers walked through them, as through an intimate, mythic forest. Fabric titles such as "Scrapyard," "Asphalt," and "Masking Tape" might imply a bleak urban environment, but each cloth was so compelling and wondrous that the experience was in fact almost spiritual. Each of these exhibitions was strengthened by the other. The Japanese physical and social landscape has indeed changed, but the sensitivity to and mastery of textile design has remained intact. One emerged from the paired exhibitions not only with a profound appreciation for what these textile makers have been able to accomplish, but with a sense of excitement about the future and what textiles may yet become.

The Fowler was the final stop for these two exhibitions on a national tour that began at the University Art Museum, Santa Barbara, in March, 2001. Both UC institutions collaborated on organization. Lynn S. Gibor served as guest curator.

-Beverly Gordon

Joyce Marquess Carey:
Narrative and Illusion

The Gallery of Design, University of Wisconsin-Madison, January 29 - March 10

Joyce Carey left her position as a professor teaching weaving at the University of Wisconsin in 1989 to pursue a career as an independent fiber artist. Needless to say, her colleagues admired her courage but quietly questioned her wisdom. Would she be joining the ranks of starving artists?

In the 2002 retrospective of 13 years of Carey's studio production, all fears were allayed. Viewers gained greater appreciation of the scope of her creative sensibilities, the definition of her technical skill, and the extent to which she has been recognized nation-wide. The exhibit was a tribute and a triumph.

Carey's wall hangings fall into three categories: illusory pieces that capture her interest in optical illusions; narrative pieces that explore political and personal sentiments and often incorporate puns; and large-scale commissioned works that express one or both of the preceding themes. All are two-dimensional compositions made of hand and machine-sewn fabrics with various found objects.

In pieces suggesting ribbons or flags, the viewer is drawn into the illusion of movement, with streams of advancing and receding colors flowing and cascading. Through manipulation of textures, hues, and values, the fabrics seem to pierce the surface, loop, and merge with the background. The visual impact is uplifting. Her works of eye-teasing, rhythmic illusion exemplify the artist’s artistic sense, while her narrative pieces are social commentaries that draw on a keen wit and rich memory. Photo transfers are skillfully combined with machine and hand appliqué to create subtle thought-provoking interpretations of political or personal experiences. Verbal and visual puns are combined in works that deal with themes such as travels in India and Japan, the collapse of the powers of Chairman Mao, Joseph Stalin, and Lenin and the persistent legacy of dictators. More intimate statements are made in a piece for women sharing their problems in a shelter, in a satirical work called “American Beauty” in which the idealized female figure culminates in a Barbie doll, and in a devotional panel created to honor a dead friend. The latter narrative pieces were the hit of the show for those who were willing to delve into the intriguing symbolism expressed.

Carey’s vibrant illusionary works hang in a large number of medical facilities, schools, churches, and even prisons throughout the United States. Locally, for 18 years, Carey has created in collaboration with an art professor, a series of banners with a unified theme to adorn the outside of the Madison (WI) City/County Building during the summer months. Pieces have been made to fit spaces as wide as 13 by 21 feet. The exhibit was accompanied by an educational video in which Carey explains her process of design, execution, installation, and securing and implementing commissioned work. The video is an invaluable tool for understanding all of her work, but especially for explaining the creation and production of the very large pieces for which she is known. Some examples of her work are posted on the Gallery website, www.sohe.wisc.edu/depts/Gallery/index.html

—Betty Wass

INTERNATIONAL SHIBORI SYMPOSIUM — EUROPE
Nov. 21-24: The Knitting & Stitching Show, Harrogate, Yorkshire, UK. The first ISS held in Europe, and the fourth ISS worldwide examines the highly diverse aspects of Shibori, from traditional to high-tech processes. ISS-Europe will include two full days of presentations, lectures, and demonstration sessions by Shibori artisans, a fashion show, and the opportunity to take a one-day workshop by Yoshiko I. Wada on Techniques of Japanese Shibori.

ISS-Europe is organized in conjunction with The Knitting and Stitching Show, a large-scale, traveling conference of fiber artists and hobbyists. This year, The Knitting and Stitching Show will include “Tactile Dimensions: New Shibori,” an exhibition of innovative work by leading Shibori artists and designers, plus a networking booth for the World Shibori Network (WSN). The Knitting and Stitching Show takes place in London (Oct. 10-13), Dublin (Oct. 31-Nov. 3), and Harrogate (Nov. 21-24).

For more information about WSN membership or ISS-Europe, check the website, www.twistedinthread.com/iss or email yiwoda@pacbell.net or shibori8@pacbell.net

EXPRESSIONS OF INTEREST
Nov. 28-Dec. 1: University of Wollongong, NSW, Australia. The conference will address Cultural exchanges in textile production and trade in Canada, India, the Pacific and Australia. An exhibition, “Unfolding Territories,” will be held in conjunction with the conference, featuring works by contemporary artists, Indigenous and non-Indigenous, on issues of text and textiles. In addition, a workshop on rush basketry is offered by Ngarrindjeri fibre artist Yvonne Koolmatrie on Nov. 28.

Information: Lycia Danielle Trounson, Research Assistant, lycia@wnu.edu.au TEL 61.2.4221.3387 www.wnu.edu.au/arts/issc/projects

WILD BY DESIGN
Feb. 27-March 1, 2003:
International Quilt Study Center, University of Nebraska-Lincoln. Wild by Design will be held in Lincoln, Nebraska, sponsored by the International Quilt Study Center at the University of Nebraska-Lincoln. This inaugural symposium will encompass the innovative, creative and unique qualities of quilts, both historic and contemporary. Participants will explore what motivates creative energies within individuals and enables them to produce compelling and unusual works of art and design. Also explored will be cultural, technical, aesthetic and sociological forces that contribute to design innovation in quiltmaking. Invited speakers include artist Mariam Schapio and artist Ellen Dissanyake. Other speakers will be Michael James, Janet Catherine Berlo and Radka Donnell. Pre- and post-conference tours of the International Quilt Study Center’s state-of-the-art quilt storage facility are offered. Information: Beverly Teche, IQSC Symposium Coordinator International Quilt Study Center University of Nebraska Lincoln, NE 68583-0838 TEL 402/472-7329 tche2@unl.edu bche2@unl.edu

For more information about the Center, visit: http://quiltstudy.unl.edu

TSA OFFICE
For membership updates, inquiries, or for TSA Peru Tour 2003 information: Kim Righi Membership Manager Textile Society of America P.O. Box 70 Earleville, MD 21919-0070 TEL: 410/275-2239 FAX: 410/275-8936 EMAIL: tsa@dol.net

TSA DUES SCHEDULE
Individual North America $55 (2 yr - $110) Foreign $65 (2 yr - $130) Student North America $30 Foreign $40 Institution North America $70 Foreign $80 Supporting North America $135 Foreign $145 (Includes an $80 tax-deductible donation) Corporate $1000 (US & foreign) Renew your membership by email tsa@dol.net Visit TSA’s website http://textilesociety.org for membership form, tour information and latest newsletters.

Fall 2002 11
United States

**Arizona**

Heard Museum North, Scottsdale. To Jan. 5 "Cultural Colors: Fiber Art and Drawings by Ramona Sakiestewa.

**California**


**Colorado**


Prime Media Gallery, Golden. To Nov. 1 "Teaching the World to Quit." 303/278-1010.

**Connecticut**


**District of Columbia**


**Hawaii**

Honolulu Academy of Arts. To Nov. 10 "The Art of Japanese Shihan." www.boninartacademy.org


**Illinois**


Rockford College Art Gallery, To Nov. 1 "Unconventional Threads." 815/226-4034.

**Indiana**


**Kentucky**


**Maryland**


**Massachusetts**

Alianza Gallery, Boston. Nov. 16 "Three in Fiber," quilts, fiber jewelry. 617/262-2385

**Nebraska**


**New Mexico**


**Michigan**

Muskegon Museum of Art. To Nov. 25 "Oxymorons: Absurdly Logical Quilts." 616/726-1810


**Minnesota**

**Missouri**

**New York**

**New Zealand**

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"Dressing Up: Children's Clothes from Around the World," how chil-
dren's clothing established, communicated, and taught gender roles.

ONGOING: Textiles and Objects from the Neugrosen Collection.

www.museumseasoninmexico.org

Tai Gallery, Santa Fe. Nov. 23 - Jan. 6, 2001 "Sacred Textiles." Indonesian textiles. 505/983-9780; www.tai-
textilearts.com


NEW YORK


NORTH CAROLINA

Gallery of Art & Design, North Carolina State University, Raleigh. To Dec. 18 "Technology as Catalyst: Textile Artists on the Cutting Edge."

OHIO


museum.


OREGON

Benton County Museum. Philomath. To Oct. 29 "Gilding the Lily: Art of Embellishing Quilts."

PENNSYLVANIA

The People's Place Quilt Museum. Intercourse. To Oct. 27 "Exploring Amish Quilts—One Collector's View." 800/828-8218. curtens@papqulit museum.com


OREGON


RHODE ISLAND


SOUTH DAKOTA


TEXAS


Museum of Fine Arts, Houston. To Nov. 10 "The Quilts of Gee's Bend." To Dec. 1 "Helen Altman, Quilts." www.mfah.org

WASHINGTON


La Conner Quilt Museum, La Conner. To Oct. 27 "Traditional & New Century Japanese Quilts."

WISCONSIN


INTERNATIONAL

AUSTRALIA


CANADA


fortextiles.on.ca


Vernon Art Gallery, Vernon, BC. To Nov. 7-Dec. 16 "Under Wraps: Redressing History." Installation by Joanna Rogers.

FRANCE


SWITZERLAND


Museum der Kulturen, Basel. To Oct. 19 "In Gold and Silk: Princely Textiles from Bali."

THE NETHERLANDS


UNITED KINGDOM


Contemporary Applied Arts, London. To Nov. 2. Carolin Waller, textiles. www.ca.co.uk

Lectures/Workshops


Workshops

Textile Conservation Center, American Textile History Museum, Lowell, MA, Oct 5-9 “Costume Mammल، Innovative methods for constructing and casting custom archival forms. Workshop with Patricia Silvencia. For exhibit preparators, conservators, curatorial and collections care staff, and those who would like to construct economical, archival, and historically accurate forms. Information: 978/441-1198, newwilliams@atnm.org

Williamsburg Institute Seminars
Jan 12-14, 2003 The Language of Clothing: Costume Treasures. Explore the exhibition of Colonial Williamsburg’s costume collection with the experts. Jan 15-19, 2003 Textile Art Studies at Colonial Williamsburg. Costumes workshops join the popular roster of needlework and textile-related classes. Information: Williamsburg Institute PO Box 1776 Williamsburg, VA 23187-1776 FAX 757/569-8530 williamsburginstitute@usf.edu

Textiles of Laos & Thailand
January 17-February 6, 2003
November 7-27, 2003 Led by Linda McIntosh. See rural village-bred weaving and modern factories in Laos and Thailand, dye demonstrations, lectures, and studio visits to Carol Cassidy in Laos and Patricia Cheesman in Thailand. Visit with hill tribes whose way of life is protected through sustainable tourism projects. Linda McIntosh lindacm@uwashington.edu or Geographic Expeditions Nov 30/Dec 7-8 1833 http://www.geodes.com

China-Hong Kong Embroidery and Textiles
Sept. 7-28 2003

Vietnam 2003

Bolivia 2003 Visit remote areas of Bolivia where ancient textile traditions and weaving are still a way of life. Meet indigenous weavers.

Inca Maya 2003 Explore Eastern and Central Anatolian history, people, and folk life; meet weavers, dyers, and restorers, Sunny Robinovaic Centralatlasvory@msn.com

Turkey and Central Asia
Mellotour special interest tours include textile tours, Mongolia and the Mummies of Urmichi, Silk Road tours, and more. www.mellotour.com mellotour@unimedya.net.tr

Su Yola Turkey Tour
Mar 23-30, Apr 6-13, 2003
Elizabeth Hewitt, Tribal art dealer specializing in Central Asian textiles, leads small group tours with special attention paid to textile and tribal art, unusual sites and the extraordinary Turkish cuisine.

Elizabeth Hewitt Tel 415/731-7386 shopping@syolu.com

Peru: Pachka Textiles/Folk Art/Market Tours
Oct. 19-Nov. 9, 2002

Sasha McNees 2280 Laupier Crescent Prince George, BC Canada V2M 2B1 Nov 25-Dec 4 564-5884 www.pachkaperm www.pachkaperm.com

Mayan Textile Tour
Nov. 15-30, 2002 Enjoy the wealth of Guatemalan textiles, embroidery and weaving. The Steepe's Travel Group The Travel House 51 Castle Street Cirencester, Gloucestershire GL7 1QD Tel 01285 885888

Art Workshops in Guatemala
Nov. 7-16, 2002
Ten-day educational travel programs. Fall and Winter Textile Tours with Karen Seale. Lina Foure, Director Art Workshops in Guatemala 4785 Lyndale Avenue South Minneapolis, MN 55409-2304 Tel 612/825-0747 Fax 612/825-6607 http://www.angloart

Oaxaca Rural Basketry Workshop
October 11-18th 2002

November 22-29th 2002
Learn baskemaking techniques with Carrizo cane, yucca and palm in the Oaxaca valley and the Mixtec hills.

Textile Tour of Oaxaca Uplands
Nov. 3-11
Wool and silk weaving, basketry and rope making.

Rachel Werling, botanist Eric Mindling www.marin-de-oaxaca.com nayarit@net.com

Opportunities

Position Announcement
Textile/Apparel/ Costume History: Assistant/Associate Professor. 9-month. Teach/ advise undergraduate/ graduate students; obtain funding; conduct and disseminate research/ creative work in refereed/juried venues; curate exhibits; manage collection; provide service. Requirements: earned doctorate (one degree in one or related field); expertise to complement current faculty; ability to communicate effectively; rank dependent on teaching, scholarship, and funding success. Experience with museums, collections, industry technology, and/or computers preferred. Application letter, vita, transcripts, and contact information for 3 professional referrals to: Dr. Mary Littrell, Iowa State University, 1055 LeBaron, Ames, IA 50011-1120. Screening begins January 15, 2003. ISU is an EO/AA employer. Minorities are encouraged to apply.
CALL FOR PAPERS

Deadline Nov. 1: “Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles,” North American Textile Conservation Conference 2003, Albany, NY, Oct. 23 - 25, 2003. NATC’s fourth biennial conference will focus on textiles as symbols - whether as patriotic, cultural, or religious emblems, or as signs of wealth or status. Conservators, curators, conservation scientists, and others are invited to submit proposals for presentations on topics that may include: conservation treatments (past, present and/or under development), analysis and/or conservation, curatorial, and management issues raised by the preservation of such textiles. One day of this symposium will focus on the conservation of flags. Submit abstracts up to 250 words and proposals for posters to: Susan Schmalz, schmalz@lacma.org or Conservation Center, LACMA 5905 Wilshire Blvd., Los Angeles, CA 90036 USA.

For conference information: Deborah Trupin@uprhp.state.nj.us or 518/237-8643, ext. 3241.

Deadline not specified: Sutra-Thread, Ties and Transformations, Calcutta, India Oct. 2003. A conference on the Indian textile trade is being planned for Oct. 2003 in Calcutta to explore the rich history of India’s trade with Southeast Asia, Europe, Africa and the Middle East through lectures, academic papers, and displays of historic and contemporary textiles.

Two days of papers are planned, and suggestions for topics and speakers are invited. Papers should reflect new research in any area of the Indian textile trade, from the earliest times to the present. Topics focusing on Bengal are particularly welcome, as a half-day will be dedicated to the trade in Bengal textiles.

If you would like to present a paper, please contact Rosemary Crill of the V&A Museum, London, coordinator of the academic program. r.crill@vam.ac.uk

For conference information, please contact Mrs. Amitra Mukerji, conference organizer, in Calcutta. Tel 91 33 4766110 somal.sinha@in.pwcglobal.com

Submissions invited: Textile: The Journal of Cloth & Culture Edited by Pennina Barnett, Janis Jeffries, and Mary Schoeser. This exciting new journal brings together research in textiles and is of interest to readers who share a multifaceted view of textiles within an expanded field. Representing a dynamic and wide-ranging set of critical practices, it provides a platform for points of departure between art and craft, gender and identity, cloth, body and architecture, labor and technology, techno-design and practice.

Textile invites submissions informed by technology and visual media, history and cultural theory; anthropology; philosophy; political economy and psychoanalysis. It draws on a range of artistic practices, studio and digital work, manufacture and object production. Please send abstracts to editors Pennina Barnett or Janis Jeffries Department of the Visual Arts Goldsmiths College University of London New Cross, London SE14 6NW UK p.barnett@gold.ac.uk j.jeffries@gold.ac.uk Fax +44 (0) 20 7919 7673

Mary Schoeser Department of Design College of Environmental Sciences University of California-Davis, CA 95616 mschoeser@dean.rr.com

Style guidelines are available from bearle@bergt.demon.co.uk or from the Berg website www.bergpublishers.com

FELLOWSHIPS

Deadline October 11, 2002 The National Museum of the American Indian (NMAI) is offering up to two 10-week fellowships in ethnographic art and textile conservation funded by the Andrew W. Mellon Foundation. The Conservation Laboratory and NMAI’s Cultural Resource Center in Suitland, MD is the work site. Projects will focus on the survey and treatment of artifacts for exhibits in the new museum building on the National Mall in Washington, DC (scheduled to open in 2004) and other ongoing exhibit and publication projects. Information: Marian A. Kaminitz National Museum of the American Indian/Smithsonian Institution Cultural Resources Center, MRC 541 4220 Silver Hill Rd. Suitland, MD 20746 Tel 301/238-6624 ext. 6322 kaminitzn@nmai.si.edu

Deadline January 15, 2003 Winterthur Museum, Garden, and Library invites applications for its 2003-2004 Research Fellowship Program. Approximately twenty-five residential fellowships will be awarded to scholars pursuing topics in American history, art, architecture, decorative arts, material culture, and design, with stipends of $1500 to $2500 per month. NEH grants, Lois F. McNeil dissertation grants, and a variety of short-term fellowships are available for academic and independent scholars, graduate students and museum and public history professionals. Information: Gretchen Buddgen, Director Research Fellowship Program Winterthur Museum Winterthur, DE 19735 Tel 302/888-6440 academicprograms@winterthur.org www.winterthur.org


TSA Newsletter Deadline

Winter 2002/03 Newsletter items are due Nov. 15, 2002
Please send news, reviews and articles to:
kearle@visi.com
Karen Kearle, 1742 Portland Ave., St. Paul, MN 55104
The history of Northampton's silk industry (1832 - 1932) is told in the panels of this colorful story quilt (silk, of course) created by Sally Dillon. The quilt is exhibited at the TSA symposium "Silk Roads, Other Roads" in September. It can also be viewed in color, on the web: http://www.smith.edu/hsc/silk/. From the home page, click on links to Northampton's silk industry, which will take you to a description of each panel.

TSA has been making use of current technology to provide members with as much information as possible about the September Symposium. The TSA web site provides an in-depth look at the Symposium program. The title of each paper is a link to the paper's abstract.

The Conference Proceedings, consisting of the juried papers will be published in CD-Rom form next spring. The Proceedings will be distributed to current TSA members as a membership benefit in 2003.

Copies of past Proceedings books may be ordered from the TSA office. A list of available publications can be found on the TSA website.