Thai Textile Experience
by Lisa Kriner

In January, two professors and nineteen students from Berea College in Berea, Kentucky, boarded a plane for Thailand. This was the first time some students had been on a plane, and the first trip out of the country for even more. The primary goal of the trip was to study Thai culture through history, language, art, daily life practices, religion, and food. This objective was met through activities, including lectures, visits to specific sites (museums, awe, historic monuments, markets), and conversations with monks, craftspeople, and others.

While the students did activities together, half documented the trip through photography and the other half through reflective writing and drawing. Through these experiences, textiles and their place in Thai culture became one of the focuses of the trip.

The students’ first exposure to Thailand’s cultural use of textiles was through dress. The presence of monks in saffron robes stood out both in the students’ writing and in their photographs. They experienced for themselves the required school uniforms, having to dress in white shirts and black bottoms (women in skirts and men in pants) each morning for the first ten days while attending language classes and lectures at Payap University in Chiang Mai. Many recognized their school uniform and the monks’ robes as group definers. The students felt both protected by and embarrassed at the uniformity of the required dress.

The first group visit to a textile production site was to Ban Rai Pai Ngarm in the Chom Thong District of Chiang Mai. Here the group visited the Saeng-Da Bansiddhi Foundation and the Pa-Da Cotton Textile Museum. The foundation was started by Mrs. Saeng-da after World War II as The Housewives’ Union to encourage local women to engage in weaving cotton fabrics outside of harvest season. The project was designed with three major goals: first, to increase income and employment opportunities for Mrs. Saeng-da’s neighbors; second, to preserve traditional dyeing and weaving techniques of the area; and third, to propagate handicraft production. Today weaving is done year-round and there are 40 daily-wage weavers. Ban Rai Pai Ngarm, the Foundation, and Museum are now run by Mrs. Saeng-da’s daughter and granddaughter, and are being preserved as a Cultural Heritage Site.

At Ban Rai Pai Ngarm the students saw women cleaning cotton, spinning, reeling, dyeing, and weaving. Natural dyeing was demonstrated with emphasis on indigo, but other plants around the site were also discussed. Several students liked the idea of berries being used as both textile dyes and lipstick, and several used the opportuni-
ty to "touch up their makeup." This was the first time many had seen cloth being made from raw material to end product. For those who have been studying fiber art at Berea College, this was an opportunity to see others do for a living what they had been studying in school.

The second visit to see textiles being produced was very different. The students visited a silk store at San Kamphaeng, Chiang Mai, where weaving with a fly shuttle and silk processing were demonstrated. For many students this "hard sell" experience was uncomfortable, but it gave them the opportunity to see another form of cloth production. Following the process from worm to expensive silk fabric was fascinating, and students saw worms eating mulberry leaves, cocoons both in process and finished, and silk reeling.

Towards the end of their month-long visit the group spent three days in Mae Chaem, experiencing village life and examining Northern Thai textiles. They first visited the traditionally-built teak house of Khun Nusara Tiengkate for a lecture, a look at her beautiful and extensive Thai textile collection, and a traditional home-cooked dinner. The following day students visited several local weavers to see woven cotton textiles and local natural dyeing techniques. Here many students participated in the process by trying their hand at cleaning cotton and spinning. After another traditional meal in the weavers' homes, the group visited a local school where on Fridays the students wear their traditional tribal garments. The students loved interacting with the children and seeing the varieties of local dress.

On the last day in Mae Chaem the group visited a Karen hill tribe village where they could see the Karen women prepare, spin, warp, and weave traditional cotton cloth. Women of all ages were involved and each had her place in the process. The group also got a tour of the village and surrounding fields lead by the village children, which gave them a broader view of village life. The children seemed to pick the most exciting routes, including a precarious log crossing where each adventurer was cheered on as she crossed in her bare feet and tried not to look down.

Scenes from the Karen village near Mae Chaem:
Left: Weaving on an upright loom.
Lower Left: Embroidering and beading with seeds.
Lower Middle: Pounding plant materials for dyeing.
Lower Right: Putting the reeled yarn into usable balls for weaving.

Through travel, observation, and reflection, Berea College students gained knowledge of the role of textiles in Thai culture and an appreciation for the complexity of local textile production. All felt this trip had a significant impact on their understanding of textiles and the world they live in.

Lisa Kriner is Assistant Professor of Fibers at Berea College.
All Photographs by Bill Morningstar, Professor of Sculpture and Printmaking at Berea College.
FROM THE PRESIDENT

As this newsletter goes to press, we are working hard to finalize details on several new ventures. You will find information about all of these elsewhere in the newsletter. We hope they will whet your curiosity, deepen your understanding of textiles, and further opportunities for TSA members and colleagues to share ideas and information.

To continue the process of long-range planning that we initiated last fall, we now need input from the membership.

You will find a brief questionnaire in this newsletter. Please take a few minutes to fill it in and mail or fax it to our office.

Milton Sunday, eminent scholar and former curator of textiles at the Cooper-Hewitt Museum in New York, has agreed to share his deep understanding of historic textile structures (East Asian as well as Western) in a hands-on seminar behind the scenes at the Cleveland Museum of Art. The seminar will run for two weeks, Nov. 10-14, 2003 and Feb. 2-6, 2004, and is geared for those who have some experience working with historic textiles. The seminar will be advertised only in this newsletter and on our website, and is limited to seven TSA participants. They will be joined by three staff members from the Cleveland Museum, including curator Louise W. Mackie, former TSA president and seminar host.

We have been working for several years to develop a textile study tour to India, and we are pleased to announce that Judy Frater, a TSA member who has worked extensively with grass-roof textile organizations in India, has agreed to organize a tour for us in early January 2004. It promises to be a rich and rewarding two weeks as we travel with Judy from isolated desert villages to designer workshops, from Kutch and Gujarat in the north to Chennai in the south. The Board has invited members of the Costume Society of America (CSA) to join us on this tour. Watch for a brochure in the mail and check the website for a complete itinerary and registration form.

Our redesigned and expanded website (http://www текстилизи. org) should be up and running soon. In addition to expanded information about events, academic programs, summer workshops, textile conservators, web links, and out-of-print Proceeding, we will be able, for the first time, to offer on-line registration for TSA events, membership applications and renewals, and publication purchases. We hope this will make financial transactions a bit easier for you all - particularly our international members.

The website was designed by Thomas Mitchell, owner and creative director of Literae Interactive, the cultural website development arm of Mariporo Advertising and Design LLC. Literae Interactive has designed websites for the Connecticut Humanities Council, Mystic Seaport, and the Smithsonian Institution's SITES program and beat out stiff competition to win the design contract from TSA last fall.

I am already wondering how lightly I can travel, and still stay warm and dry in Chincero and blisterless on the old Inca trail up to Machu Picchu. As I write, there is still room for one or two more people on the trip to Peru with Ed Franquemont and Nilda Callañaupa in late July. Think about it!

Mary Dusenbury
TSA President

TSA BOARD OF DIRECTORS

Officers
President: Executive Committee Chair
Dr. Mary M. Dusenbury
TEL/FAX 603-254-7676
mdusenbury@unh.edu

Vice-President, Chair of Publications of Electronic Media
Pamela Parmal
TEL 617/569-3703; FAX 617/262-6549
pparmal@nfja.org

Recording Secretary
Madelyn Shaw
TEL 401/454-6115
mshaw@risd.edu

Membership Secretary
Barbara Sloan
TEL 310/206-7005 FAX 310/206-7007
bsoloan@fmch.ucla.edu

Past President
Dr. Lisa Aronson
TEL 518/458-2491 FAX 518/580-5028
aronson@skidmore.edu

Directors At-Large
Ashley Callahan
TEL 706/855-6270 FAX 706/854-1051
ashley@esete.org

Lisa Kinner
TEL 859/358-3547 FAX 859/355-8221
lisa_kinner@berkeley.edu

Margo Mensing
TEL 518/580-5063 FAX 518/897-9820
mmensing@skidmore.edu

Victoria V. Rivers
TEL 617/732-0801
vrivers@ucdavis.edu

Ruth Scheuing
TEL 604/254-6322 FAX 604/584-4980
rscheuing@capcollege.bc.ca

Dr. Bobbie Sumberg
TEL 505/476-1223 FAX 505/476-1300
bsumberg@moja.or

Task Representatives
Webmaster, Chair of Video & Photo Archive Committee
Dr. Charlotte Joureke
TEL 607/258-8044 FAX 607/255-1093
cjoureke@cornell.edu

Newsletter Editor
Karen Searle
TEL/FAX 617/852-9897
ksearle@vustl.org

Publicity/Public Relations
Zoe Annis Perkins
TEL 314/721-0072 FAX 314/721-6172
zap@slam.org

TSA Luncheon
Laura Strand
TEL 618/692-4170 FAX 618/650-3096
lstrand@siue.edu

TSA Archivist
Ellen Reardon
sprintat@prodigy.net

Symposium 2004 Committee Chairs
Inez Brooks Myers
TEL 510/238-5842 FAX 510/238-6759
inez@museumca.org

Susan Tselos
stelos@earthlink.com

TSA News

Treasurer’s Report
2002 Financial Highlights
January 1-December 31, 2002

Income
Membership dues $34,100
Publication sales 2,348
Donations 225
Investment income 1,476
Label sales 394
2002 symposium 82,387
Publication advts 400
Peru study tour 1,400
Total Income $121,254

Expenses
BMS membership svc $7,135
Tax preparation 300
Credit card charges 366
Other general expenses 2,810
Board expenses 1,198
Publications 14,001
Newsletter ($8,006)
Directory ($2,607)
Bibliography ($3,269)
Back publications ($119)
Shep award 55
2002 symposium 57,956
2004 symposium 1,054
Ballot/voting 407
Website 1,028
Membership brochure 5,370
Peru study tour 946
Total Expenses $93,626

Assets
Cash $37,154
Capital Resource acct 49,161
Wheat E.U. account 16,304
R.L. Shep account 13,346
Total Assets $115,965

---

Mary A. Littrell
TSA Treasurer

Spring 2003 3
TSA Workshop

Historic Weaving: An approach to Understanding

led by Milton Songad

Dates: Nov. 10-14, 2003 and Feb. 2-6, 2004 (full days Monday-Friday).

Number of Participants: 7: priority given to applicants working with historic textiles (pre-19th century).

Place: Cleveland Museum of Art

Host: Louise W. Mackie, Curator of Textiles and Islamic Art

Look for complete information and a registration form on page 15.

TSA offers a two-week workshop to provide an in-depth exploration of historic weave structures, led by the eminent scholar Milton Songad, former curator of textiles at the Cooper-Hewitt Museum and a past President of TSA, who has focused his career on the study of textile techniques. It begins with an introduction to basic non-woven techniques in order to put weaving into perspective within the entire field of textile structures and techniques. This is followed by discussion of looms and which type might be best suited for weaving some assigned samples.

Weaving techniques will be presented in an order that reflects historic developments in so far as they can be deduced based on surviving examples and published documentation. Techniques to be discussed include warp crossing and re-crossing; warp floats and the development of damask; using pairs of warp threads to pattern and the development of compound complementary warp-patterning; tapestry and the development of techniques using two sets of warps, including compound complementary weft-patterning ("taquette" and "samit"), double cloth and "lampas"; and various organizations of floats in a simple weave. The use of supplementary warps (including velvet) and wefts will be discussed.

As the seminar progresses, each participant will make models of basic techniques for future reference. The development of drafts, notations of warp threading and the making of sheds will also be discussed, along with an analysis of repeat patterns. Some techniques will be demonstrated.

Interested members should register right away. The official registration form is provided in this newsletter.

TSA India Tour

JAN. 4 - 17, 2004

Cost: $3200 from Mumbai, for 15 or more (double occupancy).

"Members of the Costume Society of America are invited to join the tour at TSA member rates."


Participants in TSA's second study tour, this time to India, will travel a broad geographical swath, beginning on the west coast with their arrival in Mumbai (Bombay), India's business capital. Flying northwest to Bhuj, we will explore the rich textile traditions of the Kutch and Gujurat regions. The tour will end in Chennai (Madras), capital of the southern state of Tamil Nadu, where a variety of specialized textile workshops, a major festival, and the ancient temples and monuments of southern India will provide culminating highlights.

January is an ideal time for travel in India, with warm days and cooler evenings. We will join study leader, Judy Frazer, who will introduce India from her perspective of 20 years working with craft development in India. Author of the highly acclaimed book, Threads of Identity, Judy helped establish Kala Raksha Trust, a grassroots organization of textile artisans in Kutch. We will also visit other TSA members, including Beka Shankhvi in Mumbai, who uses hand-crafted textiles in high fashion; Sally Holkar, founder of Women-weave and REHWA, organizations that have revived luxurious silk and gold Maheshwari weaving; and textile scholar Monisha Ahmed, well known to TSA members for her presence at TSA symposia.

Immersed in textiles for two weeks, participants will have ample opportunity to study and discuss a broad range of contemporary and historic textiles, including silk and cotton saris, mirror embroidery, ikat, tie-dye, wood-block printing, and vegetable dyeing. Meeting directly with artisans in their workshops, members will discuss the challenges and opportunities they experience in producing for the Indian market and for export abroad. Issues related to sustainable development for artisan enterprises will be important topics for consideration. India's long textile tradition will be highlighted through a visit to the Calico Museum of Textiles in Ahmedabad, with its five centuries of the finest textiles spun, woven, printed, and painted in different parts of India. Traveling south to Chennai, we will arrive during Pongal, the major harvest festival of Tamil Nadu. Textile highlights in the south include a visit to the home workshops of sari weavers and of a master kalamkari painter who uses natural dyes to create rhythmic patterns that fill his richly embellished textiles.

The tour is priced for modest travel in order to make the trip available to as many of our members as possible and to travel in a way that reflects the lifestyles of our hosts.

Watch your mail for a brochure with detailed itinerary and registration form. This information, plus an on-line registration form, is also posted on the TSA website, http://www.textilestudy.org. Contact the TSA office with questions or to request additional brochures, tsa@del.net.

Rabari embroiderers from the Kutch region of India. Photo by Mary Littrell.
Marge Benjamin presented a seminar on the Kimono March 30th at the Townson MD Public Library. Sponsored by the Vassar Club of MD. Her seminar explains the aesthetics, history, sociology, and manufacture of Japanese textiles and is illustrated with traditional garments and vintage silk fabric swatches. She also displays her artwork based on Japanese inspiration. margebenj@bnc.com

Nancy Moore Bess, Nancy Koenigberg, and Carol Westfall are included in "The Art of Con- tainment" at the Hunterdon Museum of Art in Clinton, NJ. The exhibition will be on view through May 24th. NancyBess@aol.com

Julia Brennan was the subject of a feature article in the Washington Times last December. The article on Textile Conservation Services, her consulting business to museums, galleries, and collectors, followed her through a typical day and described several recent projects. The article can be found on the Washington Times website, http://www.washtimes.com/business/2002/12/06-78667918.htm julias@cairngartextiles.com

Sonya Clark had two solo shows earlier this year: one at the Morlan Gallery in Lexington, KY, Feb 4-Mar 6, and one at Sherry Leedy Contemporary Art in Kansas City, MO, Jan 10-Mar 15. syclerk@uw.edu http://www.beadedprayerproject.com

Virginia Davis will exhibit in "Raking Stones," Fontbonne University Gallery, in conjunction with Innovations in Textiles V, St. Louis, MO, Jun 13-15. She will also give a one-day workshop, "Color & Pattern: IKAT and Weave Resist Techniques for Knitters and Weavers," June 13, at Fontbonne University, virginia@eipye.com

Judith Poxon Fawkes completed two tapestries, "Early Aurora" and "Aurora Now," commissioned by the city of Aurora for their new Municipal Center in Aurora, Colorado. The 15' x 8' works were installed in March. Judith has made a living weaving commissions for 24 years. She is writing a book with photographs about the commission weaving process. jpfawkes@earthlink.net

Daryl Haifer sends this report and invitations to TSA members: I finished my term as president of the Society for the History of Technology (SHOT) in January of this year. As first past president I now chair the Leonardo da Vinci Medal committee, which awards this most prestigious of all SHOT commendations to a person who has done the most for the field of history of technology. It’s a lifetime award, and it has never been given to someone whose contribution was in textile technology. But SHOT welcomes the entire range of technology, and I encourage everyone to think of a worthy candidate. We will need a vita and letter of support, and also the names of others who might write in favor of the candidate. d.haifer@online.enich.edu

I will attend the Reunion of past Dibner Institute Fellows in May, 2003. I was a fellow in 1995-96, working on my project comparing guildwomen of Rouen with the female industrial workers of 18th-century Lyon, the topic of my keynote address to TSA in Northampton. I would like to encourage other scholars of textile technology to apply for a Dibner fellowship. Write to: Dibner Institute for the History of Science and Technology Dibner Bldg; MIT E56-100 38 Memorial Drive Cambridge MA 02139.

"Aurora Now" Tapestry by Judith Poxon Fawkes. Photo by Bill Bachhuber.

Or email Ms. Trudy Kontoff, executive administrator of the Fellows, to request application forms at kontoff@mit.edu. This award needs to have the variety of some historians of textile technology among the Fellows working on water, science, and metal.

Par Hiltz teaches two classes at the Home Textile Tool Museum in Orwell, PA, "Spinning, Weaving and Dyeing in Rural America," and "Building a Harness for your Antique Barn-Frame Loom." The Home Textile Tool Museum, now in its fourth year of operation, is devoted to the preservation, display, and interpretation of antique textile tools and processes used in the home. www.hometextiletoolmuseum.org

Par's recent article, "The Frickinger Half-Block Technique For 8-shaft Damask," appears in Complex Weavers Journal, Jan 2002. vhiltz@uw.edu

Marie Hochstrasser, fiber artist and art educator, Lexington, KY, has been appointed to a two-year term as Kentucky Representative to the Handweavers Guild of America. This is Marie's second term of service, having been Rep. from 1986-1993. HGA sponsors a biennial conference. Convergence 2004 will be held in Denver, CO, July 1-4, 2004. Fiber enthusiasts are encouraged to put it on their calendars now for its broad range of seminars as well as fiber exhibitions. dmhochstrasser@aol.com


TSA OFFICE
For membership updates, inquiries, or for TSA Tour Information: Kim Righti
Membership Manager
Textile Society of America
P.O. Box 70
Earleville, MD 21919-0070
TEL: 410/275-2329
FAX: 410/275-8936
EMAIL TSA@diol.net

TSA DUES SCHEDULE
Individual North America $55 (2 yr - $110)
Foreign $65 (2 yr - $130)
Student North America $40
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@diol.net
Visit TSA’s website http://www.textilesociety.org for membership form, tour information and latest news.

SPRING 2003 5
Joyce Hulbert of Berkeley, Ca. presented a paper on her conservation of a Sihauas Valley Pre-Columbian mantle at the Institute of Andean Studies annual meeting in January. An exhibit of her artwork is on display through April at Far Leaves Tea, Berkeley, CA. Joyce will also attend the International Conference on Oriental Carpets in Washington, DC in April. textileart@skyglobal.net

Patricia Malarcher exhibited her work at Thirteen Moons Gallery in Santa Fe, NM Mar. 7- Apr. 14. She recently wrote an essay for the catalog of the exhibition, “Generations/Transformations” at the American Textile History Museum in Lowell, MA.

Jane W. Rehl has finished her dissertation, Weaving Metaphors: Weaving Canvas: Structure, Creativity, and Meaning in Discontinuous Warp and Weft Textiles of Ancient Peru, 300 BCE-1540 CE, under the direction of Dr. Rebecca Stone-Miller. She will receive her Ph.D. from Emory University in Atlanta in art history in May. She has taken a job as professor of art history at Savannah College of Art and Design, Savannah, GA.

Join the TSA Listserv
Listserv members receive current announcements, information on current research, and may join lively discussions on textile topics.

To subscribe, send an email message to majordomo@stue.edu.
Put nothing in the subject line. In the body of the message write: subscribe listserv 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.

“Fossil Bowl” by Frieda Sorber.
frebel@earthlink.net

Margo Schevill writes. “I was the study guide for a Maya textile tour last fall to Chiapas, Mexico, and Guatemala sponsored by Crow Canyon Archaeological Center in Colorado. I was very inspired to get back to my own writing and textile collection, as I had not been to Guatemala since 1997.” MsSchevill@aol.com

Karen Searle and Wendy Weiss were the only US artists invited to participate in the international exhibition, “Textile Documenta 2003: Secret Garden of Fabrics” in Daegu, Korea, Mar. 20-30, and their works appear in the exhibition catalog. Karen attended the exhibition opening and artists’ symposium and presented a lecture on her work. She also lectured at Donga University in Pusan, and at Duksun Women’s University, Seoul.

Barbara Shapiro hosted a group of collectors from the Museum of Craft and Folk Art, San Francisco, in her textile art studio. She discussed her sources of inspiration stemming from textiles which haunted her childhood and which led to inspiration by ethnic and historic textiles. She will lecture to the Textile Arts Council of the Fine Arts Museums of San Francisco on May 24.
Benevost@aol.com

Frieda Sorber exhibited recent textile and paper works made with fermented natural dyes at De Milpasa Gallery, Heusden-Zolder, Belgium in the show, “Transformations.” Feb. 9-Mar. 29. Lotus Stack gave a presentation at the gallery on Mar. 2. frieda.sorber@panoram.be

Laura Strand will co-lead a tour focusing on papermaking in Oaxaca, Mexico, Jul. 21 - Aug. 3. She will have a solo show at the Center of Contemporary Art, St. Louis, MO. from Jun. 6 - Aug. 10. She is also curating a faculty exhibition at Schmidt Art Center, Southwestern Illinois College, Jun. 12- Jul. 19. lstrand@stic.edu

Member Publications
John Barker, an independent researcher and textile dealer, has been documenting and forming collections of Chin textiles from Burma. Some of his work will be published in a monograph currently in press, Textiles from Burma, scheduled for publication in late summer or early fall.
johnst@country.ne

Patricia Cox Crews announces the recent publication by University of Washington Press of Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts, by Janet C. Berlo and Patricia Cox Crews with contributions by Carolyn Ducey, Jonathan Holstein and Michael James. perus@wshu.edu

Desiree Koslin and Janet E. Snyder have edited a collection of essays on Medieval textiles, Medieval Textiles and Dress: Objects, Texts, Images, published by Palgrave McMillan, will be released Apr. 28. Information: palgrave-usa.com

Star Meyer announces the publication of the Acts of the Third Annual DEMHIST conference. The conference, which she helped to organize and in which she participated, was held in Amsterdam, Oct. 2002, in conjunction with ICN-Cultural Institute of the Netherlands. DEMHIST is ICOM’s international committee for historic house museums; it provides a forum for discussing challenges and solutions for issues facing historic house museums, including those of interest to TSA members. For more information about DEMHIST and its public-

Elin Noble is the author and now also the publisher of Dyes & Paints: A Hands-On Guide to Coloring Fabric. A new printing contains updated resources and is very popular in university textile design programs as a textbook for dyeing cellulose fibers. It won the best “How-to Book” award from the Independent Publishers Association, and the Library Journal calls it “… an excellent hands-on reference manual that should be in the collection of anyone working with fabric dyes.” elin.noble@verizon.net

Carol Ventura has written and published Maya Hair Sashes Backstrap Weave in Jacobenango/ Cintas mayas tejidas con el telar de caracol in Jacobenango, Guatemala, a bilingual book that features the Jakaltek backstrap loom, backstrap weaving, and the beautiful hair sashes of the Jakaltek women, from both anthropological and artistic perspectives. It is available through Amazon.com or from Carol at http://plato.es.es.tuch.edu/events/ hairsaahs.html

Anne Paul
In mid-April, long-time TSA member Anne Paul lost her long struggle with cancer. Those who knew her through her work on Paracas textiles will remember her as a prolific scholar, an art historian who combined meticulous observation with original and convincing interpretations. Her study of the contents ofummy bun-
dles housed in the Museo Nacional de Antropologia, Arqueología e Historia in Lima resulted in important publications on Paracas iconography, costume, work patterns, and, most recently, on symmetries of color and orientation in embroidered mantles.

Those of us who knew her personally will also remember her as being passionate about her research, devoted to her friends and family, and generous as a mentor and colleague. Her death is a loss to all of us. She is survived by her husband, Pierre Vuillemot, and daughter, Stephanie, who remain in France.

—Blenda Febianas

CORA GINSBURG
1910-2002

Known to many TSA members as the premier dealer and collector of antique textiles and costumes, Cora Ginsburg died on December 12, 2002. Many of the most exceptional American and European textiles now in museums and private collections in the US and Europe passed through Cora’s hands. She established Cora Ginsburg, Inc. in New York City in 1982 after spending decades working with her husband in the antique firms of Ginsburg & Levy, and Benjamin Ginsburg Antiquary. Cora’s passion for the beauty of antique silks, needlework, laces, and costumes was evident in the remarkable treasures that filled her gallery and her home.

During the memorial service held for Cora in NYC on January 21, 2003, her son Carl Ginsburg noted that “Cora became a dealer in order to remain a collector.” Her thrill at identifying and acquiring textiles, costumes, and costume accessories never diminished. With an eye honed to the finest embroidery, the earliest European printed cottons, and the rarest silks, Cora’s aesthetic sensibility was expansive and often embraced the unexpected. Her contributions to the field of historic textiles are numerous and include her friendships with curators, collectors, and students. She entertained and shared her knowledge at her gallery and also at her house in Tarrytown, New York. The gallery Cora established has been owned by Titl Halle since 1997 and continues today as Cora Ginsburg LLC in NYC.

—Donna Ghesterer

NATIONAL GALLERY OF AUSTRALIA ACQUIRES ASIAN TEXTILES

The National Gallery of Australia recently acquired a major collection of more than 400 rare and ancient textiles from the Holmgren/Spretus collection.

The collection was assembled over 30 years by New York-based art historians and collectors, Robert Holmgren and Anita Spretus. Since the 1970s, major exhibitions of Indonesian art or textiles in Europe and the US have included outstanding works borrowed from their collection. It includes ship cloths with maritime scenes from Lampung, South Sumatra; intricate batik textiles filled with mythical and exotic creatures from the Sino-Indonesian communities on the north Java coast; sombre Balinese sacred geringing, masterpieces of the complex double ikat technique; and startlingly painted bark head cloths from the remote mountains of central Sulawesi.

Holmgren and Spretus will lend the Gallery 40 historical textiles traded from India to the Indonesian archipelago during the 15th-18th centuries. Images can be downloaded from the National Gallery of Australia’s website, nga.gov.au/Holmgren-Spretus.

I am very pleased with member response in informing the newsletter of your activities and events. Please continue to send your news. We welcome suggestions for feature articles and member profiles as well as information on textile-related websites. I recently began sending email reminders to the entire membership before each newsletter deadline to make it easier to remember our 3-issue/year schedule.

I must apologize for not being able to include everything that I received in this issue, however, since some pressing TSA matters - the membership survey and workshop registration - took priority. Please act on those items right away.

The calendar is abridged here, and time-sensitive announcements were forwarded to the website. I will hold material for the fall issue if appropriate.

Susan Ward has joined the newsletter staff as copy editor, and I look forward to working with her.

The last issue had some unfortunate mismatching of photos and captions, and some mis-identifications, that are corrected here, with sincere apologies to all concerned. I am grateful to Mary Ann Sadagopan for providing Symposium photos to the newsletter and the TSA archives.

—Karen Searle

Museum of Fine Arts, Boston Curator of Textile and Fashion Arts, Elizabeth Ann Coleman, leads a behind-the-scenes tour in the Textile Study Room, showing highlights from the collection. Photo by Mary Ann Sadagopan.

Morning Coffee at Smith College: Sue Baizerman, Ann Hedlund, Patricia Malarcher.

Above: Artists Yuh Okano and Genevieve Dion at the "Dichotomies in Silk" opening.

Left: "Island, No. 3," by Sooan Youn, winner of the 2002 Lillian Elliott Award.

TSA Newsletter Deadline
Fall 2003 items are due Aug. 1, 2003

Please send news, reviews, listings and articles to: ksearle@visi.com
Karen Searle
1742 Portland Avenue, St. Paul, MN 55104
651/642-9897 TEL/FAX

SPRING 2003 7
Tapestry Symposium Shares Views

Seventy weavers and scholars of tapestry gathered in Chicago on Mar. 21-23, 2003, for the symposium, "Looking at Tapestries: Views by Weavers & Scholars." Inspired by the 2002 exhibition of Renaissance tapestries at The Metropolitan Museum of Art in New York, the symposium coincided with the Chicago showing of "American Tapestry Biennial IV," an international exhibit of recent tapestries.

The symposium featured a keynote lecture by Archie Brennan and slide-illustrated presentations by Candace Adelson, Tina Kane, Jane Kidd, Mary Lane, and Sharon Marcus. Subject matter ranged from ancient and historic traditions to contemporary artistic trends. Lotus Stack moderated a panel discussion and Ruth Manning coordinated a final open forum. Exhibition viewing, informal sessions, and meals time allowed for extended conversations.

Several topics recurred throughout the symposium. One of these concerned the weavers' participation in designing medieval and renaissance tapestries, and how their level of involvement has affected the perception of the works' artistic and weaverly qualities today. An intriguing technical consideration that was discussed concerned the distinction between images woven on their side and images woven "warp-way."

The discussion centered on how the process and structural qualities of tapestry weaving can be emphasized, with comparisons made between pre-Columbian and medieval European weaving and that of contemporary artists. Finally, many participants expressed the need for attracting younger people into tapestry weaving, and regretted its scarcity in university art programs and its rarity in art galleries, museums, and publications. Many other topics interwove with these, making the entire symposium a rich and stimulating experience.

(Thanks to participant Linda Rees for spotlighting these themes in her online review of the symposium, and to Mary Lane for refining their expression.)

The symposium was co-sponsored by the Gloria F. Ross Center for Tapestry Studies, a non-profit educational foundation that fosters the creative practice and cultural study of tapestry (www.tapestrycenter.org), and the American Tapestry Alliance, a non-profit membership organization that shares and preserves the knowledge and practice of tapestry art (www.americantapestryalliance.org). We look forward to future shared events!

- Ann Lane Hedlund

Mary Lane and Susan Martin Maffei examining "The Ship of Virtues," a tapestry from Tournai, 1528-1540, in the collection of the Minneapolis Institute of Art.
Photo by Ann Lane Hedlund.
saving one's life. He states that cloth military chits were introduced by the British Royal Airforce during World War I for airmen flying over the North-west Frontier Province of present-day Pakistan. These blood chits were known by the British as "ghoolie chits," from the Hindi word "chit" for an I.O.U., and "ghoolie," the Hindi slang word for testicles. Accompanied by printed cloth maps of enemy terrain to assist downed airmen or army personnel out of harm's way, and other survival gear, blood chits were truly capable of saving a person's life (as if!).

From a large collection of official and souvenir blood chits, aviation evasion maps and memorabilia on view in the Design Museum at UC Davis, the fascinating history and evolution of these lifesaving textiles unfolded. The exhibition was curated by R. E. Baldwin, leading authority and collector of military evasion and escape materials, and author of Last Hope: The Blood Chit Story, published by Schiffer Military History Series, 1996. As Baldwin explained in his compelling curatorial lecture, any person behind enemy lines who assisted a downed airman to safety, and received that person's assigned blood chit, could redeem it for a sizeable reward.

Baldwin recounted a poignant story of a Korean janitor living in Houston, TX, whose family had bravely assisted seven US airmen from a downed B-29 behind enemy lines during the Korean conflict. At that time, one of the airmen handed over to the Korean family the blood chit that had been sewn into his flight jacket. Although the chit had been given many years ago, it turned out to still be valuable many years later. As a Jan. 1993 newspaper article by Michael Graczyk told, the 1950 value of the blood chit in North Korea was $100, which would then have been a substantial sum of money. Since seven airmen survived, the $100 value was multiplied by seven, and interest was compounded for the years since the rescue. In 1993 the $100,000 reward was paid to the janitor for his family's heroic act.

Although, as in this story, chits were invaluable to the survivors using them, these little cloths continue to be visually interesting and of great timeliness as they are carried into war even today. Exhibited pieces were presented chronologically and geographically by war or conflict, with chits from World War II, Korea, the Cold War, Vietnam, the Persian Gulf, and recent conflicts in Haiti, Bosnia, and East Timor. Some especially visually interesting chits included ones issued to both British and Americans flying over Burma and the Himalayan Mountains, nicknamed "The Hump." According to Baldwin, since weather conditions were so terrible over the Himalayas, Hump crews received combat pay. For each trip, they stamped a camel image onto their chit. One chit for Burma operations contained 23 camel images for its owner's 23 missions.

Some locally produced, non-official or "theater-made" chit souvenirs were completely hand-embroidered copies of official chits. They are especially interesting for the silk threads' play of light and the manner in which English words have been visually fragmented. Punched and appliqued leather chits were also popular during World War II. Several other examples in the show feature beautifully printed, colorful images of flying planes, flags and even dragons. These were typical of the entrepreneurial souvenir chits made by Koreans for sale to Americans.

In contrast to the handmade character of older chits, more recent examples dating from the 1990s are strictly utilitarian in appearance, with their mass-produced instructions in multiple languages, and UN peacekeeping forces insignia or flags printed on nearly indestructible Tyvek. While not as visually striking, they still serve their purpose.

Blood Chits:
Upper: Felt chit with embroidery from the Korean conflict.
Above: British chit from World War II Burma "Hump" operations. Camels represent successfully completed flight missions.
Lower left: Leather chit from China.

Through dramatic lighting, interesting in-situ images, and related survival paraphernalia, this survival textiles exhibition struck a deep chord with viewers reflecting on the then-imminent US "liberation of Iraq." As blood chits have functioned for so many years, if needed, may they continue to serve as truly life-saving textiles.

—Victoria Z. Rivers
Silk in New England Society 1730-1930

Smith College Museum of Art

Guest-curated by Madelyn Shaw, the current exhibition in Smith College's new Museum of Art is a fitting and summative commentary to the recently concluded Northampton Silk Project at the college. The expected contents in an exhibition of this kind, paintings and objects that depict and contain silk, nevertheless astonish and yield new information through the insightful, accompanying narrative that explores the dramatic unfolding and eventual demise of sericulture and silk manufacture in New England.

Thoroughly delightful are the not-so-obvious displays of contextual material, including advertisements, silk thread color cards, pattern books, silk dental floss, stereo cards depicting the region's silk industries, and collectibles such as the Stevengraph.

Through the silk viewpoint, one experiences differently the well-known expressions of nineteenth-century fads and fashions such as crazy quilts and Japonisme. An already-informed audience as well as an uninstructed one will be aided by the exemplary clarity and specificity of the label copy. Shaw shares her comprehensive grasp of technology and structural aspects in succinct and entertaining bites. Her consummate knowledge of the US silk industry's small and large players brings nuance to the list of names one usually encounters in surveys of the period.

An impressive set of institutions have loaned significant works of art and dress items for this exhibition. Here, in complementary pairings, they engage in a new and refreshing dialogue. This is an exhibition not to be missed by those who have followed the emerging scholarship of this period to which Madelyn Shaw has rendered yet another great service.

A catalogue, commendably representative of the exhibition's highlights, and with several color illustrations, accompanies the exhibition. It is available through the Smith College Museum of Art.

—Dee Kadir

CONFERENCES & SYMPOSIA

31st International Congress of Americanists, Jul. 13-18, 2003, Santiago, Chile. A three day symposium, "Weaving Dreams: Andean Textiles Past, Present and Future" is part of the Congress of Americanists. The principal symposium coordinator is Victoria Solanilla, victoria.solanilla@uah.es. Inquiries in English can be directed to symposium coordinators Elaine Zaske arrrr@msn.net and Ann Peters, mandooncrw@lightlink.com.

Textile History Forum, Aug. 8-9, 2003, Cooperstown, NY. The fourth annual Textile History Forum, co-sponsored by the New York State Historical Association, will include formal papers by well-known textile scholars, reports on works in progress, workshops on textile identification, and behind-the-scenes tours of the NYSHA textile, costume, and technology collections. Information: S. Rabbit Goody, Textile History Forum, 101 Chestnut Ridge Road, Cherry Valley, NY 13320. Tel./Fax: 518-284-2729. rabbing@albany.net www.rabbitgoody.com

Sutra: Threads, Texts and Transformations, Oct. 11-16, 2003, Kolkata, India. The Sutra conference on the Indian textile trade will be the first international gathering held in India on textiles traded from the Subcontinent throughout the world and over many centuries. Speakers will come from India, Pakistan, Bangladesh, USA, UK, Australia and Europe. Papers will focus on Indian textiles traded to other parts of Asia, to Europe and the USA, and to Africa and the African diaspora, and on the merchant communities that carried out the trade. A special session is devoted to the trade in woven and embroidered textiles from Bengal, of which Kolkata is the capital.

The conference will be accompanied by a special exhibition at the Birla Academy of Arts of Indian trade textiles on loan from the Tapi collection, and by a textile fair with contemporary Indian textiles. Information: www.sutaindia.org.

If you are interested in contributing a paper, please contact Rosemary Crill of the Victoria & Albert Museum, London SW7 2RL, UK. Tel. 44.0.207.942.2325. The program is already very full, but there may still be room for exceptional papers.

Navajo Weaving in the 19th Century: History, Materials, Design, Oct. 10-12, 2003, Washington, DC. Held in conjunction with The Textile Museum's exhibition "Navajo Blankets of the Nineteenth Century," this two-day symposium will explore how Navajo weaving developed its widely admired character and beauty more than a century ago. Topics will include the impact of historical events on native weaving traditions in the American Southwest, as well as the innovative ways Navajo weavers used fibers, dyes, weaving technologies, and designs for individual and cultural expression. Co-sponsored by the Gloria E. Ross Center for Tapestry Studies. Info@textilemuseum.org or 202/667-0441.


Speaker Laurel Thaxter Ulrich. It is co-sponsored by the New York State Museum and the New York State Office of Parks, Recreation and Historic Preservation. The program will include papers, posters, receptions, tours and workshops. Additional tours will be held Wed., Nov. 5. Information: Rach.Poster@opdp.state.ny.us

Call For Papers

ACASA Sieber Dissertation Award

Nominations for the first ACASA Sieber Dissertation Award are requested from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African-related diaspora art, in any discipline.

Dissertations completed from Sept. 1, 2000 to Sept. 1, 2003 are eligible for consideration by the award committee. Advisors may nominate one dissertation only. Dissertations should be submitted in English. The $500 award will be given at the 13th ACASA Triennial, Cambridge, MA in Spring 2004. For details, write to: Elisha P. Renne, Chair Sieber Dissertation Award Committee Department of Anthropology 1020 SLS Bldg., 500 S. State St. University of Michigan Ann Arbor, MI 48109-1382 erenne@umich.edu

TSA Newsletter

10
United States

ARIZONA

Yavapai College Art Gallery, Prescott, JUN. 17 - JUL. 26 "Fiber Celebrated 2003."

CALIFORNIA


Fowler Museum of Cultural History, University of California, Los Angeles. TO JUNE 29 "Wild Silk, Island Fibers: Rare Textiles from Madagascar," Lamba shoulder cloths of wild silk, raffia, bark and banana plant collected from 1926-27 by ethnographer Ralph Linton. TO JULY 27 "A Saint in the City: Safi Arts of Urban Senegal" arts and expressive culture of Islamic West Africa. OCT. 5 - APR. 2004 "The Art of Rice: Spirit and Sustenance in Asia," the extraordinary significance of rice in Asian society through a cross-cultural study of the visual arts. 310/825-4361. www.fchc.ucla.edu

LA County Museum of Art, Los Angeles. TO JULY 20: "Luxury Textiles East and West: Cermony and Celebration," celebrating the 50th anniversary of LACMA's Costume and Textiles Department. AUG. 7 - FEB. 29, 2004 "Luxury Textiles East and West: Dress and Identity." www.lacma.org


San Francisco Airport Museums, International Terminal. JUL. 1 - FEB. 2004 "Ties that Bind: Multi Generational Quilt Makers."

COLORADO


CONNECTICUT

Ellen Trout Collection (ETC), Hartford, SEP. 3 - OCT. 31 "The Fiber Revolution: Quilts as Art."

DISTRICT OF COLUMBIA


GEORGIA

Jacqueline Casey Hudsens Center for the Arts, Duluth. TO MAY 15 "Fluid Fibers."

Georgia Museum of Art, Athens, MAY 17 - JUL. 6 "The Weaving Room: The History of Weaving at Berry College." 706-542-6462;

ILLINOIS

Schmidt Art Center, Southwestern Illinois College, JUN. 12 - JUL. 10 "Faculty in Illinois and Missouri," curated by Laura Strand.

INDIANA


MARYLAND


MASSACHUSETTS


Mohila Gallery, Cambridge. TO APR. 30 "Constructions: John McQueen and Margo Mensing.

Missouri

Kansas City Art Institute, JUN. 15 - JUL. 15 "Up Close and Far Away."

Art St. Louis, JUN. 13 - AUG. 8 "Fiber Focus 2003." 314/241-4810.

Center of Contemporary Art, St. Louis, JUN. 6 - AUG. 10 "Incantations: Material Voices," work by Laura Strand. 314/725-6555. www.oceant.com

Craft Alliance, St. Louis, JUN. 6 - AUG. 10 "Enhancing the Surface," curated by Barbara Simon. 314/725-1177.

Sheldon Helfman Gallery, University City Public Library. JUN. 1 - 30 "Bhakti Zeeck: New Work."

NEBRASKA

Great Plains Art Collection, University of Nebraska, Lincoln. TO FEB. 15, 2004 "At the Crossings: Midwestern Amish Crib Quilts and the Intersection of Culture," first exhibition of the Sara Miller Collection. http://quiltstudy.unl.edu

Robert Hillestad Textiles Gallery, University of Nebraska, SEP. 15 - MAY 20 "Blas Cuff: Option II Project Exhibition by Carla Coats."


NEW MEXICO

Museum of Fine Arts, Santa Fe. TO MAY 4 "Mind over Matter: Reworking Women's Work."

Museum of Fine Arts, Santa Fe. TO MAY 8 "Downstairs Upstairs: Tending the Collection of the Museum of Fine Arts,__a behind-the-scenes look at how museum staff preserve and present an extensive collection. TO OCT. 12 "Mind Over Matter: Reworking Women's Work" explores the gendering of art categories as men's or women's work. 505/476-5072.

Museum of Indian Arts and Culture, Santa Fe. TO JUN. 1, 2004 "Jewels of the Loom: The Rugs of the Tec. Nos Pas." Navajo rugs from the Four Corners area trading posts.


Tenemos Moons Gallery, Santa Fe. TO MAR. 19 "More Baskets," Curated by Jane Sauer, and quilts by Jane Matthews, threetemoonsgallery.com

NEW YORK


OHIO


Western Reserve Historical Society, MAY 3-20 "Dressing for Two" traces the development of maternity fashion from late 18th century to present.

RHODE ISLAND

RISD Museum, Providence. TO JUN. 22 "Nob Robes." 401/454-6500. www.risd.edu

SPRING 2003
Workshops


University of Rhode Island. Jun. 23-Jul. 3 Linda Wétens will teach TMD 570, “Topics in Historic Textiles and Costume,” an in-depth study of historic costume from the late 18th and 19th centuries using material culture methodology. Jul. 7-18 Margaret Ordonez will teach TMD 520, “Introduction to Textile Conservation,” covering analysis, repair, stabilization, cleaning, storage, and exhibition. 401-277-5056. LWEITERS@uri.edu or MORDONEZ@uri.edu


Tours


Papermaking in Oaxaca, Mexico. Jul. 23-Aug. 3 Judi Ross and Laura Strand, studio art faculty at universities in Illinois, lead a trip to study papermaking in Oaxaca Mexico. lstrand@isu.edu.


Ahmed, Monisha
Living Fabric: Weaving Among the Nomads of Ladakh Himalaya
Bangkok: Orchid Press (dist. by Weatherhill) Color illus. biblio. index. 192p. $50

B ased on Monisha Ahmed’s doctoral research at Oxford University, Living Fabric concentrates upon the Rupshu area of eastern Ladakh, the part of the Indian state of Kashmir that borders Tibet, whose population is overwhelmingly Buddhist. Since both men and women in this area of Ladakh weave. Ms. Ahmed was able to compare the different types of weaving done by each gender. The book discusses the physical setting of the Rupshu area, its Buddhist population, the animals that produce the fibers for weaving, shearing processes, spinning techniques, weaving on several types of looms, and the vigorous annual migration cycle of usually twelve places in order to provide sufficient fodder for the animals.

The study is particularly important as life in the Rupshu area is changing, commercial dyes are appearing in the women’s weaving, synthetic fibers are often blended with the natural, and the nomadic life is followed by fewer and fewer people. Yet many traditional values remain. Women are expected to weave, and marriages fail if they cannot. The author notes an incident of a rejected bride: “The groom’s parents had said that their son was returning the girl: she was not pretty, she was lazy, and never did any work. She did not know how to cook, and besides, she could not weave.” (p. 97)

Men and women weave different articles needed by the family. While women can assist the men in shearing and certain types of weaving, men never assist women with their weaving responsibilities. Women use backstrap looms to weave household objects, the saddle bags used in their migrations, and clothing. These are the articles which now usually have commercial dyes and polyester threads.

Men’s fixed-heddle loom weaving concentrates on producing the tents the family lives in as well as various articles necessary for the trading trips they frequently make (saddle bags of various sizes for the different animals, and blankets). Men never use dyes, but produce designs from the yarn of the different colors of animals in their herds. Each family has distinctive weaving designs that are inherited through the generations. The designs play an important role when people gather and have lots of bags, as everyone knows which bag belongs to whom by its design.

While the families herd sheep, goats, and yaks, they only weave the sheep and yak wool or hair. The goats are the prized capre hircus which produce the famed pashmina wool. Rupshu, being one of the highest areas in Ladakh with many grazing areas exceeding 15,000 feet elevation, correspondingly has some of the coldest weather, which produces some of the finest pashmina. Given the prominence of pashmina in international fashion, the numbers of these special goats in the herds have been steadily increasing.

Line drawings and color photographs further enhance the written text. Ahmed has produced a visually attractive and insightful volume that discusses the traditions and modernization/globalization of a people living in a very remote part of the world.

—Donald Clay Johnson
TSA MEMBER QUESTIONNAIRE
Spring, 2003 for Long-range Planning

Over the last few years TSA has become more stable financially and in its membership base. In recognition of the organization's maturity, the Directors feel it is time to establish long-range goals that reflect members' needs and TSA's mission. We need your help. TSA is your professional organization. Please take some time to fill out this questionnaire and mail it to us. Responses will be tabulated and used to aid the Directors during long-range planning at the Fall 2003 Board meeting.

Thank you,
Barbara Sloan, TSA Membership Secretary

Demographic Information
Career phase: student___ beginning___ mid-level___ senior___ retired___
Career focus: academic___ museum___ independent___ other (specify)_________
Specialization: history___ art history___ anthropology___ studio art___ curatorial___ conservation___
other (specify)_________
Work Location (state, province, or country): ________________

Current Services
TSA currently provides the following services. Please rank each on a scale of 1-5: (1= very important, 5 = not important) in relationship to your continued membership in TSA.

Biennial Symposium ______ Symposium Proceedings ______
Membership Directory ______ Bibliography ______
Newsletter ______ Study Tours ______
Web Site ______ Listserve ______

Please list additional services that would be of use to you:

New Initiatives
TSA has instituted Study Tours outside the US and periodic Workshops to provide professional development opportunities for members. Study tours and Workshops will focus on textiles and a broad range of textile-related issues. Whenever possible, they are planned in collaboration with TSA members. Please rate the following from 1= very important to 5= not important.

Workshops:
How interested are you in Workshops? Very____ Somewhat____ Not at All____
How far would you travel to attend a Workshop? <100 miles____ <250 miles____ 500-1000 miles____ >1000 miles____
How much time could you devote to a Workshop? 1-2 days____ 3-5 days____ weekend only____
Should Workshops only be offered in off-Symposium years? Y____ N____
Please list suggestions for Workshop topics, and whether you are willing to host a Workshop.

Study Tours:
How interested are you in the Study Tour format? Very____ Somewhat____ Not at All____
What level of travel would you find acceptable? Luxury___ Moderate___ Basic___ Camping___
How Can TSA further meet the needs of its members?

Are you willing to volunteer to work with a TSA member or committee to develop any of these ideas?
Y___ N___
If yes, please fill in:

Name:________________________________________
Email:_______________________________________
Address:_____________________________________

TSA
PO Box 70
Earleville, MD 21919-0070
TSA WORKSHOP WITH MILTON SONDAY

Historic Weaving Techniques: An Approach to Understanding

Dates: Nov. 10-14, 2003 and Feb. 2-6, 2004 (full days Monday-Friday). Applicants need to be available for both sessions. The second session builds upon the first.

Number of Participants: 7 only; participant selection process, as needed, will be based primarily on prior work with historic textiles, and secondarily on interest in historic textiles. A waiting list may be established.

Place: Cleveland Museum of Art

Host: Louise W. Mackie, Curator of Textiles and Islamic Art

Cost: $775 includes first lunch. Participants are responsible for all other meals and lodging. Discounted rates for seminar participants are available at Glidden House, a pleasant bed and breakfast within walking distance of the museum, restaurants, and the Little Italy historic area. Mention the Cleveland Museum and Milton Sonday Seminar.

Description: This two-week seminar will provide an in-depth exploration of historic weave structures. It will be led by the eminent scholar Milton Sonday, former curator of textiles at the Cooper-Hewitt Museum, who has focused his career on the study of textile techniques. His most recent publication, "A Group of Possibly Thirteenth-Century Velvets with Gold Disks in Offset Rows," was published in the Textile Museum Journal (1990/2000) and includes examples of his current method of illustrating woven structures. Mr. Sonday is a member of the Advisory Board of C.I.E.T.A. (Centre International D'Etude Des Textiles Anciens) in Lyons, France. He was a founding member of The Textile Society of America and was its second president. Mr. Sonday has given similar seminars to museum curators and other staff with responsibility for textile collections at the Museum of Fine Arts, Boston; the Victoria and Albert Museum; The Textile Museum; the Textile Conservation Center, the University of Southampton, Winchester; and New York University's Conservation Center. The seminar will meet behind the scenes at the Cleveland Museum and will have access to its superb textile collection.

Outline: The seminar is organized into various sections, starting with an introductory discussion of basic non-woven techniques in order to put weaving into perspective within the entire field of textile structures and techniques. In advance of the seminar, each participant will be asked to prepare four samples of over one, under one interlacing of three types (instructions will be provided). This leads to a discussion of looms and which type might be best suited for weaving the samples.

Weaving techniques will be presented in an order that reflects historic developments in so far as they can be deduced based on surviving examples and published documentation. Techniques to be discussed include warp crossing and re-crossing; the making of warp floats and the development of damask; using pairs of warp threads to pattern and the development of compound complementary warp-patterning; tapestry and the development of techniques using two sets of warps that includes compound complementary weft-patterning ("taqueté" and "samit"), double cloth and "fampas"; and various organizations of floats in a simple weave. The use of supplementary warps (including velvet) and wefts will be discussed. As the seminar progresses, each participant will make simple models of basic techniques that are easy and fun to make, easy to read, and useful for future reference. Approximately 20 warps will need to be prepared in advance of the seminar (instructions will be provided). Because an understanding of basic loom mechanisms is essential, an important aspect of the seminar is the development of drafts – notations of warp threading and the making of sheds. Some techniques will be demonstrated. One day will be devoted to analysis of repeat patterns.

Registration Form

Priority will be given to those who work with historic fabrics – those woven prior to the early 19th century.

Name ___________________________ email ___________________________

Address ___________________________

Phone ___________________________ Eve. ___________________________ Prior work in Historic Textiles: ___________________________

Interest in Historic Textiles: ___________________________

Please make check to Textile Society of America and send to Textile Society of America, P.O. Box 70, Earleville, MD 21919-0070.

You may also fax your registration with credit card information (410-275-8936) or register on-line at http://www.textilesociety.org

For questions contact the TSA office at tsa@dol.net

Payment schedule: A nonrefundable deposit of $75 is due with registration. $350 is due by June 15 and $125 is due by September 15. If someone needs to cancel, TSA MUST BE NOTIFIED IN WRITING at least two months in advance (September 15).
Appropriation, Acculturation, Transformation
Textile Society of America Ninth Biennial Symposium
Marriott Hotel, Oakland, California
October 6-9, 2004

The theme of the Ninth Biennial Symposium of the Textile Society of America, Appropriation, Acculturation, Transformation is intended to encourage presentations and discussions about the many ways in which textile traditions have been transformed throughout history due to influences from a variety of sources: trade, colonization, war, technology, etc.

Categories of Presentation:
Individual Papers: generally slide-illustrated and 20 minutes in length – can be shortened to allow for questions e.g. 10 minute paper/10 minute discussion.

Organized Sessions: should include 3 or 4 paper presenters with a total time period of one and one-half hours. The presenters’ time may be flexible, but a session of this type should have a chair and a moderator.

Panel Discussions: could include 3 or 4 participants who would respond to questions posed by a moderator. Total time for a panel will be one hour.

Video, Film & CD: presentations will be allowed. The screening time will be structured around those proposals that are submitted and accepted.

Proposal deadlines and submission particulars will be mailed to the membership later in the Spring.

TSA Newsletter
P.O. Box 70
Earleville, MD 21919-0070

Change Service Requested

Nonprofit Org.
U.S. Postage
PAID
Minneapolis, MN
Permit No. 28534

Textile Society of America

DATED MATERIAL