In January 2005 the conservation winds blew me to Madagascar, the fourth largest island in the world: the land of chameleons, baobabs, vanilla, lemurs and lamba. My impression of Madagascar was of an exotic land, the African gateway to Asia, abundant in spices, rare biodiversity and the fabled lemurs. My mission was to conserve a unique collection of 19th century traditional lamba or wrappers, representing the great artistic and technical achievements of Malagasy weavers at the Andafiavaratra Museum.

When this important national collection was recently uncovered, it captured the attention of local museums and international scholars. Its conservation became the object of a unique collaboration between the Ministry of Culture and Tourism and the US Embassy.

This project involved the first comprehensive textile conservation training ever conducted in Madagascar, and was the first US Ambassador’s Fund for Cultural Preservation Grant awarded in Madagascar.

Our conservation activities were big news. Within days of my arrival, articles on our workshop, together with photographs of the Minister of Culture and the workshop participants, were featured in many of the daily newspapers, heralding “Julia Brennan est la!”

I was deeply honored to be invited to take part in preserving such a significant part of Madagascar’s cultural heritage, and I was overwhelmed. I was greeted on day one with piles of tattered, soiled and mildewed un-accessioned textiles heaped in a corner of the rundown, dark exhibition room with plaster crumbling off the ceilings, and 12 anxious trainees waiting for me to perform miracles. Early each morning we had to heat water for detergent baths on a charcoal brazier, and each day we had to track down and purchase local materials and adapt them for our needs. Electricity was erratic, daily storms caused roof leaks, translations of textile terminology were ongoing, and the incremental lessons had to be continually reinforced, but the enormous efforts invested in this project yielded great rewards for the participants and, certainly, for me. In three weeks of intensive work we transformed almost half of the collection into a stunning exhibit; the textiles were stabilized, cleaned, beautifully mounted, and displayed in the newly plastered, painted and illuminated exhibition room, with a grand opening to mirror the pride and hard work of the trainees. It really was a miracle.
The Legendary Lamba

Until around 1920, nearly all Malagasy women wove, and their handicap—cloths of silk, cotton, raffia, banana fiber and beaten bark—was the island’s most developed art form. Most of Madagascar’s finest historic textiles are in museums abroad, among them the British Museum, The Field Museum, and the Musee de l’Homme. The Smithsonian also has several fine lambs, including two cloths presented to President Grover Cleveland by Queen Ranavalona in 1886.

Typical lamba are boldly striped, dyed with both natural and imported synthetic dyes, and often adorned with metal or glass beads along the fringed ends. For the Malagasy people, lamba served as daily dress, head coverings, ceremonial attire, prestigious gifts, and ancestor wrappings. Beyond their aesthetic value, lamba also had deep-rooted social and religious significance, and served as keys to the status of both weaver and wearer. This tradition exists today in a limited way, with the manufacture of burial cloths available in the markets. In the last few years, Malagasy weavers have begun experimenting with imported and wild silk, and the shawls, scarves, and home décor items they are creating are appearing in local boutiques. Our hope is that the current national exhibit of this historic collection will help inspire a revival of this beautiful art form, and will re-establish the status and use of the lamba in Madagascar.

The collection of 70 lamba being conserved is the only collection of 19th century cloth remaining in Madagascar since the National Museum, Queen’s Palace, burned in 1995, along with many pre-1900 artifacts. This group of textiles had been housed in a former king’s regional summer palace at Ifaty, and was recently transferred to the Palace of Andafiavaratra in the capital, Antananarivo, for preservation. It contains examples of all kinds of traditional cloths, including the very large or traditional lamba, loin cloths, ceremonial shawls, and funerary shrouds. Many of the textiles are silk, the most prestigious fiber in Madagascar. A majority are woven from the indigenous “wild” silk-worm, Borocera, which is unique to the island. Several examples are of very fine raffia, beaten bark, reeds, hemp, and banana-stem fiber.

Training Approach

My job was to train a group of museum staff in the basics of textile conservation using this collection as our living laboratory; to develop and put in place a new storage facility; and to design and install a major exhibit—all in three weeks! Educating participants in preventative conservation was the core goal of the project. This included establishing guidelines for handling, cataloging, processing, storage, treatment, and exhibition of historic artifacts.

The scope of work was extensive. My teaching methodology integrated principles and hands-on techniques, and was a successful model for training a range of participants. Thanks to the dedication of the project’s 12 participants who each committed to a full-time, six-day-a-week schedule, the final results were impressive, and their work continues. Since the workshop, staff and participants have installed the textile exhibition, implemented the storage room, and begun rotations and conservation improvements in other parts of the museum. These achievements are a testament to the project’s sustainability.

We started with basics: the importance of documentation, good housekeeping, and detailed analysis. We then worked on cleaning and stabilization treatments, and the preparation of display mounts. Conservation and treatment focused on the wet cleaning and stabilization of about 20 textiles. We conducted scientific analysis of the dyes to determine color fastness and to select appropriate cleaning methods. We designed and set up a flexible outdoor wet-cleaning facility using available materials. We cleaned 15 textiles in this manner, including a wild silk uniform belonging to the 18th-century Prime Minister in whose palace we were working, a bark textile, and a rare ikat-patterned raffia lamba.

In the second part of the curriculum we addressed stabilization to secure areas of loss in the individual textiles. Students learned stabilization techniques, not “restoration.” We supported holes and tears with patches of fabric that complemented the original textile, and secured other damaged areas with a translucent fabric laid over the damage. Using this approach, areas of wear and damage are visible and recognizable, but they no longer cause damage to the textile.
You should soon receive your copy of the 2004 Symposium Proceedings in the mail, if you haven't already.

Carol Bier, TSA Vice President and Chair of the Publications Committee, oversaw the production of the *Proceedings*. It was a mammoth task, and she was assisted by several volunteers: Arna Margolis, Jannes Gibson, Carol Ross, Amal Abu'l Hajj, and Lydia Fraser formatted the papers with the support of The Textile Museum staff, Sumru Krody, Erin Roberts, and Richard Timpson; Jamy Sheridan and Peter Fitz served as pro bono computer consultants; Publications committee members Ashley Callahan, Lisa Kriner, Mary Mallia, Karen Searle, and Laura Strand also lent their support with formatting, proofing and other tasks. On behalf of everyone involved with TSA, I would like to thank them all for their time and talent. We ask a lot of our volunteers and Board members at times, and this was one of those projects. I am sincerely grateful to everyone involved.

**CD Format**

This will be the second time that we have published the *Proceedings* in CD-ROM format. The CD is packed with images and, for the first time, includes a summary of the keynote address by Jack Lenor Larsen and the submitted papers from members of the keynote panel. While the CD format has many benefits, we are aware that some of our members have been unhappy with the change. While the CD presents new ways of searching through the publication, and its lower cost allows us to provide color images, it is not the same as holding a weighty tome in the hand. There is also the issue of longevity, due to rapidly changing technology. One of the greatest drawbacks from my perspective is that the CD is very easy to lose—I'm on my second copy at this point, and not really sure where that one is.

When the Board originally voted to change the format, we agreed to review its success or lack thereof after four years. Carol, with the members of the Publications Committee, will begin that process this year. Included on the CD is a brief evaluation. I encourage everyone to fill it out and send it back to us. Your opinions will help us greatly as we begin to evaluate the *Proceedings* format along with our publication program as a whole. This is especially important, considering ongoing advances in digital technology and the increasing costs of printing. You'll hear more on this subject in the future.

**2006 Plans**

At the same time that we are wrapping up the 2004 Symposium, we are beginning preparations for the 2006 Symposium in Toronto. I visited the city for the first time last week and met with Symposium co-chairs Nataley Nagy, who will coordinate the site logistics, and Fran Dorsey, who will oversee the program. They and a group of enthusiastic volunteers are putting together what looks like a “diverse” and exciting program. In this newsletter you will find the *Call for Papers* that defines the theme of the conference and provides rules for submission. While the theme, *Textile Narratives and Conversations*, speaks to how objects can inform, one of the sub-themes is diversity, and Toronto, with its vibrant multi-ethnic population, is an appropriate setting. The conference will be held at Harbourfront, a multi-cultural arts center located on Lake Ontario. Harbourfront is co-sponsoring the symposium and will provide what should be a unique venue, with open craft studios, theaters, galleries, a shop and restaurants, all onsite. I encourage you all to think about submitting a proposal. The real strength of TSA Symposia has always been the high quality of the papers—which, of course, only reflects the quality of the membership.

**Board Meeting Update**

Before closing this letter, I ought to report on the most recent board meeting. The board met in February at Berea College in Kentucky. Lisa Kriner, newly elected Internal Relations Director, and Assistant Professor of Art at Berea, hosted the meeting. This was the first time we put our new committee structure into effect. The day before the complete Board gathered, the committees met to begin addressing long-standing issues and new priorities established in the long-range plan. The committees that are now active include Finance, Awards, Publications, and Programming. Soon a Nominations Committee will be appointed to organize the Board elections that will take place next spring. This new structure proved very effective and allowed us to move quickly through a full agenda.

The *Publications Committee* led by Carol Bier brought several recommendations to the Board regarding the *Proceedings*. They also recommended that we begin a reassessment of our publications program, both print and digital. This reassessment will occur during the next year, and will include a look at the Membership Directory, Bibliography, Newsletter, Proceedings, Listserv, and Website. The committee encourages members to send bibliographic citations to Mary Mallia at The Textile Museum for inclusion in next year’s *Bibliography*. (See p. 6.)

The *Programming Committee* co-chaired by Bobbie Sumberg and Margo Mensing met to address Study Tours and Workshops. Bobbie Sumberg oversees the Study Tour program, and it was decided to focus our energy on one Study Tour a year. A representative of TSA will accompany each trip to act as liaison with the local communities and deal with any unforeseen circumstances that might arise. A tour to the American Southwest to study basketry was proposed and approved. It will take place April 16-24, 2006. You'll find a preview of this tour on page 6.

Several workshops have been proposed. Joanne Ingersoll is exploring a workshop that will create a forum for a discussion on teaching the history of textiles. More information will be forthcoming. One of the most exciting workshops now under development is a course for non-specialists on fibers and textile structures. A committee composed of Desirée Koslin, Denyse Montegut, Margaret Ordoñez, and Sandra Sardjono is working on this course. It would be offered by TSA to those who encounter textiles in their work, but do not have an in-depth background on the subject, such as curators in historic houses and small museums, and academics—economists, archeologists, anthropologists, etc. We hope to run a trial program prior to the Toronto Symposium in 2006.

The *Awards Committee* is chaired by Mary Dusenbury who graciously agreed to serve in this capacity at a time when she could be resting on her laurels. The committee made a series of recommendations to the board, and I am delighted to report that for the 2006 Symposium an additional $1,000 will be available to support speakers’ expenses. Those interested in applying for financial aid should follow the instructions provided in the *Call for Papers*. We will also
award five student/new professional scholarships that will cover Symposium registration expenses. The Symposium brochure will include the application procedures for these scholarships.

Other TSA Business

During the meeting, the board renewed TSA’s contracts with Boyer Management Services for another year. Both Kim Righi and Kaye Boyer have been invaluable in dealing with membership needs and answering the many questions put to them by the Board. I would like to thank and acknowledge them both here. We also renewed our contract with Marinpro to continue as our web master. Both Thomas Mitchell and Dory Clay have been doing a wonderful job for us with Ashley Callahan’s help. The fact that the Website manages to stay up-to-date is a tribute to the three of them, and we are very grateful for all their hard work.

Finances were also discussed, and the annual budget was approved. Pat Crews, TSA treasurer and chair of the Finance Committee, also reported on a telephone conference call the committee held earlier in the year. Paul Marcus, a new TSA member and Capital Management consultant has agreed to advise us, and is now drafting an investment policy. He will help us invest our resources so that we can continue to support all of our new initiatives, awards, and scholarships. The issue of reimbursing Board members for out-of-pocket travel expenses was also discussed, and it was decided not to pursue it at this time.

It was a busy meeting, and there is much to look forward to in the future. We will do our best to keep you all informed, and, if you’d like to be more involved in the future of the organization, please let us know.

— Pam Parmal
TSA President

Patricia Cheesman presented “A Review of Lao Textiles Studies” at the International Workshop on Southeast Asian Arts at the Palace Museum, Taiwan, Apr. 1-13. Patricia will also speak on “Lao-Tai Spirit Skirts” at the Southeast Asian Textiles conference in Bangkok in August, sponsored by the Jim Thompson Foundation. She will show a fine range of textiles from her collection in the exhibition, “Cosmic Connections: Shamanic and Buddhist Textiles of Laos” at the Jim Thompson Centre for Textiles and the Arts, Jul. 13-Aug. 31.

Sonya Clark received two awards from the University of Wisconsin, Madison: The Emily Mead Baldwin Bascom Professorship in Creative Arts for 2004-2006, and the H.I. Romnes Award, presented for a recently-tenured faculty member’s exemplary scholarship, teaching and service. She was also recently nominated for the RISD Athena Emerging Designer Award.

Daryl Hafter writes, “I’ve recently returned from a 3-week trip to India, where the colors of saris, the flavors of the country, and the splendidness of the Indian people so impressed me. Of course textiles were in my eye, and I’d like to share a book source with you. At the wonderful Rambagh Palace Hotel in Jaipur is a bookstore with excellent scholarly books on the history of textiles. The other hotels in this chain had interesting books, too. Their service is very reliable and prompt.”

Jane Hoffman will teach tapestry workshops at Northland Pioneer College, Springerville, AZ, May 7-8, and at the Intermountain Weaver’s conference, Durango, CO, Jul. 29-31. Her tapestry, “Lily,” is in the private art collection of McGraw-Hill Companies in Columbus, OH. Many of the weft yarns in this tapestry were dyed with natural dyes from plants cultivated in her dye garden, or collected in the wild on the Arizona/New Mexico border. j.hoffman@frontiernet.net

Nancy Arthur Hoskins, author of The Coptic Tapestry Albums and the Archaeologist of Antinoé, Albert Gayet, juried the “Fiberworks 2005” exhibit for the Handweavers League of Oklahoma and taught a workshop, “Linen: Endearing and Enduring.” Nancy will present workshops and lectures for the Midwest Weaver’s Conference in Sheboygan, WI in June; for the Association of Northwest Weaving Guilds in Tacoma, WA in August; for American Research in Egypt’s Northern California Chapter in November; and in England in March, 2006. nhoSKEIN@pcisys.net

Cristin McKnight organized an exhibition as part of her Fulbright research: “Traditions-in-Use: Contemporary Patronage of Hand-Painted Kalamkari Textiles from Sri Kalahasti, Andhra Pradesh,” May 4-10 at Karnataka Chitrakala Parishat Art Complex, Bangalore, India. cristinmcknight@yahoo.com
http://www.kalamkariart.org

Leesa Hubbell is guest curator of “Batik Fashion/American Style” at the American Textile History Museum in Lowell, MA, May 7-Sept. 5. It tells the story of the East/West collaboration between entrepreneurial American designers and Javanese batik artisans currently working in Bali and Java, and showcases the hand-made fabric and fashion which is the end-product of this highly creative multicultural enterprise. Leesa will give two illustrated lectures on the batik fashion exhibition on Jun. 12, at the ATHM (www.atmh.org), as part of the World Batik Conference in Boston (www.massart.edu/batik). She will give an illustrated presentation on “Bali Batik” on May 14 at the New England Quilt Museum (nequilts.org) in Lowell, where a juried exhibition of quilts using batik will be on view. la.hubbell@worldnet.att.net

Thomas Murray’s review of an important exhibition of cross-cultural non-Western textiles curated by James Blackmon at the Columbus Museum of Fine Arts was published in Hali magazine in January. Thomas curated an exhibition last September in the Sydney gallery, Nomadic Rug.
Fran Reed, Anchorage, AK, had three fishskin pieces juried into “Earth, Fire & Fiber” at the Anchorage Museum of History and Art, juried by David McFadden of the Museum of Art & Design, NY. One piece received a juror’s award. The show will travel in New York State for one year. Fran is also participating in the following shows: National Basketry Organization’s fund-raiser sale (www.nationalbasketry.org); “Ocean Art and Nature,” group show at Pratt Museum, Homer, AK, Apr. 4-Jun. 4; “Aquatic Influences,” Pratt Museum, Homer, AK, Aug. 19-Oct 2. The Murdock Charitable Trust purchased one of Fran’s baskets and will use an image of it for the cover of their book, Message from Alaska. dfreed@alaska.net

Cynthia Schira reports that one of her artworks was acquired by the MFA, Boston for their permanent collection. schirar@westelcom.com

Barbara Shapiro was recently accepted as a Master Member to the prestigious Baulines Craft Guild of the San Francisco Bay Area. Her work was on display in their gallery through Apr. 14. Boneweave@aol.com

Karen Searle’s work is included in “Material Content: Basketry Sculpture in the 21st Century,” at Craft Alliance Gallery, St. Louis, MO through May 15. Her work using shredded currency is in the 75th Anniversary Exhibition at Crane Museum of Papermaking, Dalton, MA this summer, sponsored by Crane Paper Co., papermaker for US currency since 1775 (when the Crane family made currency paper for Paul Revere to help finance the American Revolution). ksvarle@visi.com

Carol Westfall’s work entitled “Pink Globally” was exhibited at the “Miniatexti Como” in Como, Italy. The show then travelled to another site in Italy before opening Mar. 11 in Paris. Her piece, “Anthrax,” appeared in a group show in Chiari, Italy in 2004 and will tour to Switzerland during 2005. carol@carolwestfall.com

London member Linda Wrigglesworth participated in the International Asian Art Fair, Apr. 1-6 in New York, displaying rare Chinese silk textiles. info@lindawrigglesworth.com

Wendy Weiss and Jay Kreimer have presented their textile, sound and motion installation called “Traveler’s Field” in three venues over the course of the past year. The installation takes on a unique form in each venue. It was on view at the Design Gallery, University of Wisconsin-Madison, through May 1 and was recently shown at the University Place Art Center, Lincoln, NE, Mar. 4-26; and Triangle Gallery, Sinclair Community College, Dayton, OH, Mar. 30-Apr. 23. wweiss@unlnotes.unl.edu

Elayne Zorn was interviewed by Faye Clow of the Bettendorf Public Library Information Center, Augustana College, and co-host of the Augustana Public Radio program “About Books.” Elayne discussed Andean weaving and her recent book. Weaving a Future: Tourism, Cloth, and Culture on an Andean Island (University of Iowa Press, 2004). http://www.augustana.edu/vwlh/listings-aboutbooks.htm. ezorn@mail.ucf.edu

Member Publications

Patricia Cheesman, textile artist and art historian, recently published Lao-Tai Textiles: The Textiles of Xam Nua and Muang Phuan. This publication is an in-depth study of the historic textiles from northeast Laos that have become renowned for their beauty, complex weaving and fascinating symbolic meaning. It is lavishly illustrated with colour plates and the captivating text is based on Patricia’s 30 years of research. 297pp. Color. 533 plates. More details are online at www.infothai.com/naenma or contact Lamorna at patstud@loxinfo.co.th

Julia E. Pfaff will present a workshop on freezer paper applique at the International Surface Design Association Conference, Jun. 2-5 in Kansas City, MO. Concurrent with the conference, her exhibition “Narratives, Prints and Improvisations” will be at the Hallar Gallery in Kansas City. Her quilted fabric constructions combine dye painting with lithography, etching and monotype. Pfaff is fhoffman@unlnotes.unl.edu

TSA Board members Vita Plume and Laura Strand participated in a group exhibition, “Recursions: Material Expression of Zeros and Ones” at the Museum of Design, Atlanta, GA Jan. 11-Mar. 26, curated by Carol Lebaron. Other participating artists were: Lia Cook, Bethanne Knudson, L.M. Wood, Bhakti Ziek, Susan Brandeis, Pat Williams, Junco Pollack, Cathy Treadaway, Lisa Parillo Chapman, and Jessica Smith.

Fran Reed, Anchorage, AK, had three fishskin pieces juried into “Earth, Fire & Fiber” at the Anchorage Museum of History and Art, juried by David McFadden of the Museum of Art & Design, NY. One piece received a juror’s award. The show will travel in New York State for one year. Fran is also participating in the following shows: National Basketry Organization’s fund-raiser sale (www.nationalbasketry.org); “Ocean Art and Nature,” group show at Pratt Museum, Homer, AK, Apr. 4-Jun. 4; “Aquatic Influences,” Pratt Museum, Homer, AK, Aug. 19-Oct 2. The Murdock Charitable Trust purchased one of Fran’s baskets and will use an image of it for the cover of their book, Message from Alaska. dfreed@alaska.net

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Southwest Basketry Tour Preview

Indian Basketry of the Southwest
April 16-24, 2006

TSA will sponsor an eight-day tour focusing on historic and contemporary basket making in the Southwestern US. Our tour guide, author Larry Dalympil, will take us from our starting point in Albuquerque, NM to visit with Apache, Tohono O'odham, Hopi, and Navajo basket makers in Arizona and New Mexico. We will enjoy the natural wonders of the desert Southwest while meeting these renowned native basket makers and visiting reservations, museums, cultural centers and trading posts along the way.

Cost: To Be Announced. Watch the TSA website for more detailed information. http://textilesociety.org

Ghana Trip

by Heather Brooks Shirey, TSA Scholarship Recipient

I wish to thank the Textile Society of America for awarding me the Travel Scholarship for Young Scholars, which allowed me to participate in the Textile Study Tour in Ghana last January. I am now halfway through a new semester, in which I am teaching an introductory course on African Art History at St. Olaf College, Northfield, MN. It is especially exciting to teach this course after having so recently returned from Ghana. I have nearly 1,000 new images, some great stories and a wealth of remarkable experiences to share with my students.

In my classes, I regularly discuss and compare a variety of textile traditions from West Africa and the African Diaspora in terms of modes of production, function, form, and significance in historical and contemporary social contexts. In the past, I often found it difficult to explain how some textiles—Kente and Adinkra among them—are produced. Having only read about these textiles, my understanding of the process was abstract at best. Now, based on observation and hands-on experience at the loom, I feel fully equipped to discuss both Ewe and Asante Kente cloth in the classroom.

On the trip we had many opportunities to interact with both the producers and consumers of the textiles we were studying. Thanks to this and the many stimulating conversations I had with other participants in the tour, I can engage my students in a more sophisticated and nuanced discussion of the central role that textiles play in daily life in southern Ghana. In addition, our travels through three regions of Ghana deepened my understanding of the rich cultural and historical context in which cloth is used, both in the past and in contemporary life.

Prior to this trip, my research as an art historian had been focused on Brazil. Although I regularly teach African Art, I had not had the opportunity to travel to Africa. I was often frustrated by the fact that many of my classroom discussions of daily life in Africa were based on second-hand accounts. I wanted to convey to my students a real sense of the sounds, the smells, and the feel of daily life in a given portion of West Africa. Our trip in Ghana, which took us from big cities to small villages, through markets and to shrines, with stops at roadside gas stations and for bathroom breaks in the bush, will enrich not just my teaching, but also my understanding of the world.

One of my goals for the trip was to create a strong collection of images illustrating the production and use of textiles in southern Ghana, as well as scenes of...
Textile Conservation Training in Madagascar, from p. 2

Understanding the distinction between conservation and restoration was particularly important in working with a collection in very poor condition; to my mind, this was one of the project's most significant achievements. Workshop participants learned the ethics and parameters of conservation, and to accept age and imperfections as part of the history of the artifact. Equally important, working on an important national textile collection heightened and reinforced the participants' respect for and pride in Madagascar's textile heritage.

I taught methods of display and mounting during the last portion of the workshop. The designs of these mounts, including Velcro and slat, roller and stretcher supports, were all new techniques for the trainees. Finally, a modern and appropriate textile storage room was designed and installed at the Andafiavvaratra Museum. This is the first storage facility of this standard in Madagascar, and a model for other museums.

The workshop culminated in a superb national textile exhibition. This show has attracted hundreds of visitors, including many school groups coming to learn about historic lamba for the first time.

Conservation: The Past as Prologue

This textile conservation project was an important start for Madagascar. We made good progress in conserving a small collection of textiles and raised participants' skill and knowledge levels. However, ongoing sustainable training will be vital in order to advance an understanding of the importance and viability of preservation of cultural property.

Repeated training sessions will help set new goals, empower the staff, and offer creative ways to achieve success within the museum hierarchies. Training not only builds specific skills, it also builds confidence and strengthens cultural pride. These benefits will reach far beyond the walls of a single museum.

This kind of training focus can add greatly to the value of Madagascar's museums and is much needed. Our foreign counterparts and other museum staff are eager to learn and implement better standards of practice; they simply need training and professional encouragement. Many curators, anthropologists and textile researchers travel and work abroad; however the field of conservation is not as well represented in this arena. I urge my conservation colleagues to volunteer their time to work overseas on small, distinct projects, teaching fundamental principles and practices of conservation, and aiding in the often-neglected field of preservation.

A project such as this one did not require large budgets for infrastructure or materials. This grant, including funds for materials, exhibition room construction, lighting, display materials, national educational packets, storage room upgrades and my travel costs, was $27,000. It was a small investment that yielded remarkable returns. Textile professionals who can teach conservation (and appreciate the adventure of working in less-than ideal conditions) will find abundant opportunities and funding to get in on the ground floor. Their contributions will have lasting impact.

Special thanks to Sarah Fee, the textile specialist who first documented this collection, initiated the funding, wrote the exhibit script, and brought me in. Thanks also to Paul Cunningham, Public Diplomacy Officer at the US Embassy in Antananarivo, who spearheaded the project and enthusiastically facilitated every detail.

This conservation project was funded by the US Department of State's Ambassador's Fund for Cultural Preservation and the Ministry of Culture and Tourism of Madagascar.

-- Julia Brennan
Textile Conservation Services
www.caringfortextiles.com
The Denver Museum of Nature and Science (DMNS) completed in 2004 the conservation survey, textile analysis, and re-storage of 423 textiles. American Indian and Hispanic blankets, robes, rugs and other large rolled textiles, as well as several large Plains Indian hides, were included in an Institute for Museum and Library Services Matching Grant, directed by Jude Southward, DMNS Conservator. With the help of a capable crew of volunteers from regional textile guilds, the project was completed within a year.

The Southwestern Native textiles included over 300 Navajo pieces dating as early as 1840—a rare classic First Phase Chief’s blanket—and extending to contemporary Navajo weavings. The major types of Pueblo dresses and robes were also re-housed, including a fine embroidered Priest’s robe. The Hispanic blankets from Saltillo, Mexico, and villages of New Mexico formed another strong collection. Button blankets from the Northwest Coast tribes and painted buffalo hide robes from the Plains Indians, as well as several manufactured trade items, such as a Union Jack flag and an English scarf, presented additional challenges for analysis.

The project is a model for collaboration between Museum staff, special grant personnel, and local textile community volunteers. Joyce Herold, Curator of Ethnology, and a TSA member, confronted the typography and documentation of the grant collections, and Ryntha Johnson, Anthropology Collections Manager, oversaw the voluminous records, and revised and generated storage labeling. Conservator Southward directed assistants in meticulous inspections, reporting and re-rolling for new storage racks. But the project’s most indispensable ingredient was the expertise and service of the 33 volunteers from the local weaving guilds, organized and guided by Peggy Whitehead, Anthropology Department Associate and TSA member.

Volunteers from the Rocky Mountain Weavers Guild, and also the Pikes Peak and Boulder Weaving Guilds, contributed 4,000 hours of hands-on work—protective gloves, of course! Their experience, interest and care enabled Anthropology and Conservation to meet all goals. Not only did volunteers help move the collection to a better storage facility, they also accomplished a condition survey and a textile analysis on each object, readying it and its records for better access to researchers and exhibitors. The process was thorough and efficient. Each object was unrolled, inspected for current condition, vacuumed, studied for technical details (such as material, thread count, weave and selvage construction), photographed, rolled with acid-free tissue on acid-free tubes, covered with muslin and placed in polyurethane tubes, equipped with labels including object images, and placed on new shelving units. All information captured was entered into the Argus database by the volunteers.

By having this group of knowledgeable people giving their time, the grant project was able to move along speedily and additional monies were available for equipment and conservation technicians. Furthermore, after becoming more familiar with the collection, several community members are now researching select pieces. We are now planning access to many textile treasures via the Museum’s internet.

-- Joyce Herold
jherold@dmns.org

-- Peggy Whitehead
pwhitehead@dmns.org

**ASM Conservation Publication**

The Preservation Division of the Arizona State Museum’s Conservation Laboratory, under the direction of Conservator Nancy Odegaard, oversees the preventive and interventive conservation of the museum’s vast collections, instructs scores of conservation students, and conducts cutting-edge research.

The recently published Old Poisons, New Problems (Nancy Odegaard and Alyce Sadongei, Altamira Press, 2005, paper, $39.95, ISBN 0-7591-0515-4) reflects some of the research conducted by the lab since 1998. This book is a guide to identifying, testing for, and dealing with contaminated cultural materials archived in museum collections.

With increasing indigenous involvement in the collection, handling, and, more importantly, the return of cultural objects through repatriation, there is a need to educate both the museum community and tribal members about the potential risks of pesticide contamination, and provide the means to test for, identify, analyze, and safely handle these artifacts. Special features in this book include worksheets for performing basic tests, charts of scientific and historical information on known pesticides, data resources, and illustrations.

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**Tapestry Conservation in The New Yorker**

A wonderful article about the conservation work on the Cloisters’ Unicorn Tapestry was reprinted from The New Yorker, in the ArtsJournal online newsletter: “Tapestries Solved In Billions Of Numbers,” The New Yorker 04/04/05. What an interesting adventure for the textile conservators to work with this tapestry!

http://www.artsjournal.com/visualalerts/redir/20050405556157.html

-- Nina Zagaris
nzagaris@indplsartcenter.org

**Textile Museum of Canada Online**

The Textile Museum of Canada has created an interactive database of artifacts from its collection. The images are available on a new website, www.synthescape.com/tapestry/. This non-profit, educational online project features a searchable database with thousands of high-resolution images of artifacts from the museum’s collection of ethnographic and historic textiles. In addition, 75 artifacts illustrate themes associated with the history, production and use of textiles by Canada’s founding peoples.

-- Darin Freitag
darin@synthescape.com

**National Textile Center Considered**

In March, Michael Smith of the American Textile History Museum convened a meeting in Washington, DC, of representatives in the textile field to discuss the idea of developing a national textile...
THE SAN JOSE MUSEUM OF QUILTS & TEXTILES held a groundbreaking ceremony for its new home on Jan. 6. The new 11,000-sq.ft. building includes a lobby, a store, three galleries around an atrium, an events space with caterer’s kitchen, workspace for exhibit and collection preparation, collection storage, a classroom, six offices, an upstairs meeting room, and several storage rooms. The museum promotes the art, craft, and history of quilts and textiles. It is the oldest of its kind and is one of only five museums focusing on quilting and textile art in the U.S. www.quiltmuseum.org

IQSC TO BUILD MUSEUM. The University of Nebraska-Lincoln will begin construction next spring on the world’s first museum and international center dedicated to the study, preservation and display of quilts. An opening is planned for fall 2007. Robert A.M. Stern Architects of New York have designed the new facility, which will contain public galleries and meeting spaces, work areas dedicated to research, and climate-controlled storage areas for the International Quilt Study Center’s world-class collection. The IQSC was founded in 1997 with a donation to the university of nearly 950 quilts by Ardis and Robert James. It has since gained international importance for holding one of the largest and most comprehensive collections of quilts in the world. A unique graduate program in textile history with an emphasis in quilt studies was created by the University to utilize the resources of the center. www.quiltstudy.org

THE NEW MEXICO HISTORY MUSEUM’s new 96,000-sq. ft. building is under construction adjacent to the Palace of the Governors in Santa Fe. It will contain permanent and temporary exhibitions, school program areas, demonstration spaces, state-of-the-art storage facilities, an auditorium and a shop. It will be a place for engaging, interactive and intergenerational learning about New Mexico’s rich and diverse history and heritage. A public opening is planned for 2007. www.palaceofthegovernors.org

Costume, Textiles, and Jewelry of India: Traditions of Rajasthan
by Vandana Bhandari
PO Box 605
Herndon, VA 20172-0605. 215 pp. oversize hardcover, color photographs, illustrations, patterns, glossary, bibliography, index.
ISBN 1-904668-89-5, $40.00

INDIAN CLOTHING EXPERT Bhandari covers origins of and historical influences on Indian garb from basic clothing to the variety of ornaments and accessories. The State of Rajasthan in northwestern India was chosen as the focus for this research because of its historical and cultural significance and the mix of different classes and ethnic groups found there.

Weaving Generations Together: Evolving Creativity in the Maya of Chiapas
Patricia Marks Greenfield
ISBN 1-904668-28-X, $29.95

For centuries, the Zinacantec Maya women of Mexico have woven and embroidered textiles that express their social and aesthetic values and embody their role as mothers and daughters. This innovative study provides a rare examination of the cognitive and socialization processes involved in transmitting weaving knowledge across two generations. Author Patricia Marks Greenfield has done field work in the village of Nabenchauk since 1969, studying the impact of commercialization and globalization on textile production and sales, acculturation, and female socialization.

ATHM Fellowships

FFAI Grant
July 1: Friends of Fiber Art International’s annual grant is awarded to high-profile contemporary fiber exhibitions that encourage art-appreciative audiences to collect fiber art for themselves or for museums. For guidelines and application: Friends of Fiber Art International PO Box 468 Western Springs, IL 60558 708/246-9466

TSA Newsletter
EDITOR/LAYOUT Karen Searle
COPY EDITOR Susan Ward
CALENDAR EDITOR Rebecca Klassen

Fall Issue Deadline: July 30, 2005

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

Please send calendar items to: rebecca_klassen@yahoo.com
Thompson (18th and 19th-C textiles from Pennsylvania); Wendy Cooper and Sonja Wahl (the Wyndham (ingrain carpets); Sandra Theils " and J.C. Weigel's Zierlich Rux (Abraham Dudley); Kathleen Museum and Arts Center.

shibori8@pacbell.net

Sponsored by the Handweaving
Tama Arts University, Tokyo, Japan, workshops, tours, exhibits.

May 21-22. WEAVING HISTORY
CONFERENCE, Clayton, New York.

Jun. 2-5. UNCOVERING THE
SURFACE. Surface Design
Association's International Textile Conference, Kansas City Art
Institute, Kansas City, MO. Pre-
and post-conference workshops. www.surfacedesign.org

Jun. 10-12. Massachusetts College
of Art, Boston. WORLD BATIK
Artists, scholars, designers and col-
lectors present workshops, papers,
demonstrations, exhibitions.

Keynote Speaker: Mr. Kageo Miura (Kyoto, Japan). Presenters: Nicola Shilliam, Abby Lillehun and Cynthia Fowler (Early-20th-C. American Batik); Fiona Kelogue, UK (Sumatra Traditions); Janet Stoyel, UK (Photon Laser Batik); and Ray Pierotti (Contemporary Directions). Related exhibitions, events and study sessions will be held at the Museum of Fine Arts, Boston, American Textile History Museum, New England Quilt

Oct. 21-23. NORWEGIAN WOVEN
TEXTILES, Vesterheim Norwegian-American Museum, Decorah, IA. International symposium includes invited speakers, juried papers, fiber art workshops, and exhibitions of both historic and contem-
porary weaving. Keynote Speakers: Marta Klaave Juuhl, Norway (Voss rya); Ellen Kjelmo, Norway (textiles from the north coast); Annomer Sundbo, Norway (sym-
bs in knitting and weaving).

Invited Presenters: Therese Hauger, Norway (20th-century applied-art textiles); Margaret Hayford O'Leary, US (folk music that inspired tapes-
uolog of educated men and

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: $35
- Foreign: $45

**Corporate** (US & Foreign)
- $1000

United States

ALASKA

ARIZONA

CALIFORNIA


COLORADO

CONNECTICUT

DISTRICT OF COLUMBIA


ILLINOIS


IOWA

MARYLAND

MASSACHUSETTS


Fiber Art Center, Amherst. May 5-Jul. 2: “Fiber Arts Collective,”...


MINNESOTA


MISSOURI


NEBRASKA

Sheldon Memorial Gallery, UNL, Lincoln. To Aug. 7: “The Collector’s Eye: Amish Quilts from the International Quilt Study Center Collections.” www.quiltstudy.org

NEW JERSEY

NEW MEXICO
Museum of Indian Arts and Culture, Santa Fe. To Jun. 30: “Beauty Within,” 100 artifacts celebrating the creativity and originality of native peoples in North America. Tel. 505/476-1269. www.miaclab.org

Museum of International Folk Art, Santa Fe. To Aug. 28: “Caraval!” Costumes from 8 international Carnival celebrations. Tel. 505/476-1200. www.moihaft.org

NEW YORK


OHIO

The Nickle Arts Museum, University of Calgary, AB. To Jun. 25: “Jānámāz: Prayer Rugs from the Erikson Collection” highlights the variety of Asian cultures united by Islam. It examines Islamic symbolism and how the prayer rug has become an enduring, if often misconstrued, symbol of Islam.

ITALY

SWITZERLAND

International
CANADA
Bata Shoe Museum, Toronto. To Aug. 31: “Beads, Buckles and Bows: Four Hundred Years of Embellished Footwear” features some of the Western world’s most creatively and extravagantly decorated shoes. Tel. 416/979-7799 x225. www.batashoemuseum.ca


The Nickle Arts Museum, University of Calgary, AB. To Jun. 25: “Jānámāz: Prayer Rugs from the Erikson Collection” highlights the variety of Asian cultures united by Islam. It examines Islamic symbolism and how the prayer rug has become an enduring, if often misconstrued, symbol of Islam.
TEXTILE SOCIETY OF AMERICA

Textile Narratives and Conversations
Textile Society of America Symposium 2006

October 11-14, 2006
Toronto, Ontario

Call for Papers
Deadline: December 1, 2005

The Tenth Biennial Symposium of the Textile Society of America will take place in Toronto, Ontario, Canada. The theme, Textile Narratives and Conversations, will serve as a springboard for discussions across disciplines, as well as for in-depth explorations of specific topics. TSA encourages presentations on textiles from all parts of the globe and from textile-related disciplines including (but not limited to): anthropology, archaeology, art, art history, conservation, cultural geography, design, marketing, economics, history, indigenous tradition, linguistics, theatre, and the physical and social sciences. Scholars, artists, gallery and museum professionals, educators, and lovers of textiles are encouraged to submit proposals.

We are particularly interested in presentations exploring textiles as story-telling media, as mythological objects, as "woven" archetypes, and as evidence of a life lived, showing the interconnectedness of and between culture(s) or intergenerational bonds. Textiles might be a means of communicating cultural values, serve as a medium for social cohesion, or operate in linkage with science and technology, architecture and design, or music and the performing arts.

Toronto is a site particularly appropriate for such cross-conversation because of its rich international diversity of population and cultural and educational institutions. The main sessions will be held at Harbourfront, a multicultural arts centre located downtown on the edge of Lake Ontario. Many area museums and galleries will participate.

Categories of Presentation

Individual papers are generally slide or PowerPoint presentations and 20 minutes in length. Proposals will be considered for either 20-minute papers of a formal nature or 10/10 papers (10-minute introduction to new research or current art work, followed by 10 minutes of discussion).

Organized sessions should include 3 or 4 paper presenters, a chair, and, when feasible, a discussant. Speakers’ times are flexible: in general, a total time of 1 1/2 hours is recommended for sessions. Organized sessions should cluster papers according to some logic. To encourage panel discussion and stimulate audience participation all panelists must send a copy of their working paper to both the chair and the discussant or moderator of their session by August 15, 2006.

Panel discussions might involve 3 or 4 individuals, and a moderator who poses questions to which panelists respond (generally without prepared papers). Speakers’ times are flexible; in general, a total time of 1 hour is recommended for panels.

Video presentations: Screening time for videos and film will be structured around the proposals that are submitted and accepted.

Symposium Submission Guidelines

All submissions, whether for panels, organized sessions, videos, or individual presentations, should be based on original research, reflecting material not previously published. Individual submissions may be grouped into panels by the Selection Committee. Submission of an abstract implies permission for its use on the TSA website and in the published symposium abstracts and Proceedings.

Individual proposals must contain: 1) a title page that includes the title of the proposed paper along with the speaker’s name, address, telephone and fax numbers, and email address if available; 2) a two-page resume; and 3) the abstract itself, containing only the title of the paper and the 250 word abstract. Indicate whether the presentation will be 20 minutes or 10/10 format. The speaker’s name should not appear on the abstract.

Organized session proposals, submitted by the prospective chair, should contain: 1) a title page including the title of the proposed session, individual paper titles identifying their authors and name of the discussant, along with the chair’s name, his/her address, telephone and fax numbers and email address if available; 2) a two-page resume for each panel participant; 3) an abstract of the panel topic that discusses the theme and the papers’ inter-relatedness, containing only the title and 250-word text; and 4) abstracts of each paper including only the title of the paper and the 250-word abstract. Speakers in organized sessions must submit their abstract to the session chair who will submit it to the Selection Committee as part of the session “package.” Participants’ names should not appear on the abstracts.
Panel discussion proposals, submitted by the moderator, should include: 1) a title page including the title of the proposed panel, the names of the participants along with the moderator’s name, his/her address, telephone and fax numbers, e-mail address if available; 2) a two-page resume for each participant and the moderator; and 3) the abstract itself, containing only the title of the panel and a 250-word abstract of the topic to be discussed. Panelists must submit their materials to the panel moderator who will submit them to the Selection Committee as part of the panel “package.” Participants’ names should not appear on the abstract.

Video presentations, submitted by the videographer or member of the production team, should include: 1) a title page including the names of the relevant production team members; the presenter’s name, address, telephone and fax numbers and email address if available; 2) a two-page resume for each relevant participant; and 3) an abstract of the video contents, containing the title, 250-word abstract, time length, and format. Presenters’ names should not appear on the abstract.

Deadline

All submissions must be postmarked no later than December 1, 2005. Faxes and e-mail will not be accepted. Send title page, two-page resumes, and 6 copies of abstract(s), without staples, unfolded, in a large mailing envelope to:

Frances Dorsey, TSA Symposium Program Coordinator
Nova Scotia College of Art and Design
5163 Duke Street, Halifax,
Nova Scotia, Canada B3J 3J6

Program Selection

TSA follows a policy of peer review and merit consideration for submission acceptance and inclusion on the symposium program. Initial review of the submissions by the jury will be without author identification. Those papers outside of the jurors’ expertise will be sent to specialists for review. Final selections will be made by the Selection Committee (composed of the conference organizers and the TSA President), based on jurors’ ranking and comments; relatedness to the symposium theme and the interests of Textile Society of America members; originality of the research; and clarity. The final program will be organized to assure inclusion of papers exploring a variety of geographic regions, subject matter, and scholarly approaches.

The Selection Committee will inform all those submitting proposals of its decisions by February 28, 2006

Publication.

Deadline for submitting manuscripts for publication: December 1, 2006. All papers will be published in the conference Proceedings if they are submitted by December 1, 2006. If a full-length manuscript is not submitted by this date, the speaker’s 250-word abstract may be printed instead. Guidelines for submission will be sent with paper acceptance.

Requirements for Program Participation

All program speakers must be paid TSA members for 2006. Non-members will be invoiced upon acceptance of their proposals. If extenuating circumstances exist, an explanatory letter should be sent to the symposium program coordinator.

Financial Aid

A limited amount of financial aid for speakers is available. Applicants must submit a letter outlining financial need at the time of paper submission, and be members of TSA. Applicants may submit membership application and fee with the scholarship application.

French version/Version française

A French version of the Call for Papers is available on the TSA website (http://www.textilesociety.org) or from the TSA office. Please contact Kim Righi, Textile Society of America, P.O. Box 70, Earleville, MD 21919-0070.
Une version française de L’Appel à Communications est disponible sur le site du TSA (http://www.textilesociety.org) ou contacter Kim Righi, Textile Society of America, P.O. Box 70, Earleville, MD 21919-0070.

THE TEXTILE SOCIETY OF AMERICA, INC. provides an international forum for the exchange and dissemination of information about textiles worldwide, from artistic, cultural, economic, historic, political, social, and technical perspectives.
Virtual
materialcolor.org: international website on natural dyes gallery shows the work of Virginia Hoge. Four international natural dye conferences are posted in the Calendar with links to detailed information.

Lectures


San Jose Museum of Quilts and Textiles, San Jose, California. Apr. 26: “Reflections on My Life: An Evening with Jan Mattiebelle.”


Seminars, Workshops

May 12: Rockefeller University, New York. “Extreme Textiles: The Space between Science, Technology and Design.” A Multidisciplinary symposium addresses the convergence of science, technology, and design through panel discussions and a variety of demonstrations. Held in conjunction with the exhibition “Extreme Textiles: Designing for High Performance” at the Cooper Hewitt, National Design Museum. TEL 212/849-8351. www.cooperhewitt.org


Jun. 5-Sep. 2: Haystack Mountain School of Crafts. Week-long workshops in various disciplines. Fiber and paper artists include: Michael Olzsowski, Kyoko Ibe, David Chat, Yoshiko Wada and Joy Broutrup, Liz Cook, Akemi Cohn, Tracy Krumm, Arline Fish, Cynthia Thompson, Catherine Nash, Lisa Hunter. www.haystack.org


June 21-25: Nickle Arts Center, Calgary, AB. One-week intensive course with Dr John Thompson of Oxford University, a leading authority in carpet studies. Covers the structure and production of carpets with keys to identification. mhardy@ucalgary.ca


Tours


Oct. 19-29: Su Yolu Trip to Uzbekistan. Central Asia tour with Elizabeth Hewitt. Textiles and crafts in Tashkent, Samarkand, Bukhara, Khiva. shopping@suylou.com

Nov. 3-Nov. 21, Textile Odyssey Tour to Vietnam and Laos, led by Mary Connors. Visit several highlands ethnic groups—Tai weavers, Yao-Mien embroiderers, and Hmong appliqué and batik artisans. Also visit craft workshops in Luang Prabang and Vientiane to participate in a weaving or a dyeing workshop. Information: Serena Lee Harrington 854 34th Ave San Francisco, CA TEL 415/666-3636 textile_odyssey3@yahoo.com

Kathy Green’s India Tours. Nov. 2005: “India: Northern Highlights” with Kathy Green. Visit markets, museums, historic and sacred sites. See block printing, papermaking, and embroidery. In Bhuj, visit the Kala Raksha Trust. Jan. 3-28, 2006: “Colours of South India.” Travel with Lesley Robin to see cultural diversities, textile traditions, architectural sites and dramatic landscapes. Meet designers, see textile projects, and learn about ayurveda, the traditional Indian herbal medicine. Information: Kathy Green 35 John Lyons Road Markham, ON Canada L3P 3H3 TEL 905/471-7381 FAX 905/471-0284 kathy@compuserve.com

JOIN THE TSA LISTSERVE

Listserve members receive current announcements, information on current research, and may join lively discussions on textile topics. To subscribe, send an email message to majordomo@siue.edu.

Put nothing in the subject line. In the body of the message write: subscribe tsalist 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.
2005

TSA Calendar

May 30-June 12, 2005. TSA Study Tour to Turkey
July 30, 2005. TSA Fall Newsletter deadline
Fall, 2005. R. L. Shep 2004 Book Award Winners Announced
September 30-October 1, 2005. TSA Board of Directors Meeting, Toronto, ON.
November 30, 2005. TSA Winter Newsletter Deadline