Collections Management and Preservation Project for the Kala Raksha Trust, Kutch, India

By Maryann Sadagopan

The Kala Raksha Trust (KRT), a Non Governmental Organization (NGO) located in the remote desert region of Kutch, India, has been dedicated to preserving the traditional arts of the region since 1993. The KRT now works in 15 villages with contemporary artisans who produce six different embroidery styles: Suf, Kharek and Paiko, Rabari, Jat, and Mutava. The traditional embroideries have been learned through hand-instruction by elders, and are created directly on the cloth; thus heritage pieces are the only records kept. However, textiles of this region have been collected by dealers, museums and private collectors worldwide.

Thus, Kala Raksha's Museum acts as an important resource to ensure the cultural longevity of these traditional arts. The KRT holdings include over 600 traditional textiles and costumes, contemporary craftwork, a library, archives, photographs and slides.

The goal of the project was to reduce the overall handling of objects while increasing the ease of access to the collection. Providing direct access to the heritage collection is important to the design process. Research, collections, and documentation are integral to the Trust's philosophy of utilizing traditions for development.

As expressed in The Hindu, May, 2005: "The Museum, with its heirloom textiles, also functions as a reference library... With traditional embroideries slowly slipping out of the hands and memories of young Kutchi artisans, the museum is where they can--and inevitably will--come to look at the sort..."
**Textile Narratives and Conversations**

**Textile Society of America Symposium 2006**

Toronto, Ontario, Canada

October 11-14, 2006

Toronto, Ontario, Canada will be the site of the 2006 biennial Textile Society of America (TSA) Symposium. From October 11 - 14, 2006, Harbourfront Centre, overlooking the northern shore of Lake Ontario, will provide an exciting setting in which to explore the conference theme of Textile Narratives and Conversations. Harbourfront is a cultural centre offering, in addition to session venues, a fine craft store and well-appointed studios, where promising young artists and artisans can develop their practices and interact with an interested public.

Textile Narratives and Conversations will serve as a springboard for discussions across disciplines, as well as for in-depth explorations of specific topics. Sessions will be arranged so that different points of view may explore a single topic; for example a panel considering pattern and order might include a mathematician, a scholar in Islamic textiles, a researcher in Andean textiles, a philosopher and a weaver. Or a particular practice might be addressed from the points of view of contemporary practitioners from different geographic regions as well as by historical researchers. While maintaining some kind of conceptual integrity, we hope to juxtapose presenters and panels, grouped as a sort of metanarrative, in hopes of discerning where commonalities lie across disciplines. Each day will begin with a plenary session, which will set the theme for the ensuing concurrent sessions. Scholars, artists, gallery and museum professionals, educators and lovers of textiles are encouraged to participate by submitting proposals for discussion (due December 1, 2005). Everyone with an interest in any aspect of textiles is invited to participate in the 2006 Symposium sessions and events being presented by the Canadian organizers.

Toronto is a particularly appropriate venue for such cross-conversations because of the international diversity of its population, and because of the many cultural and educational institutions that will be taking part in the Symposium. While sessions will take place in the excellent facilities of Harbourfront, there will be tours and events in other parts of the city as well, so that participants will be able to visit such local galleries and institutions as the Bata Shoe Museum, the Gardener Museum, the Royal Ontario Museum, and the Art Gallery of Ontario. The Textile Museum of Canada is planning several special exhibitions and presentations to coincide with the Symposium.

Toronto is a city of imagination and a unique urban landscape to wander, explore and enjoy. "The World Within A City" does not refer simply to the wealth of dining, shopping and cultural experiences Toronto has to offer. Toronto is known as one of the most culturally diverse cities in the world and its urban personality is an expression of its people. Toronto is represented by a mosaic of colourful cultures from around the world. Residents of the city often retain their cultural identities, complete with traditions, languages and customs, while extending a united hand of friendship, openness and pride to the world as Torontonians. The city's vibrant and quirky neighborhoods, with their varied art, cultural and culinary experiences will provide an extraordinary experience for all TSA delegates.

Beyond the city of Toronto, the region is home to many picturesque sites including Niagara Falls and the Niagara Wine region. In addition, Montreal, Quebec, and Detroit and Cranbrook, Michigan are within five hours of the city. Toronto enjoys a temperate climate similar to that of Boston, Chicago and New York. Toronto's position at 44N latitude places it parallel to Florence, Italy and south of Paris and London. October is one of the most beautiful months in southern Ontario because of the fabulous fall foliage, visible in the many parks and tree-lined streets of the city.

For further information, contact Co-Chair Nataley Nagy, Executive Director, Textile Museum of Canada, nnagy@textilemuseum.ca or Co-Chair Frances Dorsey, Associate Professor, Nova Scotia College of Art and Design, fdorsey@nsacad.ca.

View of a recent installation by Kai Chan at the Textile Museum of Canada. Photo: Sarah Quinton.

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Far Left: A glimpse of Lake Ontario at the Radisson Admiral Hotel in Toronto's Harbourfront Centre, headquarters for the 2006 TSA Symposium.
Left: A pool with a view of Lake Ontario at the Radisson Admiral Hotel in Toronto's Harbourfront Centre, headquarters for the 2006 TSA Symposium. Photos courtesy of Toronto Tourism.
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THE LONG-RANGE PLAN adopted by the board of the Textile Society of America, is intended to guide us through the next five years. The achievement of our goals will strengthen our financial footing, enhance our existing programs, and create new ways to serve the organization's membership and those interested in textiles.

Professional Development

One goal of the plan that I am most interested in achieving is to create more opportunities for professional development within TSA. While most universities, colleges, and museums have long supported professional development, this support is disappearing. This is especially true of many museums, where decreasing budgets and changing priorities have diminished or even stopped these efforts. This change in priorities among institutions will have serious implications for training the museum curators and conservators and university professors of the future. For those working in larger institutions, this is a more recent change. But for all of us, there has always been a need for more support.

In the next five years we hope to continue to develop our programming efforts to help meet these needs. We will continue to emphasize the Biennial Symposium. However, we will also develop our study tour program, paying particular attention to ensuring that these trips provide unique opportunities to study the textiles of the world and meet the artists and craftsmen who create them. The Southwest Basketry tour planned for next year offers a unique opportunity, and I envy those who will be able to attend. The workshop program will also receive greater attention. The aim of the workshop program is to create opportunities for members to meet in smaller groups, to focus one day or several on acquiring a new skill or learning about a new area of interest, and to spread out our programs geographically so that we can reach more members.

Joanne Dolan, a Board member and member of the Program Committee, has organized a September 8 event in New York that will allow those attending to view two major exhibitions and spend time with the curators and artists responsible for, and represented in these shows. This program is an example of a one-day session organized around two exhibitions that can provide a model for those of you involved in exhibitions you would like to share with the membership. We are also interested in sponsoring hands-on workshops exploring textile techniques and professional practices. I encourage anyone interested in developing a workshop to contact Margo Mensing, co-chair of the Program Committee.

Financial Support

While the programs themselves are an important aspect of what TSA can offer, they cannot be done without cost, and that makes them unavailable to many. The Board is aware of this, and a major goal of the long-range plan is to strengthen our financial position so that we can begin to offer scholarship and travel support.

Due to the success of our symposia and previous study tours, our finances are strong. We were able to offer a scholarship to Heather Brooks-Shirey, Assistant Professor at St. Olaf College, to attend the study tour to Ghana last year. Over the last several years the success of our symposia has permitted us to offer modest financial aid to presenters, particularly those traveling from overseas.

I am happy to announce that for the 2006 Symposium in Toronto, we will continue to offer financial support to speakers. Please see the Call for Papers for instructions on how to apply for this aid. I am also very happy to announce that the Board approved scholarships to cover the symposium registration costs for five students/new professionals to attend the Toronto meeting.

It is our sincere hope that we will be able to continue to increase the amount of financial support we can offer our members to enable them to attend our symposia, workshops and study tour programs. I have considered the Attingham Study Tour, an annual three-week study course on the British country house, as a model. More than half those attending Attingham are on full scholarships, which previous attendees and other supporters of the program have generously established over the years. I would love to see, over time, a continued growth in the financial support that TSA can offer those attending our programs, as well as scholarships established through the generosity of our members and supporting organizations.

SYMPOSIUM CALL

Before I close, just a reminder that the submission deadline for abstracts for the 2006 Symposium is December 1.

Nataley Nagy and Fran Dorsey are working hard to ensure the Toronto meeting’s success. That success, however, will really be measured by the quality of the papers you present. I know there is a lot of good work being done. Please consider planning a panel or submitting a paper to share your efforts with us.

Pam Parmal
TSA President
Shep Book Award for 2004 Announced


The 2004 Shep Award Nominees were:


Fredrick Bunce, Buddhist Textiles of Laos, Lan Na and the Isan: The Iconography of Design Elements. DK Printworld, Ltd.

Patricia Cheesman, Lao-Tai Textiles: The Textiles of Xam Nua and Muang Phuan. Studio Naenna Co.

Joseph Fischer, Story Cloths of Bali. Ten Speed Press.


Ann Lane Hedlund, Navajo Weaving in the Late Twentieth Century: Kin, Community and Collectors. The University of Arizona Press.


Else Ostergard, Woven Into the Earth: Textiles from Norse Greenland. Denmark: Aarhus University Press.


Elayne Zorn, Weaving a Future: Tourism, Cloth and Culture on an Andean Island. University of Iowa Press.

—Beverly Gordon R.L. Shep Award Committee Chair


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TSA Workshop: Exploring Contemporary Textiles

September 8, 2005

TSA’s Fall Workshop, held as this newsletter went to press, took the form of a New York Study Day with a morning session at the Cooper Hewitt National Design Museum and an afternoon at the Fashion Institute of Technology. Matilda McQuaid, Head of Textiles and Exhibitions Curator of the Fashion Institute of Technology, took the form of a New York Study Day with a morning session at the Cooper Hewitt National Design Museum and an afternoon at the Fashion Institute of Technology. Matilda McQuaid, Head of Textiles and Exhibitions Curator of the Fashion Institute of Technology, provided a curators’ journey through the exhibition. After lunch, Hil Driessen, a designer from The Netherlands and exhibiting artist in the Museum at FIT exhibition, “Dutch at the Edge of Design: Fashion and Textiles from The Netherlands,” led the group through her total environment installation, discussing the process, the manufacturers, and the technology critical to its realization.

TSA Study Tours

Ghana Trip Photos Are on the Web

In January 2005, a group of intrepid TSA travelers wandered through Ghana with Lisa Aronson in search of woven treasures and memorable experiences. You can now experience the trip/join in the fun by viewing Alida Latham’s photos posted at:

http://imageevent.com/alida/ghana

Textile Origins Revisited: Indian Basketry of the Southwest

April 16-24, 2006

Led by Larry Dalrymple

Join the Textile Society of America on a unique tour of the American Southwest, as far away from home, physically and culturally, as most of us can get and still be in the United States! Tour leader Larry Dalrymple, author of a two-volume book on contemporary Native basketmakers, has spent years visiting reservations and getting to know the basket weavers we will meet on the Spring, 2006 Study Tour. She is the 2001 recipient of a National Endowment for the Humanities award.
Turkey, reminding us of the TSA's Textile Study Tour of Ayasofya...these melodic names evoke the antique civilizations of Rome and Byzantium, the Ottoman Empire, and Homeric legend. This was the backdrop for the visit to American expatriate Bengisu and his wife, Shayeste.

Nineteen scholars, academics, curators, weavers, collectors and textile enthusiasts accompanied art historian Dr. Walter Denny. The trip was well-organized and overseen by Tosun Bengisu and his wife, Shayeste. Bobbie Sumberg from the Museum of International Folk Art represented TSA. Bobbie adeptly arranged extra activities for us, e.g., a visit to the atelier of Musa Kazim Basaran, contemporary designer and weaver, a lecture on rugs and fakery, and an important visit to American expatriate Josephine Powell, who has documented Anatolian nomadic life for more than 50 years, culminating in her recent efforts to establish a center for the preservation and study of Turkish ethnographic textiles.

Some of us arrived in Istanbul a day before the start of the tour, on the Turkish national holiday celebrating the 552nd anniversary of the defeat of the Greeks by the Turks. Folkloric performances were staged near our hotel at the site of the Roman Hippodrome in the main area of the Sultanahmet district. According to Walter Denny, there was much to celebrate, for if the Turks had not been victorious, “We wouldn’t have the rugs!”

Rugs and carpets were the main focus for our investigations. We saw museum collections from the Turkish and Islamic Museum, the Vakflar Carpet Museum, costume and embroidery exhibits at the Topkapi Palace, and the Sadberk Hanım Museum, founded by Fatum Ulumay. Exhibits were created from Ulumay’s extensive collection of dance costumes and accessories, dating from when he toured internationally with his folk dance troupe.

We spent considerable time walking through Istanbul and Bursa, plus up and down roads in the villages of Sultanbey Köy and Cumalikizik in the foothills of Bithynian Olympus. Walter had spent much of his youth wandering through these cities. As we walked and experienced each place, it was clear that he was reliving his memories while we were making ours. These walks inevitably led to the markets with their own special allure offering contemporary and ethnographic objects and artifacts: Kapalı Çarşı (the Covered Bazaar) with its section of booksellers, the Sahaflar Çarşı, the Arasta Market, and the Spice Bazaar by the Golden Horn.

In addition to the antique textile collections, we visited the DOBAG project, a Turkish women’s cooperative in Anatolia, established by the chemist Harald Böhmer and Josephine Powell in order to revive the traditional village arts of weaving carpets with authentic designs crafted from natural dyes and materials. Later we went to another revitalization project at the Iznik Foundation in Iznik (Nicaea), the 4th-century site where the Nicene Creed was drafted. After a long hiatus, Iznik ceramic tiles are now being created for restoration work on the mosques and for sale. We had splendid food throughout the trip, but the two most memorable meals were an alfresco lunch in an arbor at the Iznik pottery, and a glorious picnic in a forest, where the DOBAG weavers served us fresh vegetables with cheese and bread, while we all sat on red-blue carpets set amongst the trees, like a vision from the diary of a Renaissance traveler.

A few days later, we stopped at Hereke at a government-sponsored enterprise and witnessed expert weavers weaving silk carpets, while others used jacquard looms to create voided-velvet, damask and lampas. This experience really appealed to the art makers, weavers, and professors in the group.

Women rinsing indigo-dyed wool from the DOBAG revitalization of traditional weaving project in Sultanbey Köy, western Anatolia.

Our textile interests were often complemented by visits to the sacred space of mosques from the Ottoman era, and Byzantine churches Ayasofya and Kariye Cami (S. Savior) in Chora. We also met with faculty and students at Marmara University; spent an intense morning at the Vakko textile factory, an haute couture silk fabric design and manufacturing company; and some of us got together with Selma Kenter, who is spearheading a quilting movement (a non-traditional genre for Turkish women) inspired by contemporary Turkish aesthetics.

Now that we have returned, without the muezzin’s call to prayer, the skies feel strangely silent.

– Suzanne P. MacAulay
Chair, Visual and Performing Arts, University of Colorado, Colorado Springs
of embroidered garments their grandparents wore, to study their stitches and designs.”

The Office of the Development Commissioner (Handicrafts), India, provided the initial funding. The collection is low-volume but content-rich. For a modest budget of US$10,000, the Trust was outfitted with two computers, a scanner, digital camera, color printer, Pastperfect software and its companion networking software, computer backup peripherals, staff salary and my expenses. The local Assistant Director of DCH was present on the first day to kick off the project.

With the Trust now equipped with the technology and expertise to begin to preserve and access its Museum holdings for artisans, researchers, and international scholars, I conducted a six-week training workshop (Feb.-Apr. 2005) on preservation methods, and implemented the Pastperfect collections management system, software introduced to India for the first time at the KRT. The finite collection allowed for a full-life-cycle implementation of a collection management project—each and every stage, from storage assessment and upgrade to building content-rich digital archives, was accomplished for the entire collection.

Five staff members, three IT staff and two collection care staff (tailors)—were trained in handling and storage of textiles, basic collections stewardship, scanning and digital photography, and creating and maintaining a collections database. The Museum catalog had been extensively developed by Judy Frater, with 35mm photographs laminated onto sheets filled with detailed data, and stored in 3-ring binders.

The IT staff quickly learned the collections management software, and maintained backup systems. Developing skills in flat-bed scanning, digital photography, and archiving methodologies, they converted the paper-based records into digital files for the new system.

The collection care staff was responsible for storage upgrade of over 600 objects. The collections are housed in a traditional Bhunga style building (rounded structure with a conical roof) equipped with a ceiling fan. The campus is solar-powered. The interior temperature remained fairly stable during the work day, but the desert environment provided an abundance of UV, fine mud particulates, insects, and reptiles. A collections storage assessment was performed to identify overall storage needs. The majority of the textiles had been folded and stored in plastic bags in flat metal drawers. Mud had filtered into the cabinets, depositing a fine layer of dust onto the plastic-covered objects. Rolled textiles were stored in glass-front metal hanging units, configured onto aluminum tubes and covered in plastic.

We utilized local materials such as muslin and cotton twill tape; archival mat board was imported through a Chennai paper vendor. Our first priority was to remove the objects from the plastic bags, clean the cabinets, and interleaf the objects with washed muslin. The rolled textiles were immediately covered in muslin and polyethylene sheeting to block out UV light and dust; printed accession labels with color images were attached to the polyethylene exterior to provide a visual reference for the object. A new hanging storage cabinet for oversized textiles was built and installed.

Along with the modernization of the Museum, the Trust conducted a two-week artisan Design Development Workshop taught by senior faculty from the National Institute of Fashion Technology (NIFT). The new information retrieval system was well-utilized by artisans during the workshop. The Museum staff assisted in the design workshop by helping the artisans navigate the new collections database, retrieving objects, and documenting the new designs. A “Design Archive Collection,” separate from the heritage collection, was created to aid in future curriculum development.
I witnessed first-hand the impact of digital access to a collection. In the Museum-based design development workshop, artisans and professors used the collections database to select objects for design inspiration. This tool allowed for unlimited research into specific categories of the collection without opening a storage cabinet.

The importance of preserving cultural heritage in an earthquake-prone region was further highlighted as the staff and I had the opportunity to attend a Workshop on Disaster Management and Preparedness, organized by the National Museum Institute, New Delhi.

Our goal was attained: access to collections increased, while overall handling decreased. Today Kala Raksha’s holdings are easily available to the artisans as a resource for design inspiration. The “train-the-trainer method” helped to ensure that the project would be self-sustaining. In phase II of the project, a web engine will support world-wide access to the heritage collection, as well as function to market contemporary designs produced by the Kala Raksha artisans.

For more information on the Kala Raksha Trust, visit http://www.kala-raksha.org/trust.htm

— Mary Ann Sadagopan
Collections Care Specialist,
Museum of Fine Arts, Boston
msadagopan@mfa.org

ATHM Receives Grant

The American Textile History Museum is pleased to announce that it has received a Preservation and Access Grant from the National Endowment for the Humanities. The funds will be used for a rolled textile storage project to increase existing rolled textile storage by 50% and provide photographic documentation of over 100 coverlets and bedcovers. The increase in storage will provide appropriate housing for two large coverlet collections, totaling 161 pieces, that the Museum has acquired since its 1997 reopening in Lowell, MA.

Evelyn Svec Ward Donation to Cleveland Museum of Art

The Textile Art Alliance of the Cleveland Museum of Art has received 30 pieces from the collection of late textile artist Evelyn Svec Ward, representing her work from 1965-1983. Ward was a member of the Art Fabric movement which emerged in the late 1950s, creating works of art in fiber which broke traditional boundaries. Ward’s work in the techniques of needle-network, couching, knitting, and appliqué can be found in private and public collections in the US and Mexico, including the Cleveland Museum of Art, the Minneapolis Institute of Art, The Museum of American Art & Design, the Metropolitan Museum of Art, the Art Institute of Chicago, and the Philadelphia Museum of Art. Eight of the donated pieces were included in Ward’s 1991 Retrospective Exhibition at the Cleveland Museum of Art.

As a support group of the Cleveland Museum of Art, one mission of the Textile Art Alliance is to enlarge the textile collection of the Museum. This fantastic collection of 30 textile pieces will be used to raise funds for the acquisition of materials for the museum. Collectors interested in further information about the works or in obtaining a copy of the catalog of the Retrospective Exhibition may contact Katherine Dunleavy, 440/543-8138. taa@clevelandart.org

Center for Traditional Textiles Opens New Gallery

The new Center for Traditional Textiles of Cusco, Peru opened its exhibit gallery in July. The gallery construction completes the remodeling of a building purchased by the center three years ago to house a store, business offices, an education center, a work room, collection storage, exhibition space, and dormitories for demonstration weavers. The inaugural exhibition, “Weaving Lives: Traditional Textiles of Cuzco,” is a tribute to the weavers and communities who keep the region’s weaving tradition alive. The attractive and informative display is accompanied by explanations of the textiles, their techniques, and their traditional uses. Photos and Andean cultural artifacts affirm the celebration of a living textile tradition. For more information, visit the center’s new bilingual website: www.textiilescusco.org

"Mexicana Rosa," by Evelyn Svec Ward, 1969. Stitches, appliqué, and cutwork; burlap, net, and felt; cotton, synthetic, and textile threads on wool, 10.375" x 21.5."
JACQUELINE M. ATKINS was appointed The Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum. Jacqueline holds MA and BS degrees from Columbia University and will receive her PhD this fall from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture. She received a 1995-1996 Fulbright Research Award to study the history and practice of Western-style quilting in Japan, and she has lectured and published extensively on Japanese quilting, American quilt and textile history, and American folk art. Her most recent publication, Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States 1931-1945 (Yale University Press and Bard Graduate Center, 2005) is also the catalogue for an exhibition at the Bard Museum for which she is Guest Curator.

Cyndy Barbone is featured in the exhibition “The Ever-Changing Landscape,” on view through Oct. 22 at City Gallery, Farmington Hills, MI. Cyndy is a Research Associate with the Michigan State University Museum, East Lansing, and has curated similar exhibitions for the last 20 years.
cbarbone@emmawillard.org

Eve Boicourt curated “Reveries of Far Away Places-Multicultural Textile Samplings from the Collection of Eva M. Boicourt,” on view through Oct. 21 at City Gallery, Farmington Hills, MI. Eve is a Research Associate with the Michigan State University Museum, East Lansing, and has curated similar exhibitions for the last 20 years.
eboicourt@umich.edu

Camille Myers Breeze, Adjunct Professor in the MA Program in Fashion & Textile Studies at the Fashion Institute of Technology, NYC, brought a group of six graduate students to Peru in Jan. 2005. The group, along with two Peruvian conservation students and two archaeologists, conserved three mummies and nine textiles for the Museo Municipal de Huaca Malena, located 100 km. south of Lima.
http://huacamalena.percultural.org.pe
Huaca Malena is a sacred site with burials dating back to the Middle Horizon, approx. 700 BC. Rommel Angeles Falcon, Director of Huaca Malena, has worked since 1997 to raise awareness of the need to preserve the site and the collection as part of the ancestry of today’s inhabitants of the region. His Adopt-a-Textile program has raised funds to conserve over 40 textiles and mummies from the Huaca Malena Collection, and is a model for community action and development among Latin American museums. Work space for this project was generously donated by the Museo de Arte de Lima. Anyone interested in attending the Jan. 2006 workshop can contact camillebreeze@gmail.com.

Julia Brennan has been awarded a grant from the Friends of Bhutan’s Culture to lead training workshops in textile conservation in the Kingdom of Bhutan. The Getty Foundation is providing the funds for Phase II of textile conservation training, building on Julia’s work done in 2003-2004. She will be based at The National Textile Museum, in the capital city of Thimphu. Julia will focus on augmenting staff education in preventative conservation guidelines, upgrading the non-rolled storage facilities, building micro-climates and conducting treatments on national textile treasures. This grant also includes a pilot project to train monk-caretakers from monasteries throughout Bhutan. These monks, charged with caring for enormous numbers of monastic and religious textiles, will receive training in basic care and preventative conservation. This is the first workshop addressing the conservation training of monks in Bhutan, and will produce an illustrated manual for sustained care. The grant is for eight weeks during fall, 2005. It includes funding for work materials and books to build the conservation library established in 2003. Julia’s project builds on the sustainable methods of preservation taught in Phase I, which have continued with great success over the past eighteen months.
www.caringfortextiles.com

Patricia Cheesman is sorry to announce that the exhibition “Cosmic Connections” scheduled to be held during the August conference in Bangkok on Southeast Asian Textiles, was postponed by the Jim Thompson Foundation Gallery due to insurance and legal formalities.
patsudri@loxinfo.co.th

Karen Diadick Casselman, Cheverie, Nova Scotia, was the plenary speaker at the second Natural Dyes and Pigments Conference held at Naha Prefecture Museum, Okinawa, Japan, June 22-25. Author of Craft of the Dyer, and Lichen Dyes: The New Source Book, Karen also led a lichen dyeing workshop at nearby Onna Museum, attended by participants from five countries.
hdlec@nstoysmpatico.ca

Deborah Corsini’s tapesries were featured in a 2-person exhibition “Lucid Dreams, Fabrications,” at the San Jose Museum of Quilts & Textiles, May through August. In addition her wedge weaves are included in the group exhibitions “Coming Home,” Claudia Chapline Gallery, Stinson Beach, CA, Sept.-Oct. 2005; and “Small Expressions 2005,” Mable House Cultural Center, Mableton, GA, Oct.-Nov. 2005. She also taught a wedge weave workshop at the Mendocino Art Center in July, 2005. zcorsini@pacbell.net

Virginia Davis will have a one-person exhibit, “Constructed Canvases, Embedded Images” at the NOHO Gallery, 530 West 25th Street, New York, NY Dec. 6-22. virginia@eipye.com

Two of Katherine Dunlevey’s pieces, “Pictish Stone” and “Moroccan Noon,” were accepted into the juried Fiberarts Guild of Pittsburgh Members’ Show of 2005: “Material Musings,” Sweetwater Center for the Arts, Sewickley, PA, May 27-Jun. 24. Her shibori-dyed, nuno-felted
hanging was in the “Constants and Variables” exhibit sponsored by the Surface Design Association in Kansas City, MO, Jun. 3-Jul. 2. dunlevy@alltel.net

Mary Dusenbury, Mary Hunt Kahlenberg, and Linda Wrigglesworth were featured in an article in Art & Antiques, April 2005, entitled “New Spin on Old Traditions: Asian Textiles’ Burgeoning New Market.”

Judith Poxon Fawkes completed two commissioned inlaid linen tapestries, “Celilo Falls” and “Cascades Rapids,” for the Legacy Salmon Creek Hospital, Vancouver, Washington. The works were installed in the main lobby on Aug. 3, 2005 jpfawkes@earthlink.net

Linda Gass’ works entitled “Puzzle of Salt” and “After the Gold Rush” are included in “The Ever-Changing Landscape” at the Kentucky Museum of Art and Craft, Louisville, KY through Oct. 22. Both works are paintings on silk crepe de chine which were machine quilted. The exhibit features works by fiber artists, painters and photographers who are inspired by the landscape. Her art quilt “Forbidden Full Moon” is included in “Quilts!” at the Carl Solway Gallery, Cincinnati, OH, Sep. 9-Dec. 23. linda@lindagass.com

Ann Hedlund lectured Jul. 30 at the Santa Cruz (CA) Museum of Natural History on “Working with Navajo (& Other) Weavers: An Anthropologist’s Reflections.” On Sep. 8, Ann spoke to the Central Coast Weavers Guild, San Luis Obispo, CA on “Navajo Weaving Past and Present.” ahedlund@email.arizona.edu

TSA congratulates Pat Hickman, who has been elected a Fellow of the American Craft Council in recognition of her outstanding artistic achievement and leadership in the field. She was nominated and elected by her peers, who form the American Craft Council College of Fellows. Inaugurated in 1975, the College comprises 234 individuals similarly celebrated for their work. The designation of Council Fellow honors an individual who demonstrates extraordinary ability as an artist and who has worked 25 years or more in his or her respective field. phickman@hawaii.edu

Meredith Jackson has a piece in the show “Visions in Textiles: From Tradition to Textile Art/Design of Tomorrow” in Izmir, Turkey. It is an international exhibition in conjunction with the 13th European Textile Network Conference in September. Meredith will also attend the conference. meredithj@sbgglobal.net

Susan Brown McGreevy has been named a Trustee of the Gloria F. Ross Center for Tapestry Studies at the University of Arizona. smcbeen@aol.com

Thomas Murray’s latest article, appearing in the current issue of *Hali*, is about the Textile Museum’s Indonesian collection. tmasiatica@hotmail.com

Teresa Paschke has been selected as a finalist for the 2005 Elizabeth Rockwell Raphael Founder’s Prize for excellence in the field of contemporary crafts. A two-year traveling exhibition is scheduled to tour the US. tpaschke@iaastate.edu

Scott Schultd’s sewn beadwork triptych “Introduction to Basketmakers,” received an Honorable Mention at the 2005 Craft Biennial at the Oregon College of Art and Craft. The piece is a narrative beadwork about an Earthwatch Institute archaeological survey in which the artist participated in 2004. The three panels portray the process of collecting data (peeled cedar trees for basket materials), the subjects of the research, and the artifacts that remain. The survey took place on Sauk Indian ancestral land in Western Washington with the blessing of the Sauk-Siattle Tribe. mrmannerz@msn.com

“Woven Treasures by Barbara Shapiro” is on view at the Treasure Gallery, Los Altos, CA. Sep. 12-Oct. 1. It includes her handwoven indigo-dyed pieces inspired by the Ndop cloths of Cameroon and Nigeria, as well as a collection of her coiled waxed linen baskets. Boneweav@aol.com

Laura Strand gave a talk at the Weave a Real Peace 2005 Conference, Connecting Culture, Past, Present and Future, entitled “Teaching and Learning: A University Studio Art Experience of Trique Weaving.” She participated in “Expression of Zeros and Ones,” a traveling group exhibition organized by the Museum of Design in Atlanta, GA this past summer, curated by Carol Le Baron. lstrand@siue.edu

Snyderman-Works Gallery exhibited Carol Westfall’s “Crowded Planets” at SOFA New York, and three pieces are now in the collection of the Racine (WI) Art Museum. She will have work in the 2005 “Miniart textile Conno” exhibition in Italy, as well as at the 2005 “New Jersey Annual Exhibition,” held this year at the Jersey City Museum. carol@carolwestfall.com

Linda Wrigglesworth Ltd. returns to New York Sep. 15-23 to promote her contemporary fashion line at the Rubin Museum of Art. The elegant garments are inspired by the styles worn during the Qing dynasty (1644-1911). During the event, the robes of the Qing court on which they are based will be on view by appointment. lindawrigglesworth.com

**Member Publications**

**Margaret Cusack** has written a book on her stitched artwork for Watson-Guptill Publications. *Picture Your World in Applique: Creating Unique Images With Fabric* includes seven projects plus galleries of the stitched art images that she has created over her 33-year career. It is available in bookstores this fall or from Watson-Guptill, 800/278-8477.

The book’s release coincides with Margaret’s Oct. 5-29 retrospective exhibition, “Uncommon Threads: Stitched Artwork by Margaret Cusack” at the Museum of American Illustration, Society of Illustrators, New York. cusachart@aol.com

A new video and DVD, “Splendor in the Highlands: Maya Weavers of Guatemala,” 27 minutes, has been produced by Endangered Threads Documentaries (www.endan­geredthreads.com). Margaret Blum Schevill, textile scholar and anthropologist, introduces 22 contemporary Maya weavers, their weaving styles, and techniques. The videographer is former Peace Corps Volunteer Kathleen Mossman Vitale, producer of art documentaries for the past five years. It is available for $20. Send inquiries to Margo@endangeredthreads.com or mschevill@aol.com.

**Annie Van Assche** is principal author of a new publication on Japanese textiles, *Fashioning Kimono: Dress and Modernity in Early Twentieth-Century Japan*. It will be released by 5 Continents Editions of Milan, Italy this fall. annievans03@hotmail.com

**TSA’s beautiful membership brochures are available from the TSA office. Please take some brochures with you to textile-related events to distribute to colleagues and friends.**

tsa@dol.net
In 1935 Doris Duke married James Cromwell, and together they embarked on a year-long voyage around the world. Among her many purchases were several textiles identified as suzanis on Bombay merchants’ invoices, as recorded in lists of expenses. The Cromwells’ last port of call was Honolulu, where they eventually purchased land and built a house. This house, called Shangri La, recently opened as a museum housing Doris Duke’s expansive collections of Islamic art, acquired over the following six decades. Nine of the embroidered textiles acquired by Mrs. Cromwell, who remained better known as Miss Duke, are today called suzanis after the Persian and Tajik word for needlework (literally “of the needle”). Duke continued to purchase suzanis; at the time of her death in 1993, she had fifteen diverse examples, representing differences in style, color range, motifs and layout. Her interest in these materials long preceded their late 20th century popularity and acquisition by European and American rug collectors and museums.

Beginning in January 2005, the Shangri La Suzani Research Project began to document this group of suzanis with respect to embroidery stitches, ground fabric, color, motifs and patterns. Carol Bier directed the course of inquiry and structured the processes of analysis and interpretation; Ann Perlman initiated and undertook macro- and microscopic photographic documentation and associated record-keeping; Sahra Indio conducted analysis of ground materials (warp and weft) and weave structure, and contributed to the documentation and analysis of color, motifs, and stitches. She also contributed to the preparation of the annotated bibliography, stitch list, and glossary. Ann extracted samples of fibers for examination and identification using a binocular microscope, and contributed to the analysis of embroidery stitches. In spite of divisions of labor that evolved as the project developed, our working methods, intellectual engagement, and interactive interpretive discussions resulted in what can only be described as a collaborative endeavor. Sharon Littlefield, curator, and Keelan Loftin, assistant curator, contributed historical information derived from archival records and photographs, and comparables from other museum collections and auction catalogues.

Through visual examination and analysis, we came to new understandings of colors, motifs, and stitches—that they are relational rather than discrete categories. Together they contribute to the visual appearance of the whole. Variations in stitch type, size, placement, orientation and density, combine to play with effects of light. In the case of one object, differences in stitch composition led us to identify two suzanis used in its assembly: it is composed of 26 individual fragments (figs. 1a and b).

During the course of this project, we also came to appreciate aspects of this craft that exhibit a clear articulation of the relationship of symmetry and beauty that relies upon symmetry-breaking. While the stitching in each object was consistent, what particularly distinguishes these suzanis is the careful attention to both symmetry and symmetry-breaking (fig. 2).

To judge from published literature, these suzanis would have been manufactured by women by hand, presumably engaged in the preparation of dowries for use in marriage ceremonies and the bride’s household. But contrary to the literature, with the exception of the one object composed of two suzanis, we could find no more than a single hand evident in the execution of the embroidery on different strips sewn together to form a complete object.

The research undertaken for this project has led to the submission of two comprehensive research reports at Shangri La (Phase 1, January 2005; Phase 2, March 2005), and to publication so far of an initial paper by Carol Bier on “Symmetry and Symmetry-Breaking: An Approach to Understanding Beauty,” delivered at the Bridges Conference (Mathematical Connections in Art, Music, and Science) at the Banff Centre in Canada in July 2005. We have plans to pursue publication of articles in several periodicals and to produce a more substantial book publication in the future.

This work may also provide a foundation for the development of an exhibition at the East-West Center in Honolulu, for which Sharon Littlefield and Michael Schuster will serve as curators. There is considerably more work to be published in areas of analytical documentation and interpretation that can push the boundaries of how we understand these extraordinary textiles, as products of human skill and ingenuity working with simple materials in creative ways.

— Carol Bier
Research Associate
The Textile Museum
The meeting began with participants sharing what it is that holds their interest in the field. While the stories varied, the central theme was that textiles in some way link us to other people. Some were primarily affected by the objects themselves, others by their meanings in terms of social and cultural history—the fact that people’s lives have literally been framed in textile contexts.

We talked about the sad fact that in the public mind, “textile” now seems to be a misunderstood or even “dirty” word. People usually take textiles for granted and are unaware of their complexity and rich legacy. Given the current state of the industry, moreover, the word doesn’t bring forth the kind of excitement and positive charge that it did to the participants.

Some programs and institutions are actually removing the word from their titles or publicity. The general consensus was that we as a field have trouble marketing ourselves and communicating why what we do matters. We often do not really ask what the public really wants.

The textile center idea was discussed in broad, conceptual terms. Might this be a single place, with offices and museum exhibition space? Might it bring together groups with different missions, e.g., those focusing on contemporary textile art as well as constituencies from the museum, industry, academic and art worlds? Might it instead be a virtual place, a consortium of existing organizations? Should it have an international or national focus? Is it needed at all? Those who felt it should exist as a bricks-and-mortar place felt strongly that it should be in a major East-Coast city with significant tourism and international traffic.

While the initial discussion generated many questions and few answers, an energizing vision caught the imagination of the very different individuals and constituencies in the room. Since it was clear to all that we are competing with shopping malls and consumerism (which is ironic, since textiles are the backbone of so much of the retail industry), we played with the idea of actually using this.

This textile center could function as a kind of textile-related mall or bazaar. It might have a few “anchors”—in the form of museums with different, complementary sorts of collections. Gallery space might also be given to the latest wearable art (there was an understanding that we must not think of textiles as separated from their end products—the fact that they often are is one of the reasons they do not excite the public imagination), and to major traveling or loan exhibitions. The center could sponsor a textile biennale (based on the European model) to generate excitement.

The center would also have a wide range of other resources relating to textiles: it would be an education/information center, with a library, archive and related resources; it might have a conservation center; it would have shops where really well-designed textile products could be found (ranging from high-end contract/interior furnishings, to wearable art, to fair-trade handmade textiles from around the world i.e., it would carry everything from yarn, to silks from China, to rain forest products); a bookstore focused on textiles; and a restaurant where people could gather. Meeting and lecture spaces would be included. In addition, the center could feature regularly-scheduled demonstrations organized by local-interest organizations. The point would be to make this an important destination for anything related to the textile world, and to bring together all aspects of that world under one roof. (While this would be a national center, its scope would be global.)

As Michael Smith summarized, we came up with a proposition that involves broad collaboration and mixes preservation, education, and commercial interests. It would involve institutions and individuals with broad interests in textiles, American and beyond. It is time to test the idea to see if others find it appealing or necessary, and to explore practical logistics about funding and participants.

I encourage TSA members to respond with their feedback and input. Please contact Michael Smith at the American Textile History Museum, 492 Dutton St., Lowell, MA, 01854 978/441-0400, x 231. msmith@athm.org. The TSA listserv provides a forum for this discussion as well.

Beverly Gordon
University of Wisconsin-Madison

The Forgotten History:
Upholstery Conservation
May 12-13, 2005
Vadstena, Sweden

This furniture conservation conference was sponsored by the Carl Malmsten Center of Wood Technology and Design and the Birgitta Forum, under the auspices of Linköping University, Sweden. In the past two decades in North America, there have only been a handful of conferences focusing on furnishings and upholstery. This event was particularly significant in that it was the first of its kind held in Europe. The introduction of the concept of preserving original upholstery materials and the various aspects that go with it represents a quantum leap in the international acceptance for the field of upholstery conservation.

Upholstery conservation has been practiced in the US for 25 to 30 years, so it was not surprising that the majority of speakers were American. Fifteen conservators spoke on topics ranging from treatment descriptions and historical upholstery techniques to analytical techniques and documentation. The audience consisted of over 85 participants from nine northwestern European countries, the US, and Canada, and included traditional upholsterers working in either their own businesses or on royal collections, as well as textile, furniture and upholstery conservators working in private practice, museums, or public collections.

The conference was held in Vadstena, a medieval town on the eastern shore of Lake Vattern. It was here that Sweden’s patron saint, St. Bridget (Birgitta in Swedish), established her first convent in 1370. There are still a dozen Bridgettine nuns living there. The conference was largely organized by Mats Grenfalk, an instructor in the fairly recently-developed upholstery division at the highly acclaimed Carl Malmsten Institute, a college within Linköping University. After the conference, the speakers were invited to visit the school and to spend a few more days in this beautiful country touring specific castles and royal residences in the Stockholm region to study their furniture collections.

The conference was very successful from many aspects. The speakers and the attendees alike were treated to the warmth and generous hospitality of the Swedish people. This rich
experience of sharing information has inspired plans to further broaden the range of European contacts for this growing field of conservation.

- Anne Battram  
Biltmore Company, NC  
- David Bayne  
Pebbles Island, NY  
- Nancy Britton  
Metropolitan Museum, NY

**Conference Reviews from p. 11**

**Status, Myth and the Supernatural: Unraveling the Secrets of Southeast Asian Textiles**

**AUGUST 4-7, 2005**

**BANGKOK, THAILAND**

With the high standards set at the previous James H.W. Thompson Foundation event “Through the Thread of Time: Southeast Asian Textiles,” held in 1999, the organizers had set themselves a hard act to follow. At this symposium, their professionalism shone through yet again.

Papers were consistently excellent, and a well-balanced range of textiles from the region was represented. Robin Maxwell gave an account of Islamic textiles from Indonesia featuring calligraphic motifs and their patterns of use, from gold couched courtly pieces used in Aceh province to Javanese pieces worked in batik.

Diana Myers spoke of the parallels between Tai and Bhutanese cloths, while Barbara and David Fraser, whose book Mantles of Merit: Chin Textiles from Myanmar, India and Bangladesh (River Books, Bangkok) was launched at the symposium, gave the audience a detailed account of weave structures used as markers of status by the Chin. Gillian Green, recipient of TSA’s R.L. Shep award in 2004 (Traditional Textiles of Cambodia, also published by River Books), presented a new and stimulating hypothesis regarding ship cloths from Cambodia.

Linda S. McIntosh was responsible for an outstanding exhibition, displayed at the James H.W. Thompson Foundation of Ritual Tai Textiles, for which she has also compiled an excellent catalog. Linda’s symposium presentation explored the social roles of textiles in Phuthai culture. She led a post-conference tour along the Mekong between Thailand and Laos.

Perhaps the most important message, with particular pertinence to the upcoming TSA conference, “Textile Narratives and Conversations,” was found in Roy Hamilton’s session. He noted that the meanings of symbols in a culture were in most cases lost within three generations, and spoke of this issue during his presentation on bark cloth skirts from southwestern Borneo.

Papers from the 1999 event were published at the beginning of 2005; however symposium coordinator Jane Puranananda promises an early publication to follow this event. Professor William J. Klausner, President of the James H.W. Thompson Foundation, and his team deserve applause for setting a new standard of excellence in textile scholarship.

- Diana Collins
Hong Kong

**Textile Study in Kyoto**

**UNIVERSITY OF GEORGIA STUDY ABROAD PROGRAM, JAPAN 2005**

When I entered graduate school at the University of Georgia, I became interested in the amazing study abroad program offered by Professor Glen Kaufman each year to fabric design students from US universities. This summer I was fortunate to join twelve students from the University of Georgia, Cranbrook Academy of Art, the University of Washington, Moore College of Art and Design, Eastern Michigan University, Appalachian State University, the School of the Art Institute of Chicago, and Philadelphia University in a month-long fabric design study abroad program in Kyoto, Japan. We formed a diverse and rather eclectic group of undergraduate and graduate students led by Professor Kaufman, who guided us through the intensive month-long experience.

On arrival in Japan, we were taken to the Ryokan Ratucho, a traditional Japanese inn in Kyoto. We slept on comfortable futons, were provided a yukata (a cotton printed kimono), and learned the proper etiquette of wearing slippers indoors. We spent our first week absorbing Japanese culture by visiting craft markets, attending the Aoi Matsuri parade (celebrating the new season), and experiencing the tea ceremony ritual. We toured museums, galleries, temples, and shrines, and of course, spent a lot of yen shopping. Numerous department stores and shops in downtown Kyoto will remember Professor Kaufman and his girls!

We spent evenings socializing and eating with Japanese students and professors from Seika University, Seian University of Art and Design, and a few locals eager to practice their English. This was a great opportunity for us to learn and appreciate Japanese custom and culture, to use our dictionaries, and for our gracious hosts to demonstrate their very impressive language skills!

We also attended Kamogawa Odori (a traditional geisha dance performance), a Noh Theatre Performance, and a Kabuki Theatre performance. The gorgeous costumes, stage design, and music were breathtaking. We also visited Kariyama Kobo design studio where artists demonstrated katazome (stencil printing with past resist), Minaguchi Design Studio and Orinusu Kan for jacquard weaving of traditional ebi; and Nishijin-ori Kaitai for a beautiful kimono fashion show.

After this full week of cultural wonders, we moved on to Kawashima Textile School for an intensive three weeks’ study of traditional Japanese fabric techniques. We stayed at Seminar House, a dormitory that housed students, as well as business men and women. We ate traditional Japanese meals (always with rice!) in the school cafeteria with other students, artists, and professionals engaged in study and work at Kawashima.

Our first week of study was on rohetsuzome (wax resist dyeing), with Shoukoh Kobayashi Sensei. We experimented with various techniques using a flower template, and also created our own unique piece of work. The second week we studied the art of shifu (spinning washi paper into yarn), weaving, and humihimo (Japanese braiding), with Keiko Yoshida Sensei. The third week we studied katazome with Keiko Imamura Sensei.

A typical day included tea and breakfast in the cafeteria, class from 8:00 a.m.-noon, at cafeteria lunch, attending a special event off-campus, dinner in the cafeteria or a downtown restaurant, then back to the studio to work until 10:00 p.m.

Above: Indigo Dyeing at the Little Indigo Muesum. Right: Katazome Technique at Minaguchi Design Studio.
One special Sunday we traveled to the mountains to meet with Hiroyuki Shindo, a Japanese master in the art of indigo dyeing techniques. We spent the day dyeing beautiful scarves, touring the Little Indigo Museum, and taking in the breathtaking view of mountains and surrounding rice paddies.

My most memorable experience was being invited to interview fiber artist Kyoko Nitta in preparation for my graduate presentation to the class. I was honored to personally meet and interview such an amazing artist, whose work appeared on the cover of Fiberarts in 2004.

For an entire month I was immersed in Japanese custom, tradition, and culture; studied traditional fabric design techniques with distinguished Japanese teachers; met many truly amazing and talented artists; and earned graduate credits while enjoying the travel experience of a lifetime. I also traveled to the mountains to spend the day dyeing beautiful indigo dyeing techniques. We immersed in Japanese custom, tradition, and culture; studied traditional fabric design techniques with distinguished Japanese teachers; met many truly amazing and talented artists; and earned graduate credits while enjoying the travel experience of a lifetime. I also traveled to the mountains to spend the day dyeing beautiful indigo. I also also traveled to the mountains to spend the day dyeing beautiful indigo. My most memorable experience was being invited to interview fiber artist Kyoko Nitta in preparation for my graduate presentation to the class. I was honored to personally meet and interview such an amazing artist, whose work appeared on the cover of Fiberarts in 2004.

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-Meghan Moser
MFA Candidate in Fabric Design, The University of Georgia
msm1107@yahoo.com

### Infinite Variety: American Quilts and Coverlets
The RISD Museum
Providence, RI
June 17 – September 18, 2005

To present a new and relevant concept for an exhibition of quilts hardly seems possible. Yet, it was achieved, guided by inquisitive curatorial delight, in RISD’s main museum galleries this summer. Sixteen rarely-seen examples from the permanent collection are on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrating new viewpoints. In addition, one coverlet is also on display to illustrate engaging and penetrate...
Nezhnie: Weaver & Innovative Artist
by Linda Rees
Image Line Publications, 2004
180 pp. Paper
32 color and 70+ b/w images,
Index
ISBN: 0-9755775-0-6, $29.95

The impetus for writing this compelling biography of tapestry weaver Muriel Nezhnie Helfman, 1934-2002, was the desire of the author, Linda Rees, to examine, understand, and make explicit the motivations leading an artist to choose the tapestry medium as a means of expression. Rees, a weaver herself since 1965, has concentrated on tapestry weaving since the 1970s. She uses her hands-on knowledge and understanding of the medium to write an insightful book which is a significant contribution to the history of tapestry weaving in the US.

Nezhnie met her husband-to-be, Sheldon Helfman, when they were both students at the Cooper Union School of Art in New York in the 1950s. After graduation and marriage, she accompanied Helfman on a GI tour of duty in Germany, where she learned the rudiments of weaving. When she was admitted as a graduate student of art at Yale on the GI Bill, her role was mainly that of wife and mother.

Seeking a medium other than her husband's, Nezhnie developed her skill and knowledge of tapestry. They lived in St. Louis, Helfman having obtained an academic appointment at Washington University. Their relationship was mutually supportive: his photos of her work are included in the book.

Rees provides a vivid and interesting picture of the social environment of the 1950s and 1960s in which Nezhnie had to swim against the tide in defining her role as a professional artist selling her art work rather than simply a mother and wife. Helfman was a strong participant and support in one of Nezhnie's major efforts: the creation in 1964 of the Craft Alliance, a cooperative crafts gallery that aided her sales and commissions.

Moving to more personal expression, in 1979, Nezhnie began the Holocaust Tapestries, whose content focuses on the persecution of the Jews by the Nazis. This work was widely seen and appreciated. Nezhnie's weaving career ended abruptly in 1990 due to the encroachment of Alzheimer's. This volume is a valuable document of an era and a life in art.

—Virginia Davis
Berkeley, CA

Viking Age Headcoverings from Dublin
by Elizabeth Wincott Heckett
Royal Irish Academy 2003
Pp.152, Hardcover
95 b/w illustrations, 14 tables,
XVI color plates
ISBN: 0-9543855-5-1
Price: USD $35.50 / EUR 30.00

North American Agent: ISBS
(Portland, OR) www.isbs.com
Complete series information available at:
www.ria.ie/shop/shopdisplayproducts.asp?id=96&cat=Medieval+Dublin+Excavations

This is the Tenth Book in a Series, published by the Royal Irish Academy, documenting the National Museum of Ireland's 19-year campaign (1962-1981) of excavations in Medieval Dublin. These excavations revealed Viking Age building foundations dating from the 10th-13th century and yielded, in excellent preserve, a plethora of artifacts. A statement by the Museum and the Academy describes the overall excavation documentation, revealing the presence of defensive embankments, successive waterfronts and wooden dockside.

Our attention, in Elizabeth Wincott Heckett's, Viking Age Headcoverings from Dublin, is directed toward an amazingly thorough cataloguing and analysis of the 68 headcoverings and textile fragments discovered and recovered, much intact, from their respective 10th-12th century levels, in this Hiberno-Norse community (bounded by Fishamble Street/Johnis Lane (10th-11th-century levels) and High Street (mid-11th to mid-12th century levels). Heckett provides each specimen entry with a dedicated page, and the historical referencing throughout is clear. Concise yet detailed illustrations support her logical conjectures about these headcoverings, their owners, and the community that produced them.

In this insightful and informative book, the reader will find a holistic or multi-faceted invitation to explore these Medieval Dublin excavations from an anthropological, sociological and aesthetic point of view. At first this study may seem to have a limited purview; however, upon completing this impressive volume a more expansive view of these cloth objects and their historic context is revealed. The reader will discover an uncanny and understated wealth of information that translates into a range of appeal, from scholarly to more practical applications.

The text includes multiple views of the textile objects, in plates of the actual discoveries. Figure views illustrate the textile weave and distinctive physical appearance of each specimen, and multiple tables catalogue and categorize each headcovering or remnant, according to sample number, size, fiber information, hair and residue classification, and dye analysis and color-code using the Munsell color system. Also included: a primer on sewing techniques; comparisons between silk and wool fibers; origins of cloth and cloth technology; commerce and trade routes; as well as a glossary providing a mini-course on fiber, spinning and weaving information.

In order to fully appreciate the details this book contains the enthusiastic reader is required to use both hands to flip back and forth through the information provided, to gain a complete picture of each Viking Age headcovering. Just when the reader might think that IsBo cannot process any more information, the stellar plates of the original fabric headbands, caps and remnants placed at the end of the book bring this entire journey to fruition. Multiple pen and ink illustrations of headdress reconstructions bring a clear visualization of medieval artifacts to the reader. These recreations, along with Heckett's conclusions, will be extremely useful for designers thinking about creating period costumes.

—Elissa Tatliglis Iberti
Dowling College
Perishable Material Culture in the Northeast
Penelope Ballard Drooker, Editor
New York State Museum Bulletin No. 500, 2004
The University of the State of New York
The State Education Department, Albany

This book joins a growing list of edited volumes on archaeological perishable technologies by Penelope Ballard Drooker (see also Fleeting Identities: Perishable Material Culture in Archaeological Research (2001), and Beyond Cloth and Cordage: Archaeological Textile Research in the Americas (2000), with Laurie Webster). The present volume, which grew out of a symposium held during the 2002 Northeast Natural History Conference in Albany, NY, contains 10 chapters by various contributors and an excellent introduction and glossary by Drooker.

She opens the book with a valuable survey of the types of evidence that account for the preservation of perishables in the region. A chapter by J. M. Adovasio and J. S. Ilingsworth examines the developmental trajectories of fiber technologies of the Upper Ohio Valley. Another by Adovasio and four co-authors presents an analysis of an early twined textile from New York. Contributions by DeeAnne Wymer and Virginia Wimberley focus on textiles and other perishables of the Hopewell Moundbuilder culture. William Johnson and Andrew Myers explore the relationship between cordage twist and ethnicity through a study of cordage impressions from the Allegheny Plateau. Christina Reith uses cord- and fabric-impressed ceramics to study fabrics, interaction, and exchange among Late Prehistoric populations of the Susquehanna Valley.

A chapter by James Petersen and Malinda Blustain examines the diversity of early historic Native American clothing on the coast of Maine. Margaret Ordoñez and Linda Welters provide an analysis of textile and leather artifacts from three 17th-19th century Native American and Euro-American sites and an early Native American assemblage from Cape Cod. Drooker and George R. Hamell conclude the volume with a delightful chapter about a 17th-century twined “wampum bag” with a fascinating collection history.

With its focus on the little-known perishable traditions of northeastern North America, Drooker’s latest book is highly recommended reading for archaeologists, perishables analysts, and textile historians.

— Laurie Webster
Tucson, AZ

University of Arizona’s Digital Textile Archive
The University of Arizona’s website is the repository for an On-Line Archive of Documents on weaving, lace, and related topics. This academic website, established in 1999, has no funding and is entirely a volunteer effort. It serves as a document repository, an educational resource, and a research resource.

The documents on the site are high-quality digital facsimiles that faithfully preserve pictures and color. They are in Portable Document Format® (PDF), so that they can be read and printed on computer systems of all types. Among the documents available are books, monographs, articles, manuscripts, and even patents and ephemera. Most documents are in English, but 20 other languages are represented.

The site contains facsimiles of several old and rare documents, the oldest being from 1561. Many classic works on weaving are available, as well as some little-known ones. Most of the documents are in the public domain, but there also are recent works by permission of their copyright holders. Notable contributions of this kind are from Peter Collingwood, Paul R. O’Connor, and Karen Searle.

There presently are more than 6,200 documents on the site and new ones are added at the rate of about 100 per month. A series of CDs of material from the website assures the lasting preservation of content. These CDs are available from online sources. The website derives no income from CD sales.

Textile Fundamentals on CD-Rom
The College of Textiles, North Carolina State University, now licenses a CD-based Distance Learning course entitled Textile Fundamentals, based upon the Textile Fundamentals Professional Education short course. This valuable training resource allows the customer flexibility at a low cost and topics can be tailored to fit customer needs. For more information, please go to www.tc.ncsu.edu/distance/learning/demos

Tapestry Bibliography Has a New Online Location
A major bibliography on tapestry compiled by Courtney Shaw in 1999 is now available at http://www.sil.si.edu/silpublications/tapestry-bibliography/. The previous version of this document which was located on the Gloria F. Ross Center for Tapestry Studies website has been removed. Dr. Shaw will occasionally update her bibliography and can be reached at shawc@si.edu.

Seattle Textile and Rug Society online
The Seattle Textile and Rug Society is now online with a website at http://www.seattletextileandrugsociety.org.

New WARP Website
Weave A Real Peace has a new website at http://www.weavearealpeace.org
United States

ARIZONA

Phoenix Art Museum. To Nov. 6: “Emilio Pucci.” www.phxart.org

CALIFORNIA


Getty Center, Los Angeles. To Oct. 2: “Shrine and Shroud: Textiles in Illuminated Manuscripts.” Showing use of textile fragments in the construction of manuscrits in manuscript illumination; also the symbolic value of textiles used as shrines, shrouds, curtains, and cloths of honor. www.getty.edu


COLORADO


CONNECTICUT


DISTRICT OF COLUMBIA


ILLINOIS


INDIANA


IOWA


KENTUCKY


MARYLAND


MICHIGAN


MINNESOTA


MISSOURI

St. Louis Regional Arts Commission. Various venues. To Nov. 15: “Innovations in Textiles 6.” A consortium of galleries showcase work of 125 fiber artists, plus lectures and tours. jen@stlrac.org

NEBRASKA


NEW MEXICO


NEW YORK


OHIO


PENNSYLVANIA


WOVEN FIBER ART HOUSE, West Chester. Sep. 23-Nov. 5: “Mary Zicafosse.” www.wovengallery.com

RHODE ISLAND

TENNESSEE

WASHINGTON
La Conner Quilt Museum. To Dec. 31: “Dear Jane Quilts.” laquiltm@aol.com

WISCONSIN


INTERNATIONAL
BELGIUM
Museum of Costume and Lace, Brussels. To Dec. 31: Lace of Belgium. www.brucity.be

CANADA


ENGLAND


GERMANY

SWITZERLAND
Virtual
www.albersfoundation.org
This website includes a gallery of the work of Anni and Josef Albers.

www.americantapestryalliance.com

www.fiberscene.com

Lectures
Fiber Art Center, Amherst, MA.

Rubin Museum of Art, New York.


Vesterheim Norwegian-American Museum, Decorah, Iowa.

Seminars, Workshops
Eastern Michigan University, Ypsilanti, Michigan.
Nov. 5-6: Photoshop for Jacquard Design and Weaving. Workshop taught by Vibeke Vestby of Digital Weaving Norway. Information: Patricia Williams, pwilliams@emich.edu

American Research Center in Egypt/Northern California Chapter, University of California, Berkeley.

International Conservation Seminars for conservators and curators, Barcelona, Spain.
Nov. 16-18: Fibre identification workshop: natural and synthetic. Dec. 1-2: Project management. info@balaam-art.com

Cooper Hewitt Museum, New York.
Feb. 22, 2006: Collections Tour: Fashions at the Cooper Hewitt. www.cooperhewitt.org

Tours
Textiles of Thailand and Laos.

Textile Odyssey Tour to Vietnam and Laos.
Nov. 3-21, 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_odyssey5@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 India herbal medicine.

Residencies
New Delhi Residency
Announcing a privately-run program to provide housing for visiting artisans in New Delhi. The facility is for individuals/small groups working in various fields/ mediums who would like to be based in Delhi for a while and explore possibilities for various activities in their creative journey. For further information on this opportunity contact Priya Ravish Mehra, 14, Sultanpur Estate, Mandi Road Mehrauli, New Delhi 110030 INDIA pirm@ndf.co.in.net

Note: Calendar submissions are included on a space-available basis. Preference is given to events involving TSA members.
**GRANTS & AWARDS**

**Metropolitan Museum of Art Fellowships 2006-2007**

**Nov. 4, 2005: Art History**
Jan. 6, 2006: Conservation
The Met invites applications to its programs in Conservation and Art History for the period between Sep. 1, 2006 and Aug. 31, 2007. Flyers describing each program are available Marcie Karp Fellowship Program The Metropolitan Museum of Art 1000 Fifth Avenue New York NY 10028-0198

Applications will be considered from Oct. 15 until the position is filled. Please provide electronic submission in PDF format: letter of application describing expertise and strengths related to the aspects of the job described above, vita, and three letters of recommendation with contact information (i.e., title, mailing address, email, phone number) for each reference. Send application materials to: Dr. Molly Eckman ITAA Search Committee Chair eckmannm@cahs.colostate.edu

Applications may learn more about this position from Molly Eckman by phone 970 491-6715 or FAX 970-491-4855, and from the ITAA home page on the web: http://www.itaaonline.org/

**Opportunities**

**Oct. 15, 2005: ITAA EXECUTIVE DIRECTOR.** Applications are invited for the part-time position of Executive Director of the International Textile and Apparel Association (ITAA). The Executive Director serves as the liaison with the board and membership in carrying out the business of ITAA. Management companies as well as individuals are invited to submit applications. Responsibilities include but are not limited to membership, records, publications, web site, annual meeting, financials, annual reports, and grants and awards.

Applicants should have interpersonal skills, organizational skills, and demonstrated skills in organizational management. Knowledge of bookkeeping and balance sheets, understanding of databases, editing and writing skills, and four-year university degree are required. Knowledge of the textile and apparel academic discipline, experience in conference planning, experience as a university faculty member, and commitment to a global perspective are preferred. Salary and time required are commensurate with applicant’s background and level of experience.

The ITAA is a professional, educational association of approximately 700 scholars, educators, and students in the textile, apparel, and merchandising disciplines. The association hosts an annual conference and publishes a quarterly journal, Clothing and Textiles Research Journal.

Applications will be considered from Oct. 15 until the position is filled. Please provide electronic submission in PDF format: letter of application describing expertise and strengths related to the aspects of the job described above, vita, and three letters of recommendation with contact information (i.e., title, mailing address, email, phone number) for each reference. Send application materials to: Dr. Molly Eckman ITAA Search Committee Chair eckmannm@cahs.colostate.edu

Applications may learn more about this position from Molly Eckman by phone 970 491-6715 or FAX 970-491-4855, and from the ITAA home page on the web: http://www.itaaonline.org/

**DEC. 1, 2005: ASSISTANT PROFESSOR, Textiles, Fashion Merchandising & Design.** This is an academic year, tenure-track position with a preferred starting date of 7/1/06. Required: Earned doctorate with at least one advanced degree in textiles and clothing (preference given to applicants with two or more degrees in textiles and clothing); evidence of effective teaching; ability to teach introductory textile products course, plus one or more of the following: socio-cultural aspects of dress, apparel production, forecasting, and interior design; demonstrated ability for scholarly productivity; strong classroom and interpersonal communication skills; ability to develop ties with domestic and international business community. Preference given to applicants with interest and/or experience in developing international education opportunities. Visit our website at http://www.uri.edu/human_resources for additional information.

Review of applications will begin 12/1/05 and continue until the position is filled. Submit (no e-mails or faxes, please) a letter of application, current curriculum vitae, names of three references, and official transcripts to: Linda M. Welters Search Chair (Req # 011615) University of Rhode Island P.O. Box G Kingston, RI 02881

URI is an AA/EEO employer and values diversity and also is an NSF ADVANCE institutional transformation university, working to advance the careers of women faculty, especially in the science and engineering disciplines.
Downtown Toronto as seen from the Island docks—just one of the breathtaking views awaiting participants in TSA’s Tenth Biennial Symposium in Toronto, October 11-14, 2006. See page 2 for details. Photo courtesy of Toronto Tourism.