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. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Its 700 members worldwide include museum curators, teachers, historians, artists, students, dealers, and collectors. TSA organizes biennial symposia. The juried papers presented at each symposium are published in Proceedings. It also distributes a Newsletter, and a comprehensive textile bibliography, published annually. These Publications are included in TSA membership, but additional copies are available for purchase from the TSA office.

"From Eaton's to Ebay: Shopping from Home" curated by Audrey Cary, Lang Pioneer Village, Keen Ontario.

In 2006 the TSA symposium &ldquo;Textile Narratives and Conversations&rdquo; happened in Toronto and it served as a springboard for Toronto and Canadian textile and fibre artist to show their work to an international gathering of peers. While &ldquo;Fray&rdquo; (July 13 to January 7, 2007) a group exhibition of contemporary textile work at The Koffler Gallery and the Textile Museum of Canada several exhibitions where organized to coincide with and open during the TSA meeting. &ldquo;Small Talk&rdquo; a survey exhibition of student work from fibre departments from across Canada was hosted by OCAD University at their student gallery and &ldquo;Hard twist&rdquo; which has become an annual international juried textile was presented by the Gladstone Hotel. The Montreal Centre for Contemporary Textiles organized &ldquo;About Jacquard&rdquo; exhibition and symposium immediately following the TSA meeting to take advantage of present of several Jacquard people form elsewhere in the world who where attending the TSA. Fall and Winter Catalogue (no 47) 1901-1902

Butterick Pattern no. 5091

Ladies’ Shirt Waist or Blouses, with tucked or plain Bishop sleeves, and to made with or without fitted body and sleeve linings. for 31 inches, 21/2 yards 30 inches wide. 9 sizes: 30 t0 46 inches bust. price 20 cents

Canadians working in different aspects of textiles presented a range of papers at the 2006 symposium. To illustrate these differences below are samples of some the biographies that introduced the presenters. Neil Brochu: &ldquo;High Style and Cleanliness: Oriental Rugs in Toronto Homes 1880-1940&rdquo;&ldquo; A Toronto based collections specialist and curator. He began studying Oriental rugs within the context of Toronto while completing his Master of Museum Studies at the University of Toronto between 2001 and 2003. Since graduation he has worked as a collections specialist for the City of Toronto&rsquo;s artifacts collection and as a research associate with an appraisal firm. These positions have directed his knowledge of decorative art and have expanded his research into aesthetic taste within the local urban context. He curated two exhibitions, Romance Underfoot: Oriental Rugs in Toronto Home 1880 &ndash; 1940 (2003) for the City of Toronto Museum and Heritage Services and Oriental Rugs by Mail (2004) for the Canadian Postal Museum in Ottawa. This paper is an outgrowth of these two projects. SLIPPER CHAIR MADE BY JANET MACKENZIE. C. 1840-60, City of Toronto Culture, 1960.1552.10B*

B. Lynne Milgram: Transforming Craftwork and Cloth for Global Markets: Bast Fiber Textiles in the Upland Philippines; a professor in the Faculty of Liberal Studies at Ontario College of Art and Design, an adjunct faculty member in the Graduate Department of Anthropology at York University, and a research associate at the Royal Ontario Museum. Natalia Nekrassova: Uzbek Long Pile Rugs and the Nomadic Rug Weaving Tradition of Asia She received her Master&rsquo;s Degree in History of Art from the Moscow State University (Russia). Since 2002 she has been the Oriental Carpets and Textile Curator at the Textile Museum of Canada. From 1975 to 1999, she was Senior Research Fellow, Curator of the Rug and Decorative Art Collection at the State Museum of Oriental Art in Moscow, Russia. In 1997-1999 she lectured on Islamic art in the Islamic University in Moscow. Her publications include articles and catalogue essays on rugs of Central Asia, the Caucasus, Turkey and Iran published in Russia and abroad. She presented papers on rugs and textiles at ICOC in 1986 in Leningrad and Baku, at Al Albeit University in Jordan in 1996, at the Ataturk conference on Turkish art in Ankara in 1997, at Marmara University in Istanbul in 1998 and at many national and international conferences on Oriental Art. Mary Lou Trinkwon "When This You See, Remember Me": Sampler Making as a Material Practice of Identity and Selfhood&rdquo; Mary Lou Trinkwon is a Vancouver based textile artist and educator whose practice includes exhibiting, teaching and most recently curatorial. She has also done production of one-of-a-kind functional pieces. She is currently the Coordinator of the Textile Arts Program in the faculty of Visual and Performing Arts at Capilano College as well as an instructor there. In 1990 Mary Lou graduated from Simon Fraser University's Centre for the Contemporary Arts with a B.A. in Dance. After working, training and performing within the field of modern dance for a number of years, she decided to pursue another interest - textiles. In 1996 She completed a diploma in textile arts at Capilano College and has been exhibiting and teaching within this field ever since. Mary Lou received a VADA grant to study Jacquard weaving at the Centre for Contemporary Textiles in Montreal. She has been featured in numerous exhibitions including &ldquo;If Images Speak A Thousand Words&rdquo; an exhibition of contemporary Canadian image based textiles artists and 'The Language of Craft' an exhibition of contemporary craft artists from across Canada. Textiles Into 3-D, April 4-28 1974, the Robert. McLaughlin Gallery, Left to right: [high] the Bat by Joanna Staniszksik, [below] Decorated Woman by Madja Van Dam, [hanging] tube] Thicket by Brenda Campbell, [panel] Sarabande by Helen Francis Gregor, [hanging] A Million and One Knots - Organized Chaos by Guerite Steinbacher [on the floor] Set Piece/ part two by Mia Westerlund.
After the Toronto Symposium in Volume 3 Issue 4 published "Reflections on the Textile Society of America's Tenth Biennial Symposium" with contributions from Janice Lessman-Moss, who was the TSA External Relations Director, Wendy Weiss who is professor of Textiles, Clothing and Design in the College of Education and Human Sciences at University of Nebraska-Lincoln introduce fQ readers to her department, J. Penney Burton who presented Textiles from the Canadian Front as part of the Objects of Memory session, and who is currently completing her MA at University of Missouri Art Department wrote of her experience at the TSA. Kia Chan: Aurora: 1975, cotton and nylon thread, wood, 102 X 305 X 25 cm, collection of the artist. Kai Chan: A Spider's Logic, 35-year retrospective at the Textile Museum of Canada from November 7, 2010 - May 1, 2011 and the Varley Art Gallery of Markham from September 26, 2010 - January 30 2011,

Wendy Weiss's introduction to Lincoln was preparation for the 2010 TSA Biennial Symposium, "Textiles and Settlement: From Plains Space to Cyber Space" which was held in Lincoln, Nebraska. In the years in between Facebook occurred and the whole concept of networking and information sharing has been changed. I attended the 2010 symposium as an observer with my own agenda interested in finding out about this shift. From Plains Space to Cyber Space:. In terms of papers and exhibitions presented there was more then just a nod towards the ever increasing digital participation in creating, communicating. With papers with titles like Seeing the Unseen; Historic Identification 3-D Virtual Constructions, delivered by Marie Cybulska from the University of Lotez, Spin Artists, and How the Internet Fuels the Art Yarn Movement, by Tracy P. Hudson, Low Tech Transmission: European Tapestry to High Tech America by American tapestry weaver Christine Laffer, and From Traditional to Digital Tools by Danish jacquard weaver Grethe Sorensen.

The difference between the 2006 links which go to abstracts only and the 2010 links which take you to the University of Nebraska's digitalcommons website and the entire article is indicative of the changes the TSA are putting in place in order to fulfill their mandate to "Providing open access to exchange and to disseminate information about textiles worldwide.

for Immediate release

THE TEXTILE SOCIETY OF AMERICA ANNOUNCES: Open access to the 2010 Biennial Symposium Proceedings
http://digitalcommons.unl.edu/tsaconf/

Proceedings from the 2010 TSA Biennial Symposium, Textiles and Settlement: From Plains Space to Cyber Space held in Lincoln, Nebraska, are now available through the University of Nebraska - Lincoln's Digital Commons. This is the free and open access archive of the UN-L Libraries (http://digitalcommons.unl.edu/).

The University of Nebraska - Lincoln Libraries and the TSA have a long-standing relationship. TSA institutional records including Newsletters are archived here, offering students and researchers a rich source of information on the history of the TSA. We are planning to digitize and add previous symposium Proceedings to the TSA archives and the UN-L Digital Commons.

The submitted manuscripts from the 12th Biennial Symposium are searchable through Google Scholar. It is useful to add the keywords Lincoln, Textile Society of America, and/ or TSA to your search terms.

Providing open access to our Proceedings is in line with the TSA's mandate to exchange and disseminate information about textiles worldwide.

Image List

"From Eaton's to Ebay: Shopping from Home" the exhibition that is currently on in the Visitor's Centre is a gem. Using the Eaton's catalogue (1884 - 1976 spring-summer ) and artifacts from the Lang collection this exhibition explores the concept of mail order.

SLIPPER CHAIR MADE BY JANET MACKENZIE, C. 1840-60, City of Toronto Culture, 1960.1552.10B, MacKenzie House Museum on 82 Bond Street, taken by Joe Lewis with permission from MacKenzie House Staff for fQ use.

Slipper Chair: Lady's chair, with carved and gilt top and side rails, ogee legs, upholstered in polychrome needlepoint, showing a palm tree and tropical foliage. Empire style. c. 1840 - 1860. Measurements: seat: 20" x 20"; top of back: 27"; overall height: 37"

Seat has velvet fringe. Wooden gilt frame with carved design on top of back. Back in green velvet. Needlepoint done by Janet (Mackenzie) Lindsey. At the time she did the needlepoint, she would have been married to Charles Lindsey, and living in their home in Toronto. Textiles into 3-D The Robert McLaughlin Gallery Archives provided scans from their documentary slides of the installation and permission to use them. Aurora: 1975, cotton and nylon thread, wood, 102 X 305 X 25 cm, collection of the artist. Kai Chan: A Spider's Logic, 35-year retrospective at the Textile

A national tour is being organized with the support of the Department of Canadian Heritage views from the 12th TSA Biennial Symposium 2010