

# FiberARTS

JAN|FEB 2010

CONTEMPORARY  
TEXTILE ART  
AND CRAFT

**Art to Wear**  
Our Annual Special Issue

**Handstitching  
Sustainable Style**

**Yinka Shonibare MBE**  
Scenes in Dutch  
Wax Textiles

**Security Bags**  
Natural-dyed  
Embroidered  
Felt

fiberarts.com



# News from Interweave

## ANNOUNCING NEW MIXED-MEDIA WORKSHOP DVDS

### • Layer by Layer

Join Beryl Taylor and special guest Poky Bolton for an up-close look at a variety of mixed-media techniques. Learn how to make paper fabric with everyday materials, including napkins and candy wrappers, and embellish it to create decorative, layered artwork. And, much more!



### • Mixed-Media Medley: Explore the Possibilities

Join artist, author, designer, and teacher Jenn Mason for a trip through the enticing world of mixed-media art. Enjoy an enlightening discussion of all the different types of embellishments that can be included in mixed-media art pieces. Learn numerous

techniques for attaching embellishments to your artwork. The Workshop concludes with a gallery of mixed-media projects.

### • Texture Transformation: Stitch, Alter, Recycle

In this DVD, Natalya Aikens shares numerous simple but effective techniques that can be used to transform your artwork. Discover what wonderful visual texture can be added to your art with the application of paints, oil sticks, watercolor pens and pencils, and more.

(866) 949-1646  
interweavestore.com

## CONTRIBUTORS

**Dan Bischoff** is art critic for the New Jersey Star-Ledger and former national affairs editor for *The Village Voice* in New York.

**Kathryn Bunn-Marcuse, PhD** is the managing editor for publications at the Bill Holm Center for the Study of Northwest Coast Art at the Burke Museum and a visiting lecturer in art history at the University of Washington. Her research focuses on Native American art and adornment.

**Liz Collins** is a designer who specializes in knitwear and is known internationally for her groundbreaking clothing, textiles, and installations made with manually operated knitting machines. She has collaborated on collections with other fashion designers and teaches at Rhode Island School of Design, from where she received an MFA in 1999. [www.lizcollins.com](http://www.lizcollins.com).

Hamburg, Germany-based tapestry weaver **Thomas Cronenberg** writes on tapestry and textile art for various specialist journals and is a member of the steering committee that organizes the juried ARTAPES-TRY shows. He is currently working on a large new tapestry for the International Triennial of Tapestry in Łódź/Poland in May 2010.

**Jennifer Edgar** is managing director of Eucalan Inc., based in Paris, Ontario, Canada, which pioneered the no-rinse delicate wash movement twenty years ago. Jennifer is always happy to discuss laundry successes with others and believes strongly that people can cut back on water and energy consumption by cleaning smarter, not harder. [www.eucalan.com](http://www.eucalan.com).



**Maureen Egan** is a professor of philosophy and a fiber artist who lives in Westfield, Massachusetts.



**Beverly Gallagher** is an arts and travel writer based in San Jose, Costa Rica.



**Sabrina Gachwandtner** is a New York City-based artist who is the founder of *KnitKnit*, a limited-edition arts journal, and author of *KnitKnit: Profiles and Projects from Knitting's New Wave* (Stewart, Tabori & Chang, 2007). Her website is [www.knitknit.net](http://www.knitknit.net).



**Sally Hansell**, a freelance journalist in Atlanta, writes about art and crafts in the Southeast.



**Lisa Klakulak** conducts her business, STRONGFELT, from her home studio in Asheville, North Carolina. Specializing in naturally dyed felt accessories and sculpture, she exhibits and instructs throughout the nation. [www.strongfelt.com](http://www.strongfelt.com).



**Kate Lenkowsky** is the author of *Contemporary Quilt Art: An Introduction and Guide* (Indiana University Press, 2006). She is currently an adjunct instructor in textiles at Indiana University's School of Fine Arts, Bloomington, Indiana.



**Celia Love** is the founder of Blessington Love PR, a full-service public relations agency located in Unionville, Ontario, Canada. Celia now works as a freelance publicist and writer and is a part-time industry teacher in the fashion business department at Seneca College in Toronto, Canada.



Artist and contributing editor **Tom Lundberg** coordinates the fibers program at Colorado State University in Fort Collins, Colorado.



**Shirley Meskow** is a Boston-based freelance writer specializing in art, culture, and travel.



**Joanne O'Sullivan** is a freelance arts writer and editor in Asheville, North Carolina, and former editor for Lark Books.



**Alice Scherer**, founder of the Center for the Study of Beadwork and coauthor of *The New Beadwork* (Harry N Abrams, 1982), lives in Oregon City, Oregon, and is currently gathering information about Northwest indigenous nineteenth-century beadwork for a comparative study she is conducting.



**Barbara Shapiro** is a textile artist and has served as a volunteer teaching assistant in textile classes at San Francisco State University for the past fifteen years.



**Sandra Sider** is a fiber artist, independent curator, and critic who teaches art history and visual culture in the New York area. Her website is [www.sandrasider.com](http://www.sandrasider.com).



**Alex Sudalnik** is a recent graduate of the Fashion Institute of Technology of New York with a BA in Fashion Design with an emphasis in Knitwear Design. He currently lives in Portland, Oregon.

## Caring for Vintage Treasures

**IF YOU ARE A CONNOISSEUR** of vintage clothing or someone who lovingly cares for a treasured family heirloom, it's important to know how to clean such special items. The myth that fine, delicate fabrics should be dry-cleaned has long been dispelled, and careful laundering can be a practical alternative.

Caring for any delicate piece depends on the fabric the item is made of. Certain fine fibers should be addressed differently to avoid shrinking, matting, and factors that destroy the look and quality of the item. Detergents and dry-cleaning agents may strip some of the natural goodness from fibers, so it's important to look for a product that will enhance and restore the look and feel of the fabric and maintain its longevity.

Use a premium delicate-wash liquid soap, preferably one that requires no rinsing such as Eucalan Delicate Wash. Consider a wash with beneficial essential oils such as eucalyptus or lavender to help protect against moths and fleas. Lanolin is a natural conditioner that fends off dust mites, reduces static, and helps control wrinkles.

Patience is the key to successful care of vintage garments. With a lot of love and perseverance, you can continue to enjoy and admire the beauty of your treasures for years to come. 🍷

For more tips from Jennifer Edgar, maker of Eucalan Delicate Wash, visit [www.eucalan.com](http://www.eucalan.com).

### Cleaning a Vintage Garment from Start to Finish



**1.** The gals at Wallflower Vintage clothing store were so pleased to find this stylish 1960s wool gaberdine coat. There's just something about plaid!



**3.** After allowing it to sit for twenty-five minutes, they sprayed the entire coat with a solution of two tablespoons Eucalan in sixteen ounces of water, completely saturating the fabric.



**4.** To absorb excess water and help lift the grime, they rolled the coat in a clean dry bath towel and hung it to dry.



**5.** Pressing with a hot iron and damp linen tea towel returned the coat to its original classy self.



**6.** The clean collar after pressing.

### Tips for Textile Care:

**Check for colorfastness** before washing by dabbing the fabric with a moistened white cotton cloth; if any color transfers to the cloth, wash the garment separately.

**Spot clean when you can.** Use cool water—never warm or hot (unless you're felting an old knitted item into something new). Spot clean silk and satin items using full-strength delicate-wash liquid on the stain, then wash gently by hand in a diluted solution. Iron with a medium-hot iron while very damp.

**Vintage linen cleans up beautifully** if you spritz stains with a blend of one quart of water to one-quarter cup of white vinegar while the garment is exposed to sunshine. This may have to be done a few times to be effective.

< 2. As you can see, it had its issues: major ring around the collar and mildew and stains on the lapel. They went to work with Eucalan Delicate Wash immediately, rubbing it into the collar and lapel stains full strength.



7. Now this little beauty is ready to hit the streets, good as new.

## Case Studies from Wallflower Vintage

We took a big risk with this 1940s suit's jacket; we washed it! First we treated the horrible underarm stains with a baking-soda solution, which removed the stain but left a huge water ring. We then saturated the jacket using a spray-bottle solution of water (16 oz) and Eucalan Delicate Wash (2 tbsp). Then we rolled it in a clean towel and hung to dry. During the drying process we found it necessary to very gently stretch the arms and body to encourage the lining to keep its shape. While it was still damp the jacket was pressed with a hot iron, using a linen cloth as a barrier between the iron and the wool, then it was hung again to dry completely. Finally the whole jacket was pressed again using a damp cloth and hot iron to restore the crisp appearance.

Vintage satins are particularly tricky to clean and recondition. This lovely 1930s dressing gown has an added feature of quilted bows. When it arrived at Wallflower Vintage it had several dark marks near the hem and discoloration on the collar. After spot cleaning the affected areas, the robe was bathed in Eucalan Delicate Wash—2 tablespoons diluted in enough tepid water to immerse the garment. During the twenty-five minutes of soaking, small amounts of undiluted Eucalan were worked into the stubborn dark marks, removing them completely. After gently squeezing out the water, this robe was hung only until damp. Satins must be ironed damp for best results.

This unique 1950s drop-waist dress was discovered in a garment bag at a house sale. Poor thing smelled quite musty and had a few little marks on the bodice and ring around the collar. Thankfully the fiber content is wool flannel, and spot cleaning was an option. Eucalan was used in two ways: A strong solution of 1:1 was used to spot clean by dabbing it on the areas with a clean cloth. After letting that sit for twenty minutes, we then sprayed the entire dress with a weaker solution to get rid of the musty smell.

All images provided by Wallflower Vintage/The Dress Shop, East Aurora, New York. [dress@wallflowervintage.com](mailto:dress@wallflowervintage.com); [www.wallflowervintage.com](http://www.wallflowervintage.com). Photos: Lisa Carrow and Danielle Webb.



**Handwash** wool, cashmere, linen, rayon, chiffon, lace, velvet, and garments embellished with beading, sequins, and metallic. Leather or fur trim can also be handwashed (pinch the fur first to see if it pulls out—a sign of rotting beyond repair).

**Handwashing requires tepid water.** Soak for fifteen minutes, squeeze (never wring) out the water, and roll in a towel to remove excess moisture; dry according to instructions.

**Needlepoint heirlooms should be spritzed** with delicate-wash liquid diluted with water and then blotted dry with a clean towel. Remove dust and food spots with a soft brush after spritzing—no need to rinse.

# RESOURCES

Below we've compiled contact information and resources related to articles in this issue. For artists and craftspeople, we've listed galleries at which they sell their work (when available) or their own contact information.



## CREATIVE PROCESS PAGE 20

**MAKING OF A SECURITY BAG** Lisa Klakulak, Strong Felt, info@strongfelt.com; www.strongfelt.com. **Cloth Fiber Workshop**, PO Box 17401, Asheville, NC 28816. (828) 505-2958; www.clothfiberworkshop.com. **John C. Campbell Folk School**, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; www.folkschool.org. **RISD KNITWEAR INITIATIVES** Rhode Island School of Design, 2 College St., Providence, RI 02903. (401) 454-6100. www.risd.edu; **Zegna Baruffa**, Lane Borgosesia S.p.A. Via B. Sella 140-13825 Valle Mosso (BI) Italy. +(39) 0157001; www.baruffa.com. **Liz Collins**, www.lizcollins.com. **Pitti Immagine Filati**, Florence, Italy. www.pittimmagine.com. **REVERSE APPLIQUÉ** Natalie Chanin, Alabama Chanin; 462 Lane Dr., Florence, AL 35630. (256) 760-1090; www.alabamachanin.com.



## COLLECTING PAGE 26

**Peabody Essex Museum**, East India Square, 161 Essex St., Salem, MA 01970. (978) 745-9500; www.pem.org



## PRACTICAL MATTERS PAGE 28

**Eucalan Delicate Wash**, Jennifer Edgar, PO Box 374, Paris, ON, Canada N3L 3T5. (800) 561-9731; www.eucalan.com. **Wallflower Vintage/The Dress Shop**, 712 Main St., East Aurora, NY 14052. (877) 373-7743; www.wallflowervintage.com.



## PROFILES PAGE 30

**Yvon Lambert**, 550 W. 21st St., New York, NY 10011. (212) 242-3611; www.yvon-lambert.com. **Art Basel Miami 2009**, www.artbaselmiamibeach.com. **Brooklyn Academy of Music**, 30 Lafayette Ave., Brooklyn, NY 11217. (718) 636-4100; www.bam.org. **Denver Art Museum**, 100 W. 14th Ave. Pkwy., Denver, CO 80204. (720) 865-5000; www.denverartmuseum.org.



## SAMPLING PAGE 34

**ABEL BAZAN** abazan123@gmail.com. **Beet Gallery**, 1720 NW Lovejoy, PMB #312, Portland, OR 97209. (503) 224-5000; beetgallery@msn.com; www.beetgallery.com. **ISOBEL HALL** isobelhall@gmail.com. **YA-CHU KANG** yachukang01@gmail.com; blog.yam.com/yachukang. **LOUISE RILEY** Studio 0.9, 4-8 Arcola St., London E8 2DJ. +(44) 7944 518 970; louise.riley@gmail.com; www.louise.riley.co.uk.



## SECURITY MEASURES PAGE 36

**Lisa Klakulak**, Strong Felt, info@strongfelt.com; www.strongfelt.com. **Cloth Fiber Workshop**, PO

Box 17401, Asheville, NC 28816. (828) 505-2958; www.clothfiberworkshop.com. **John C. Campbell Folk School**, 1 Folk School Rd., Brasstown, NC 28902. (800) 365-5724; www.folkschool.org.



## POST-COLONIAL PARTY TIME PAGE 38

**James Cohan Gallery**, 533 W. 26th St., New York, NY 10001. (212) 714-9500; www.jamescohan.com. **National Museum of African Art**, PO Box 37012, MRC 708, Washington, DC 20013. (202) 633-4600; africa.si.edu. **Newark Museum**, 49 Washington St., Newark, NJ 07102. (973) 596-6550; www.newarkmuseum.org.



## COMING HOME TO SUCCESS PAGE 44

**Natalie Chanin**, Alabama Chanin, 462 Lane Dr., Florence, AL 35630. (256) 760-1090; www.alabama.chanin.com.



## FIBER ART AT THE VENICE BIENNALE PAGE 46

**Fondazione La Biennale di Venezia**, Ca' Giustinian (head office)-San Marco 1364/A-30124, Venice, Italy. +(39) 041 5218 849; www.labiennale.org/en/art.



## IN(TENSION)AL ENCHANTMENT PAGE 52

**Lisa Telford**, lisatelford@hotmail.com. **Jane Sauer Gallery**, 652 Canyon Rd., Santa Fe, NM 87501. (505) 995-8513; www.jsauergallery.com. **Snow Goose Associates**, 8806 Roosevelt Wy. NE, Seattle, WA 98115. (206) 523-6223; sgassociates@qwest.net. **Autry National Center of the American West**, 4700 Western Heritage Wy., Los Angeles, CA 90027. (323) 667-2000; www.autrynationalcenter.org.



## REVIEWS PAGE 54

**THE ART OF CEREMONY** Hallie Ford Museum, 700 State St., Salem, OR 97301. (503) 370-6855; www.willamette.edu/museum\_of\_art/index.htm. **THIS IS NOW** Patriothall Gallery, 1D Patriothall, off Hamilton Pl., Stockbridge, Edinburgh EH3 5AY, Scotland. +(44) 0131 226 7126; www.patriothallgallery.co.uk. **STAR\*** Joanne Soroka, secretary, +(44) 131 220-3355; star@soroka.plus.com. **THE PERFECT FIT** Fuller Craft Museum, 455 Oak St., Brockton, MA 02301. (508) 588-6000; www.fullercraft.org. **ROWLAND RICKETTS** www.rickettsindigo.com. **New Harmony Gallery of Contemporary Art**, 506 Main St., New Harmony, IN 47631. (812) 682-3156; www.usi.edu/nhgal.lery.



## TRAVEL AND TRADITIONS PAGE 62

**STITCHING IDENTITIES IN PANAMA** Eco Cir-

cuitas, Panama, www.ecocircuitos.com. **MARDI GRAS GRANDEUR** Alabama Department of Tourism, 401 Adams Ave., Ste. 126, Montgomery, AL 36103. (800) ALABAMA; www.800alabama.com. **Mobile Carnival Museum**, 355 Government St., Mobile, AL 36652. (251) 432-3324; www.mobilecarnivalmuseum.com.



## CURTAINS PAGE 80

**Veronica Tibbitts**, vctibbit@ncsu.edu. **Art to Wear**, North Carolina State University, College of Textiles and College of Design, Raleigh, NC 27695. (919) 515-2011; www.ncsuarttowear.com; www.tx.ncsu.edu; ncsudesign.org.

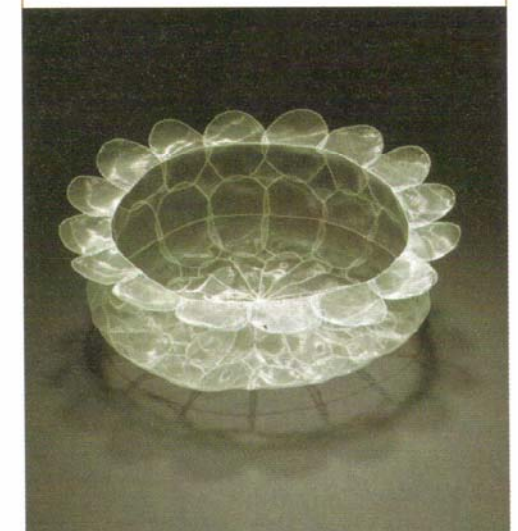
## IN THE NEXT ISSUE

Coming in  
April/May 2010

## DISCOVERIES IN FIBER

- Organza Sculptures
- Feathered Vessels
- Embroidered History
- Correspondence Clothing
- Techno Textiles
- Art Cloth

and much more . . .



Linda Hutchins, Egg Basket, 2008; organza, thread; handsewn; 3½ x 9½ x 9½. Courtesy of Pulliam Gallery, Portland, Oregon. Photo: Dan Kvitka.