

# Textile Arts Council

The Bay Area Forum for artists, aficionados & collectors of weaving, rugs & tapestries, baskets, costume & wearable art

January 2011

Volume XXVI, Number 1

## Upcoming Programs and Announcements

Unless otherwise indicated\*, all programs are held in the Koret Auditorium at the de Young Museum in Golden Gate Park, 50 Hagiwara Tea Drive, San Francisco. Admission to the programs is FREE to TAC members, \$10 for non-members, and \$5 for FAMSF members and students with I.D. No additional Museum admission fee is necessary. You may enter from the garage level or the main floor entrance between the main and side doors to the Museum. (\*alternate location, when indicated, is the Legion of Honor Museum, 34th Ave & Clement St., San Francisco.)

Saturday, January 22, 2011, 10 a.m.

### Pulp Fashion: A Glimpse Into The History Of Paper Dress

With Jill D'Alessandro

Paper is generally defined as a material made of cellulose pulp, derived mainly from wood, rags, and certain grasses, then processed into flexible sheets or rolls by deposit from an aqueous

suspension (or slurry).

The origins of paper have been traced to China around AD105. It reached Central Asia by 751 and by the 14th century there were paper mills in several parts of Europe. According to the Encyclopedia Britannica, "Paper is the basic material used for written communication and the dissemination of information. In addition, paper and paperboard provide

materials for hundreds of other uses, such as wrapping, packaging, toweling, insulating, and photography." However, it fails to mention the use of paper for clothing.

In connection with the exhibition *Pulp Fashion: The Art of Isabelle de Borchgrave*, FAMSF curator, Jill D'Alessandro, will take a cross-cultural look at the use of paper as a means of dress. Included in the talk will be the bark cloth traditions of Oceania and Africa, as well as the

historical use of paper in the countries of Korea and Japan. Special attention will be given to the paper dress craze of the late 1960s, highlighting several ensembles in the museums' collection. The talk will conclude with a brief discussion of Isabelle de Borchgrave's work, as well as contemporary artists and designers currently employing paper for clothing.

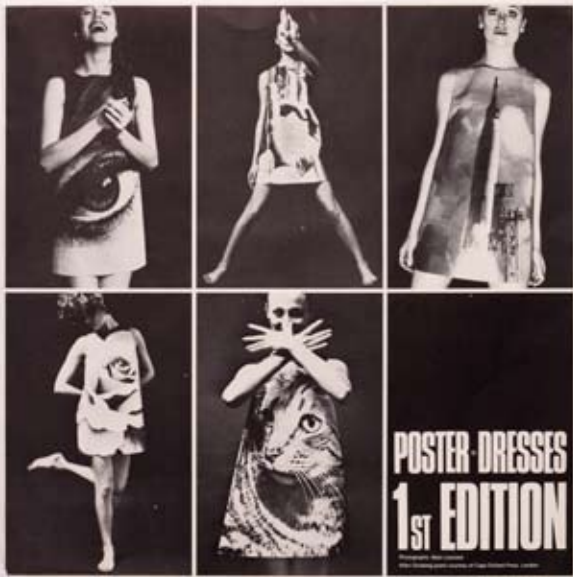
Jill D'Alessandro, Curator of Textile Arts, joined the Fine Arts Museums of San Francisco in 2002. D'Alessandro earned her bachelor's degree from Scripps College, Claremont, California, and her master's degree from Tyler School of Art, Philadelphia, PA in textile arts. At Tyler, her main body of work focused on sculpting with her own handmade paper. In 1998, she received a Fulbright Scholarship to study in South Korea, where she focused on traditional hand papermaking techniques and their application in contemporary art.

Saturday, February 12, 2011, 10 a.m.

### The Worldwide History Of Dress

With Dr. Patricia Rieff Anawalt

Dr. Patricia Rieff Anawalt, Director of the Center for the Study of Regional Dress at UCLA Fowler Museum of Cultural History, has published widely on the subject of costume history. Her most recent publication is *The Worldwide History of Dress*, which covers a wide range of ethnographic and geographic areas, historical periods, and styles of dress. These range from Neolithic plant-fiber skirts, Ancient Egyptian linen shifts, and classical togas, through Mongolian shamanic robes, Japanese kimonos, and Indian saris, to nineteenth-century Tyrolean dirndls, contemporary African ceremonial attire, and



Packaging for a Harry Gordon poster dress, 1968. 11 3/4 x 11 3/4 in. (29.8 x 29.8 cm) Museum purchase, Barbara Donohoe Jostes Bequest Fund, 1999.41

Fine Arts Museums of San Francisco

de Young Legion of Honor

## FROM THE TAC BOARD CHAIR: January 2011

Welcome to a New Year full of exciting new Textile Arts Council lectures, tours, and events. The New Year also finds the Textile Department preparing for two wonderful exhibitions: *Pulp Fashion: The Art of Isabelle de Borchgrave*, and *Balenciaga and Spain*. They are planning a number of activities in conjunction with these exhibitions. Look for more about these in Jill D'Alessandro's curator's column in this newsletter.

I would also like to welcome all our new Textile Arts Council members. It is so rewarding to find that we are reaching out to more members of the textile community. Welcome back to all our returning members too. We appreciate your continuing support. It was great fun seeing so many members at our Holiday Party last month which, in addition to being a great party, contributes to our Endowment Fund. Thanks also to the TAC board members who organized and supported the party and the silent auction. Thank you too to all who contributed goods and services for the auction which is a fund raiser for our council.

Again, a welcome to the new board members elected last September: Barbara Beckmann, Jean Cacicedo, Judy Norman, Heather Oelerich, Peter Poullada, Sandra Sardjono, Suzanne Stassevitch, and Consuelo Jimenez Underwood. Your wide range of experience and talents will be a great help as the board plans events for our members and promotes TAC in the wider textile world.

The last few months of 2010 saw a number of rewarding TAC events. There was a very favorable response to the November 13<sup>th</sup> lecture, *Vionnet: The Art of the Cut*. The next day, our Ethnic Textiles Bazaar was a huge success. There were 25 vendors selling a wide variety of goods and a large crowd of happy buyers. I would like to thank all the board members who worked so hard organizing, promoting and supporting this event, especially Ruth Anderson and David Holloway. I would also like to thank the many TAC volunteers who helped the vendors during the day of the sale. We are hoping to make this TAC fund raiser an annual event. On November 20<sup>th</sup>, TAC was happy to cooperate with The Garden Conservancy for the *Jack Lenor Larsen's Longhouse* lecture. It was a pleasure to be associated with this exciting event featuring one of the most renowned weavers and textile designers in America.

As we go to press, plans are underway for our "mini-tour" to Los Angeles. This is in conjunction with the Fifth R.L. Shep Triennial Symposium on Textiles and Dress: *Fashioning a Collection: Vision and Viewpoints* to be held January 15<sup>th</sup> at the Los Angeles County Museum of Art. Announcements were sent to members via e-blast. For more information please contact Trish Daly at the TAC office, (415) 750-3627. Our exciting tour to Indonesia: *The Weaving Cultures of Bali and Timor* is scheduled for July 2 to 17, 2011 and is filling up fast. Don't wait too long to sign up with Trish Daly.

Our next three lectures, *Pulp Fashion: A Glimpse into the History of Paper Clothing*, *The Worldwide History of Dress*, and *Bedouin Weaving of Saudi Arabia and its Neighbours* are described in this newsletter. As always, our Program Committee has done an excellent job of choosing speakers and topics that address a wide range of interests. For those of you who cannot get enough of ethnic textiles, we offer monthly Ethnic Textiles Study Group meetings. Contact our office manager, Trish Daly, if you are interested in joining that group. — Mary Connors, Board Chair

## Programs continued from page 1

today's Middle Eastern burqas.

Dr. Anawalt's areas of specialization include the textiles and costumes of pre-Hispanic, Spanish Colonial, and present-day Mexico and Central America; the prehistoric and contemporary cultures of Middle America; and Mesoamerican Ethnohistory.

Dr. Anawalt will discuss all aspects of dress and accessories: basic men's and women's clothing, footwear, outerwear, hairstyles, headgear, jewelry, armor, special costumes, garment decoration, and face and body modification. She will show images of local people in local clothing as well as in historical paintings, wood-block prints, and in other artworks such as monumental carvings, friezes, murals, mosaics, and pottery depicting traditional clothing.

Among Dr. Anawalt's earlier publications are *Indian Clothing Before Cortes* (1981) and the four-volume *Codex Mendoza* with Frances Berdan (1992). She was a Fellow of the Society of Antiquaries of London and of the Costume Society of America, was on The President's Cultural Property Advisory Committee (1984-1993), and has won numerous grants and awards for her work.



Dr. Patricia Anawalt, photo courtesy of Fowler Museum, UCLA

Programs continue on page 3, col. 1

## Programs *continued from page 2*

Saturday, March 19, 2011, 10 a.m.

### Bedouin Weaving Of Saudi Arabia And Its Neighbours

With Joy Hilden

Joy Totah Hilden, an artist and teacher, had contact with the Bedouin during her childhood in Palestine. She grew up surrounded by handcrafts and the folk who made them. Therefore, it was natural that when her husband accepted a teaching position in Saudi Arabia in 1982, she would look forward to learning more about Bedouin weaving. She didn't realize at the time that her quest for weavers and their wares would become a lifelong passion that would lead to over twelve years of field and academic research. The research led to articles and presentations on the subject, and finally, a book. *Bedouin Weaving of Saudi Arabia and Its Neighbours* was published in Spring 2010, and will be the subject of her talk on March 19.

Hilden will give an illustrated lecture on Bedouin weaving, how it is used, and how it is evolving with the changes in Saudi society. Saudi society has developed rapidly from traditional tribal nomadism into modern urbanization. A striking outcome of this social evolution is the change in the styles and uses of tents. As the Bedouin settle into a less rigorous life, their tents increasingly are used for leisure rather

than as protection against the elements. Hilden's research spans the period during which the transition accelerated between these two stages of development. Hilden will share photos of vivid weavings of many types and origins, as well as of the people who wove and used them. She will show examples of weaving techniques, weft twining and finishes, and will explain the use of camel brands in weavings, as well as the twining and braiding of leather. Hilden will also describe the arduous work of hand spinning and of weaving on a ground loom, work that has changed and dwindled drastically in recent years. Synthetic fibers are fast replacing wool, and tent pieces are being replaced by home decorations.

After the lecture, Hilden will answer questions and demonstrate spinning. Examples of Bedouin weaving will be on hand to view.

Joy Hilden has presented two papers at Textile Society of America symposia: "Changes in Nomadic Arab Weaving Due to Outside and Internal Influences" in 2004, and "Fiber and Leather Products of the Juhena Tribe of Saudi Arabia" in 1998. For more information on Hilden's work and on her book, *Bedouin Weaving of Saudi Arabia and Its Neighbours*, go to her website, [www.beduinweaving.com](http://www.beduinweaving.com).



Bedouin weaver, photo by Joy Hilden



Bedouin weaving, photo by Joy Hilden

## Welcome to our New TAC Members

Through November 17, 2010

Cherylee Abiva  
Corrie Blom  
Barbara Bowers  
Marian Brischle  
Robin Brown  
Timmy Burton  
Marilyn Chartrand  
Frederick Chavez  
Karen Clark  
Betty & Mervin Dowd  
Jane Evans  
Anna Fu  
Charles Galatis  
Jeanine Henderson  
Tamara Hill  
Jacquelyn Jenkins  
Joyce Johnson  
Joanne Johnston  
Ruth Landy  
Soyoung Lee  
Zeb Lee  
Tonia Macneil  
Kristen Marrow  
Kathleen Martin  
Kathryn McHenry  
Cecile Michael  
Kathy Mico-Smith  
Marilyn Murphy  
Sarah Pedlow  
Jeanette Pettibone  
Patricia Reddy  
Peggy T. Rendon  
Jillian Robinson  
Andrea Sandvig  
Sue Ann Schiff  
Georgene Shelton  
Ruth Suzuki  
Denny Tuffanelli  
Consuelo Jimenez Underwood  
Claire Wait  
Dick & Beany Wezelmann  
Margaret Zbikowski

## From Pulp Fashion to High Fashion Textile Arts Department to Mount Two Major Exhibitions in a Two Month Period

The upcoming year has much in store for the textile arts department exhibition schedule. The department will be presenting exhibitions at both the Legion of Honor and the de Young Museum. Opening this February is *Pulp Fashion: The Art of Isabelle de Borchgrave*, an exhibition dedicated to the work of Belgian artist Isabelle de Borchgrave. For more than fifteen years, de Borchgrave has been producing a completely original body of work. Her central project has been to recreate exquisite, life-size historical costumes entirely from paper. Taking inspiration from the rich depictions in early European paintings, iconic costumes in museum collections, photographs, sketches and even literary descriptions, de Borchgrave skillfully works paper to achieve the effect of textiles: crumpling, pleating, braiding, feathering, and painting the surface.

The Legion's presentation of over 60 trompe l'oeil masterpieces draws on several themes that present quintessential examples in the history of costume—from Renaissance costumes of the Medici family and gowns worn by Elizabeth I and Marie-Antoinette, to the designs of the grand couturiers Charles Frederick Worth, Paul Poiret, Christian Dior, and Coco Chanel. Special attention is given to the creations and studio of Mariano Fortuny, the eccentric early 20th-century artist, who is both a kindred spirit and a major source of inspiration to de Borchgrave. Additionally, she has crafted five creations inspired by four paintings in the Legion of Honor's European collection, as part of the Collections Connections series.

De Borchgrave explains, "Although my inspiration springs from the period dresses in the great museum collections, this is just a wink at history. My work is a confluence of influences—paper, painting, sculpture, textiles, costume, illusion and trompe l'oeil." The artist, herself, will install the galleries, as her work verges on installation art. Further augmenting the Legion galleries will be a select group of the museums' finest European silks, laces, and embroideries used, to acknowledge de Borchgrave's source material and to underscore her singularity of her oeuvre. While de

Borchgrave's knowledge of textile traditions is encyclopedic, she does not literally duplicate patterns. Instead she masterfully works the paper to a desired effect. With her trompe l'oeil gowns, she invites her viewers to explore her imaginary world and to create their own illusions.

Just six weeks later, opening in late March, the de Young will present *Balenciaga: Spanish Master*, guest-curated by Hamish Bowles, Vogue's European Editor at Large. This exhibition will be a first to examine the impact of Spain's culture, history, and art on one of its greatest twentieth-century sons, the legendary designer Cristóbal

Balenciaga (1895-1972). Hailed as "Fashion's Picasso" by Cecil Beaton, Balenciaga's innovations transformed the way women dressed, from the opening of his Paris fashion house in 1937 until his retirement in 1968. His visionary designs and impeccable standards seduced generations of the best-dressed women in the world.

The exhibition will showcase more than one hundred items of Cristóbal Balenciaga clothing and accessories, as well as related support material including historical and regional Spanish dress. Bowles, through an exhaustive review has resourced material from museum and private collections in America and Europe, including the Balenciaga Archive in

Paris, the Metropolitan Museum of Art, the Fashion Institute of Technology, The Museum of the City of New York, Los Angeles Museum of Art, Philadelphia Museum of Art, Phoenix Museum of Art, The Hispanic Society, and most certainly the de Young's own collection—some of which has never been exhibited before. The pieces will include garments commissioned and worn by some of the twentieth century's most iconic taste-making women.

As this exhibition will explore the profound and enduring influence of Balenciaga's native Spain on his work, the impact of Spanish culture, history, and traditions will be explored through the recurring themes in Balenciaga's oeuvre—Spanish Art, Regional Dress, The Spanish Court, Religious Life and Ceremony, the Bullfight and Dance.



*Isabelle de Borchgrave (Belgian, b. 1946), Court dress, 2000. Inspired by eighteenth-century court dresses with wide panniers. Mixed media, paper, paint. Collection of the artist. 76 3/4 x 26 3/4 x 63 3/8 in. (195 x 68 x 161 cm)*

*continues on page 5, col. 1*

continued from page 4

Inaugurated at the Queen Sofia Spanish Institute in Manhattan in November 2010, the exhibition was initially commissioned by the Institute with the encouragement of Oscar de la Renta, the Chairman of their Board of Directors. De la Renta himself began his career in fashion working in Madrid at Eisa, one of the Spanish branches of Balenciaga's fashion empire. However, it will almost double in size when it travels to San Francisco.

Each exhibition will be accompanied with its own programming including an artist demonstration by Isabelle de Borchgrave on Saturday, February 5 and a mini-symposium to kick off the Balenciaga and Spain exhibition on Saturday, March 26. So, please stay tuned!

*Jill D'Alessandro*

Curator

The Caroline and H. McCoy Jones  
Department of Textile Arts



*Cristobal Balenciaga, Spanish, active France 1895–1972)*  
Evening dress and bolero, 1966. Black gazar and china silk. 50  
3/8 x 25 9/16 in. (128 x 65 cm). The Eleanor Christensen de Guigne  
Collection (Mrs. Christian de Guigne III), Gift of Ronna and Eric  
Hoffman. 1985.44.214a-b

## CALL FOR NOMINATIONS: R.L. SHEP ETHNIC TEXTILES BOOK AWARD, TEXTILE SOCIETY OF AMERICA

Nominations for the best book on ethnographic textiles published in 2010 are now being accepted. The award, endowed by R.L. Shep in 2000, encourages the study and understanding of textile traditions by recognizing and rewarding exceptional scholarship in the field. Please send the full bibliographic citation of each book nominated to Jill D'Alessandro, Curator, The Caroline and H. McCoy Jones Department of Textile Arts, de Young Museum, 50 Hagiwara Tea Garden Drive, San Francisco, CA 94118-4502, or [jdalessandro@famsf.org](mailto:jdalessandro@famsf.org)

## THANK YOU MEMBER VOLUNTEERS!

The Textile Arts Council wishes to thank the following TAC members who have generously contributed their time and effort to lend a hand at our special events during the past few months: Paula Clark, Nancy Barbata, Anne Wilson, Dagne Krekorian, Sue Rosenberg, Kathy Judd, Lang Anh Pham, Sonnie Willis, Spring Kraeger, Pat Monaco, and Michael Beebe. Their loyal support is vital to our success.

## NEXT NEWSLETTER DEADLINE

FEBRUARY 16, 2011

Please send your copy to the  
TAC office. [tac@famsf.org](mailto:tac@famsf.org)

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## A Thank You from the Museums' Textile Conservation Lab

The Museums' Textile Conservation Lab would like to thank all the TAC members who returned their dues with additional funds earmarked for the Lab. As usual we are putting it where we feel "you will get the most bang for your buck." In this case we have used the \$1290 to get some of Beth Szuhay's valuable expertise. We are trying to figure out just how our new dye machine works. You'll remember that last year's TAC gift was used to cover the shipment of the machine from New York's Fashion Institute of Technology where it was an "extra." It arrived in perfect order but without a "how-to" book. Using her dyeing skills as well as her contacts in the conservation world, Beth is putting together our own instruction manual. The dye machine will allow Beth to prepare multiple custom-dyed support fabrics in one session, in contrast to the previous dyepot-on-the-stove method. This will not only save time dyeing, but will also allow for more time spent on other projects. Thank you again, TAC members, for your continued support of the Textile Conservation Lab's efforts to care for the Museums' collection.

Sarah Gates  
Head of Textile Conservation, FAMSF

Thanks to our generous members who supported this project, our TAC Endowment, and our Education Fund with their donations:

*Carole Beckett*  
*Sandra Bessieres*  
*Irene Brown*  
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*Cheryl Swanson*  
*Jacqueline Vallier*  
*Doris Walton*  
*Betty Wass El-Wakil*  
*Regula Weill*  
*Sue Willows-Raznikov*  
*Louise Yale*

## In Memoriam

### Dodie Rosekrans

The Fine Arts Museums regrettably note the death of Dodie Rosekrans, 91, whose support has left an immeasurable legacy to the Museums. Among her greatest contributions was leading, with her husband, John Rosekrans, a \$23.8 million campaign to raise funds for renovation and expansion of the Legion of Honor after the 1989 Loma Prieta earthquake. Mr. Rosekrans (who died in 2001) was the grandson of Adolph and Alma Spreckels, who founded the Legion of Honor in 1924.

In addition to her support for the Museums, Rosekrans was dedicated to such causes as the Pompidou Center and the Musée de la Vie Romantique in Paris, the International Music festival at Aix en Provence, and the cultural preservation of Venice, Italy. For her support of the arts, the French government awarded Rosekrans the Medal of the Legion of Honor in 1998.

Aside from her philanthropy, Rosekrans was recognized for her dynamic and gracious personality and her famously individualistic sense of fashion. From her own couture collection, she donated more than 100 important costumes and accessories to the Museums, including pieces by Chanel, Yves Saint Laurent, and James Galanos. Rosekrans was an early advocate for the avant-garde Japanese designers, and her donations include works by Issey Miyake, Yohji Yamamoto, and Rei Kawakubo. The Museums are grateful for her dedication.

## GENERAL CALENDAR

### Ongoing

**Until Jan. 30** Two exhibits at the San Jose Museum of Quilts & Textiles: *Cream of the Cloth: Quilts from the Marbaum Collection of Hilary & Marvin Fletcher*, and *Yvonn Porcella: Bold Strokes*  
408 971-0323 [www.sjqmusem.org](http://www.sjqmusem.org)

**Until Feb. 27** *Imperial Chinese Robes from the Forbidden City*, Victoria & Albert Museum, London  
[www.vam.ac.uk](http://www.vam.ac.uk)

**Until March 6** *Fashioning Fashion: European Dress in Detail 1700-1915*. Los Angeles County Museum of Art.  
[www.lacma.org](http://www.lacma.org) January 15: 5<sup>th</sup> Annual R.L. Shep Triennial Symposium of Textiles and Dress: *Fashioning a Collection: Vision and Viewpoints*.

**Until March 13** *Embroideries of Colonial Boston: Samplers*, Museum of Fine Arts, Boston [www.mfa.org](http://www.mfa.org)

**Until March 13** *Colors of the Oasis; Central Asian Ikats*, Textile Museum, Washington DC  
[www.textilemuseum.org](http://www.textilemuseum.org)

**Until March 27** *Rugs and Ritual in Tibetan Buddhism*, Metropolitan Museum of Art, New York  
[www.metmuseum.org](http://www.metmuseum.org)

**Until April 24** *Hyperbolic Crochet Coral Reef*, Smithsonian Museum, Washington DC  
<http://www.mnh.si.edu/exhibits/hreef/index.html>  
Watch the video!

**Until May 10** *His and Hers*, an exhibition examining the relationship between gender and fashion. Fashion Institute of Technology, New York [www.fitnyc.edu](http://www.fitnyc.edu)

**Until June 19** *Scaasi: American Couturier*, Museum of Fine Arts, Boston. [www.mfa.org](http://www.mfa.org)

### January

**January 15** *Tapestries Made After Paintings: From the Dovecot to Ganado, From Brennan to Begay*, lecture by Dr. Ann Hedlund, Program Director of the Gloria F. Ross Tapestry Program, Arizona State Museum, University of Arizona. Presented by Tapestry Weavers West. 10:30 am, Gallery 111, Industrial Center Building, 480 Gate Five Rd., Sausalito. Call Alex Friedman for more information: 415 310-2460

**Jan. 22 – June, 2011** *The Peacock Male: Exuberance and Extremes in Masculine Dress*, Philadelphia Museum of Art [www.philamuseum.org](http://www.philamuseum.org)

### February

**Feb. 5 – June 5** *Pulp Fashion: The Art of Isabelle de Borchgrave*. Legion of Honor Museum, San Francisco

**Feb. 11** 4<sup>th</sup> Annual Caroline and H. McCoy Jones lecture, *Textiles in Early Central Asian Photography*, with Andrew Hale, Director of the Anahita Gallery, Santa Fe, NM. 7:00 pm, Koret Auditorium, de Young

Museum. Co-sponsored by the FAMSF Textile Department and SFBARS.

**Feb. 11 – 13** Textile and Tribal Arts Show, Fort Mason San Francisco. **Opening Gala Feb. 10**, benefits the AOA and Textiles Departments of the Fine Arts Museums. For Gala information and tickets, contact: Danielle Cappanelli at 415-750-3593. For exhibition information, go to:  
[http://www.caskeylees.com/SF\\_Tribal/Info.html](http://www.caskeylees.com/SF_Tribal/Info.html)

**Feb. 18** *Persian Textiles*, Ann Nicholas, Arts of Asia lecture series, Society for Asian Art, Asian Art Museum, San Francisco. [www.societyforasianart.org/programs](http://www.societyforasianart.org/programs)

**Feb. 26 – 27** *Symphony of Color, 2011 Quilt Show*, San Francisco Quilter's Guild, featuring artists Janet Mednick and Marcia Stein. Concourse Exhibition Center, San Francisco. [www.sfquiltersguild.org](http://www.sfquiltersguild.org)

**Feb. 26 – Sept. 11** *Bali: Art, Ritual, Performance*, Asian Art Museum, San Francisco. Symposium, Saturday, February 16. [www.asianart.org](http://www.asianart.org)

### March

**March 18 – June 5** *Color Moves: Art and Fashion by Sonia Delaunay*. Cooper-Hewitt, National Design Museum, New York. [www.cooperhewitt.org](http://www.cooperhewitt.org)

**March 24 – August 7** *Sheila Hicks: 50 Years*, retrospective exhibition of this pioneering American fiber artist. Institute for Contemporary Art, Philadelphia PA [www.icaphila.org/news/pdf/hicks\\_pr.pdf](http://www.icaphila.org/news/pdf/hicks_pr.pdf)

**March 26 – July 4** *Balenciaga and Spain*, de Young Museum, San Francisco. Opening day symposium with speakers Hamish Bowles, Pamela Goblin, Miren Arzalluz, and Lourdes Font. 1 pm – 4 pm, Koret Auditorium, de Young Museum. \$20 for FAMSF members, \$30 general admission. Watch for more information. [www.famsf.org](http://www.famsf.org)

### April and beyond

**April 15** *Discarded to Divine 2010*. Preview innovative designs fashioned from donated clothing. de Young Museum. Benefits St. Vincent de Paul Society's services. Auction takes place April 28 at St. Mary's Cathedral Hall, San Francisco. For more information, go to [www.svdp-sf.org/DISCARDED/](http://www.svdp-sf.org/DISCARDED/) or call 415 552-5561 x 301

**June 4 – 17** *CONFLUENCE: 2011 International Surface Design Assoc.*, Minneapolis – St. Paul, MN. For full schedule of workshops, exhibitions, and speakers, go to:

<http://dev surfacedesign.org/2011-SDAConference.php>

**June 16 – 19** *ICOC: 12<sup>th</sup> International Conference on Oriental Carpets*, Stockholm, Sweden. For more information on speakers, exhibition, and participating dealers, go to: [www.icoc2011stockholm.se](http://www.icoc2011stockholm.se)

January  
2011

# Textile Arts Council

Don't miss these exciting TAC events!

## ■ Pulp Fashion: A Glimpse Into The History Of Paper Dress

With Jill D'Alessandro

Saturday, January 22, 2011, 10 a.m.

## ■ The Worldwide History Of Dress

With Dr. Patricia Rieff Anawalt

Saturday, February 12, 2011, 10 a.m.

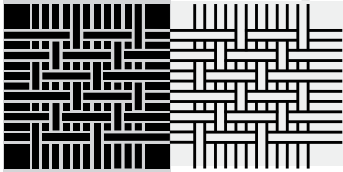
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With Joy Hilden

Saturday, March 19, 2011, 10 a.m.

Fine Arts  
Museums of  
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# Textile Arts Council

de Young Museum

50 Hagiwara Tea Garden Drive Golden Gate Park San Francisco, CA 94118-4501 415-750-3627

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January  
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Visit our web site: [www.textileartscouncil.org](http://www.textileartscouncil.org)