

February
2018

Volume XXXIII,
Number 1

Fashioning Fans

By Laura L. Camerlengo, Assistant Curator of Costume and Textile Arts

Fans have served as accessories of fashion and objects of utility since antiquity, but reached their peak production and use in Europe in the eighteenth century. Made from and embellished by an abundance of precious materials, such as ivory, tortoiseshell, mother-of-pearl, enamel, and silver and gold leaf, these multifaceted objects were the result of a meticulous and laborious fabrication process. Due to contemporary guild regulations, the fabrication of a single fan involved several dozen craftsmen, ranging from leaf designers to stick carvers, gilders to assemblers, who each contributed to the fan's form, design, and artistic quality by their specialty.

In the process of making a folding fan, the material for the fan's leaf was prepared first. Vellum (a fine parchment made from the skin of a calf, lamb, or kid) was typically used in fan leaves during the early eighteenth century, but by the century's end, paper was more often used. Vellum was limed to remove hair, grease, and fats, and then scraped, stretched, and pumiced until smooth. Throughout much of the eighteenth century, paper was made by hand from linen or hemp rags, which were sorted by type and dampened. The wet rags would rot over the course of several months, before being cut into small pieces and crushed into pulp. The pulp would then be beaten until the fibers matted together and a sheet of paper was formed. These sheets would be pressed and dried several times to remove water and secured the matted fibers, and sized to shape, treated with solution to make them impermeable, and scraped to remove imperfections.

Once the leaf was prepared, it was given to a painter for decorating. Eighteenth-century fan designs were often rendered in oil or opaque watercolor paints, and then judiciously accented with gold and silver paint. The designs were positioned to accommodate the curve of the leaf, and typically with small vignettes on each side of a central figure or scene. Motifs often included scenes of current social and political interests and issues, Biblical stories or mythological tales, and romanticized domestic and pastoral vignettes that mimicked, or sometimes

(continues on page 2)

In This Issue

Fashioning Fans	1-2
News from the Conservation Lab: <i>Two Maori Capes</i>	3-4
News from the Chair	5
Fund-A-Need:	6
Save the Date! <i>Upcoming 2018 Events</i>	7
2018 International Tour	7
General Calendar	8-9



Figure 1. After **Nicolas Lancret**, French, 1690–1743
The Dancer Camargo, mid 18th century. France
Ivory, silk, metal and jewel; oil painted and imitation
lacquered (Vernis Martin) sticks, guards, and leaf,
grosgrain ribbon, rivet
17.8 cm (7 in.) length; 31.8 cm (12 1/2 in.) width (open)
Fine Arts Museums of San Francisco, Gift of Mrs.
Jane Houston and Mr. and Mrs. John Dixon Lannom,
1998.125.1

Fashioning Fans

(continued from page 1)

reproduced, paintings by contemporary artists. For example, an interpretation of one of French painter Nicolas Lancret's (1690 – 1743) portrayals of Marie-Anne de Cupis de Camargo (1710-1770), then-ballet star of the Paris Opéra, appears on a fan in the Museums' collection (Figure 1). Next, the finished leaf was scored by pressing into a mould and pleated by folding before receiving its sticks.

The fan's structure was formed by sticks, topped by ribs that pass behind a single leaf or in between double leaves, and guards (or end sticks). Often these were made from mother-of-pearl, derived from the lining of oyster shells, and ivory, from the tusks of elephants from Africa or Asia. Sometimes both materials was used in combination; a contemporary Italian fan from the Museums collection features thin mother-of-pearl sheets applied to its carved and incised ivory sticks, to sumptuous effect (Figure 2). The creation of the fan's structure from such precious materials was a complex process, requiring that the materials be sawed, filed, shaped, carved, and incised to achieve the correct form as well as aesthetic effect. Once complete, the sticks and guards were secured together with a rivet at bottom.

Fans of the Eighteenth Century – opening in the T.B. Walker Textiles Education Gallery on March 31, 2018 – will explore the process of eighteenth-century fan production in Europe by a selection of fans from the Museums' permanent collection. These will be contextualized by a fan designs and portraits, with sitters be-fanned, from the collection of the Achenbach Foundation for Graphic Arts. The exhibition's examination of the production and consumption of luxury articles, as well as contemporary courtship and fashion, will intersect with many of the themes of *Casanova: The Seduction of Europe* (Legion of Honor, February 10 – May 28, 2018), to which it is presented as a complement.



Figure 2. *Shepherd and Shepherdess*, 1730–1740. Italy. Paper, ivory, mother-of-pearl, metal and jewel; opaque watercolor and gilded, carved, incised, gilded, and applied sticks and guards, rivet. 26 cm (10 1/4 in.) length; 44.5 cm (17 1/2 in.) width (open)

Fine Arts Museums of San Francisco, Gift of Mrs. Beatrice Greenough, 1964.89

NEWS FROM THE CONSERVATION LAB:

A Closer Look at Two Maori Cloaks

By Anne Getts

Associate Conservator, Costume & Textile Arts

This past fall there were two Maori cloaks in the conservation lab, both from the Museums' collection, being readied for display in conjunction with exhibition *The Māori Portraits: Gottfried Lindauer's New Zealand*, currently on view at the de Young.

While the surface decoration of the two cloaks is very different, the base cloth of both cloaks was woven using golden yellow *muka* fibers, which originate from the leaves of the *harakeke*, or New Zealand flax (*Phormium tenax*). Flax leaves are harvested from large stands and the inner fibers are carefully processed (at which point they are referred to as *muka*) and then turned into cloth (*kaupapa*), using a spaced, 2-strand, countered weft twining. This structure creates a supple cloth with a characteristic surface texture, where warp threads float between pairs of spaced, twined wefts. The density of the spacing and fineness of the threads both speak to the quality of the weaving. These fine examples were styles popular in the late 19th century.

There are two different types of cloak presented here. One is a *korowai*, characterized by its black dyed *muka* tags, called *hukahuka*, that hang downward from the surface of the cloak and move independently. The dyed fibers are prepared with a tree bark mordant and then submerged into a slurry of grey mud to dye them black. Each *hukahuka* is a 2-ply cord that is attached to the surface of the cloak at its midpoint during the weaving process. Interestingly this cloak is also decorated with multi-colored woolen elements along the sides and edges, which were also incorporated during construction and show the introduction of European materials. *Pare Watene* painted by Gottfried Lindauer in 1878 is wearing a very similarly decorated cloak.

(continues on page 4)



Gottfried Lindauer, *Pere Watene*, 1878



Detail of weft-twining structure; the technique is used on both capes



Detail of hukahuka, adorning the surface of the korowai, as well as colored wool yarn supplementary weft patterning.

A Closer Look at Two Maori Cloaks

(continued from page 3)

The second cloak, a rare *kahu kiwi*, is densely covered in kiwi feathers. It was donated to the collection by M.H. de Young and is said to have been worn by renowned Māori chief Mita Taupopoki (ca. 1845–1935). Like the tags, the feathers are integrated into the surface of the cloak as the wefts are twined. In addition, three sides of this cloak are decorated with detailed *tāniko* borders, which is the name for the decorative, multi-colored borders constructed using a variation of weft-twined structures.

Due to their age, both cloaks are quite fragile. This is especially true of the dyed *muka* areas, which can be found on both cloaks (in the *tāniko* borders and *hukahuka*). This is what we in conservation call inherent vice; the high levels of iron present in the mud used to dye the fibers in turn speeds their degradation, making them brittle and friable. Thus, in order to safely display them, we have fully supported each cloak on a fabric-covered slant board. Of course, when worn they would have been wrapped around the shoulders of the wearer over European style clothing.

The first step in preparing them for display was to give each a thorough surface cleaning, using a variable-suction, HEPA filtered vacuum with special conservation-designed micro-attachments. Removing surface soils not only increases the visual impact of the object, but also prolongs its life by removing harmful particulate matter. In addition, once cleaned, the korowai was humidified to reduce creasing.

While the cloaks are not on display within the exhibition space itself, they are in the Oceanic gallery (Gallery 30) and provide an incredible opportunity to view two historic Māori cloaks, very similar to those being worn in many of the Lindauer portraits. Seeing the objects themselves increases the viewer's understanding and appreciation of the garments and their materiality depicted in the portraits.



Detail of the *tāniko* border on the *kahu kiwi*



Detail of kiwi feather attachment

TAC BOARD

Leslee Budge
Chair

Shirley Juster
Vice Chair

Shelley Wells
Vice Chair

Joy Stocksdales
Treasurer

Alex Friedman
Secretary

Barbara Beckmann
Catherine Cerny
Renée Cocke
Mary Connors
Karin Hazelkorn
Barbara Kelly
Donna LaVallee
Juliana Pennington
Sandra Sardjono
Helen Scully
Connie Strayer
Sally Yu Leung
Dana Walsh

Advisory Board

Ruth Anderson
Mikki Bourne
Marlene Golden
Peggy Gordon
Robin Hampton
Serena Harrigan
Darlene Jurow
Karine Langan
Barbara Shapiro
Susan York

From Leslee Budge, TEXTILE ARTS COUNCIL Board Chair

February 2018

Thank you, TAC members, for your continued support of the Textile Arts Council. It is through your membership that we are able to provide monthly lectures on a wide range of topics and add to the TAC endowment fund that supports the acquisition of items for the Museums' permanent collection. We are pleased to announce that income from the endowment was recently used by Jill D'Alessandro, the curator of the department of Textile Arts, to purchase an embroidered hospital scrub top, which was shown in the "Summer of Love" exhibition (see image).

Organizations, like TAC, function because of smart, dedicated people who step up to the plate to do the necessary work to make it successful. The Textile Arts Council would not exist without the dedication of our Board members and Advisory Board members who do the work to make it happen.

We welcomed two new TAC Board members this past fall, Renée Cocke and Sandra Sardjono. Renée is a partner of Krimsa Fine Rugs and Décor. If the name Krimsa sounds familiar, she has hosted TAC's annual Holiday Party at her Union Street gallery for many years. Sandra just completed her Ph.D. at UC Berkeley in Art History with an emphasis on Dutch Studies. Janice Paredes is leaving our board. Janice joined us in 2016 to work on the "Men of the Cloth" showing and our 2016 Holiday Party auction. Ana Lisa Hedstrom and Jean Cocicedo are retiring from the Advisory Board after many years of service on both the Board and Advisory Board. They were instrumental in creating the Obiko Artwear Archive, which documents the creative art-to-wear era. Central to this phenomenon was Obiko, a boutique established in 1972 by Sandra Sakata. The archive provides images of the store's exotic windows featuring clothing and accessories of participating designers. You can find the Archive on the Textile Arts Council website.

In 2015, TAC updated its Bylaws and added a new class of Board Member, that of Honorary Board member. An Honorary Board member is elected for life by the Board in special recognition of an extraordinary commitment to TAC. At our June Board meeting, we voted Peggy Gordon to be our first Honorary Board Member. Peggy served on the active board from 1995 to 2001 and was Board Chair from 1997 to 1999. She has served on the Advisory Board since 2001. Peggy spent 30 years as a teacher and administrator in the public school systems of New York City and San Francisco. After her teaching career, Peggy became a docent at Fine Arts Museums of San Francisco serving in that role for many years. Peggy was invaluable to the TAC as Director of Special Funds, in particular, coordinating our fundraising efforts for the new de Young.

Speaking of fundraising, we have started a project this year called "Fund-a-Need" to purchase storage cabinets for the textile curatorial and conservation departments. Please see more information about the fundraising drive and how to donate in this newsletter.

You might have noticed that you are receiving more emails from TAC. We recently started using the Constant Contact email service, which helps us manage our email list and gives you the option to unsubscribe—but we hope you won't. We promise to not inundate your mailbox with too many messages. Using Constant Contact, we now are able to communicate with you more effectively about upcoming events and lectures.



front:

*Embroidered hospital scrub top, ca. 1968
United States*

*Cotton plain weave with cotton embroidery (bullion knots, encroaching satin, fly, running, and satin stitches)
Textile Arts Council Endowment Fund and
Partial Gift of Cynthia Shaver and Arthur Leeper*

back:



A *Fund-a-Need* campaign

**The Textile Arts Council
of the Fine Arts Museums of San Francisco
would like your help in protecting
the museum's costume collection.**

The Textile Department of FAMSF takes in about 50 to 60 fabulous new garments each year. There have been several large gifts recently which greatly enriched the couture and ready-to-wear holdings.

However, the department has run out of storage cabinets. Currently, there are 4 racks of garments – about 120 individual pieces - needing archival closet space. They are carefully stored now with muslin covers on padded hangers, but they are in need of steel cabinets/closets. The garments are from designers such as St Laurent, Schiaparelli, Simonetta, Sprouse, Tam, Trigère, Undercover, Ungaro, Valentino, Wong, Westwood and Yamamoto

Each cabinet costs \$2557 and holds approximately 30 garments. Four are needed to house the current backlog and two are needed for the anticipated accessions this year. These are special cabinets designed for our space by the best in the archival storage business (Delta Designs Ltd). They protect the garments from light, dust and pests. They allow the garments to be protected, yet easily accessible.

Please consider giving a donation of any amount to the **Textile Arts Council** for the 2017/2018 Fund-a-Need:

- Make checks payable to Textile Arts Council with Fund-a-Need in the comments line.
- Mail your donation to the TAC office at 50 Hagiwara Tea Garden Drive, San Francisco, CA 94118
- Contact the office at TAC@famsf.org or 415-750-3627 to donate using a credit card

NEXT NEWSLETTER | September 2018

Deadline for Submission

JULY 15, 2018

The Textile Arts Council newsletter welcomes announcements and columns from our members about textiles and related events in the textile community. Please send your copy to the TAC office:
tac@famsf.org

TEXTILE ARTS COUNCIL TRAVEL

Indonesia Adventure

Textile Arts Council Tour to Java, July 12-23, 2018
With a Tour Extension to Sumatra July 23- August 1, 2018

Participants will have the opportunity to explore the heart of Java's batik culture from July 11 to 22 and extend their tour by visiting Sumatra, home of the Batak and Minangkabau people from July 22 to 31. Both of these groups continue to weave complex traditional textiles. Look for more information in upcoming newsletters and on our website.

For more information, please contact:
Textile Arts Council Office, (415) 750-3627 | tac@famsf.org
Mary Connors, (415) 482-8035 | kamsing88@yahoo.com



TEXTILE BAZAAR OCTOBER 2018

ANTIQUÉ ✦ ETHNIC ✦ VINTAGE ✦ CONTEMPORARY

The Textile Bazaar will return next October — bigger and better than ever!. Stay tuned for announcements!

Sponsored by

Textile Arts Council
Fine Arts Museums of San Francisco

   www.textileartscouncil.org



GENERAL CALENDAR

ONGOING EVENTS

On now through March 25

Kantha: Recycled and Embroidered Textiles of Bengal
Mingei Museum, San Diego
<https://mingei.org/>

On now through April 1

Empowering Threads: Textiles of Jolom Mayaetik
SFO Museum/International Terminal
<http://www.flysfo.com/museum/exhibitions/empowering-threads>

On now through May 20

Weaving a Path: Navajo Women and the Feminine Ethos
Mingei Museum, San Diego
<https://mingei.org/>

On now through July 1

Miao Clothing and Jewelry from China
Minneapolis Institute of Art
<https://new.artsmia.org/exhibition/miao-clothing-and-jewelry-from-china/>

On now through July 22

Spirited Creatures: Animal Representations in Chinese Silk and Lacquer
Metropolitan Museum of Art
<https://www.metmuseum.org/exhibitions/listings/2017/spirited-creatures>

On now through November 11

William Morris: Designing an Earthly Paradise
Cleveland Art Museum
<http://www.clevelandart.org/events/exhibitions/william-morris-designing-earthly-paradise>

On now through December 9

Asian Textile: Art and Trade Along the Silk Road
Dallas Art Museum
<https://www.dma.org/art/exhibitions/asian-textiles-art-and-trade-along-silk-road>

New Events Listings

JANUARY

January 2 to June 30

Peter Collingwood: wovenunwoven
Craft Study Centre, Surrey, England
<http://www.csc.uca.ac.uk/new-events/2018/1/2/petercollingwood-wovenunwoven>

FEBRUARY

February 7–May 13, 2018

Artistry in Silk: The Kimono of Itchiku Kubota
Textile Museum of Canada, Toronto, Ontario, Canada
<http://www.textilemuseum.ca/exhibitions/upcoming-exhibitions/artistry-in-silk-the-kimono-of-itchiku-kubota>

February 9 to May 6

T-Shirt: Cult|Culture|Subversion
Fashion and Textile Museum
London, UK
www.ftmlondon.org

February 9 to June 28, 2018

Eiko Okano's Delectable World
The International Quilt Study Center & Museum, Lincoln, Nebraska
<http://www.quiltstudy.org/exhibitions/comingsoon.html/title/eiko-okano-s-delectable-world>

February 24 – May 13, 2018

Iris van Herpen; Transforming Fashion
Steele Gallery & Kelly Ellman Fashion Design Gallery, Phoenix Art Museum
<http://www.phxart.org/exhibition/iris-van-herpen>

February 24, 2018- (no end date posted)

Vanishing Traditions: Textiles and Treasures from Southwest China
Textile Museum, Georgetown University, Washington, D.C.
<https://museum.gwu.edu>

MARCH

March 10, 2018 –(no end date posted)

Binding the Clouds: the Art of Central Asia Ikat
Textile Museum, Georgetown University, Washington, D.C.
<https://museum.gwu.edu>

March 29-June 9, 2018

All Things Considered

Basketry in the 21st Century

Society of Arts and Crafts, Boston, MA

<https://www.societyofcrafts.org/exhibitions>

(This website may not be up to date.)

MAY

May 10 – October 8, 2018

Heavenly Bodies: Fashion and the Catholic Imagination

Metropolitan Museum of Art

[https://www.metmuseum.org/exhibitions/listings/2018/](https://www.metmuseum.org/exhibitions/listings/2018/heavenly-bodies)

[heavenly-bodies](https://www.metmuseum.org/exhibitions/listings/2018/heavenly-bodies)

JUNE

June 21–July 10, 2018

11th International Shibori Symposium

Japan

<https://www.11iss.org/>

JULY

July, 6-8, 2018

Handweavers Guild of America Convergence 2018

Peppermill Resort

Reno, Nevada

www.weavespindye.org/convergence-2018

OCTOBER

Oct 19 -January 13, 2019

Fiber Art Now's Excellence in Fibers

San Jose Museum of Quilts and Textiles

www.sjqmusem.org

October 13-November 25, 2018

World of Threads Festival

Oakville, Ontario, Canada

www.worldofthreadsfestival.com

NOVEMBER

November 5–December 18, 2018

TWIST: The Art of Spinning by Hand

Blackrock Center for the Arts/The Kay Gallery

<http://www.blackrockcenter.org/twist/>

November 18, 2018 - March 3, 2019

DIOR: FROM PARIS TO THE WORLD

Denver Art Museum

<https://denverartmuseum.org>

TAC LECTURES AND EVENTS, 2018

All TAC lectures are held in the Koret Auditorium and are free to TAC members unless otherwise noted

FEBRUARY

February 10, 2018. TAC Lecture

African-Print Fashion in Ghana

by Dr. Suzanne Gott, Associate Professor, at the University of British Columbia, Okanagan and Lead Curator of the Traveling Exhibition, *African-Print Fashion Now! A Story of Taste, Globalization, and Style*, developed with the Fowler Museum at UCLA, 10 a.m.

MARCH

March 4, 2018

Hungarian Embroidery Workshop. Taught by Sarah Pedlow of Threadwritten Textiles. 10 a.m. – 3:00 p.m. deYoung Museum, Wells Fargo Room. \$125.00 includes class materials. For details and to register contact: TAC@famsf.org

March 31, 2018. TAC Lecture

Applied Color: From Studio to Stage

by Amy Van Every, Senior Dyer at San Francisco Opera.

10 a.m., Koret Auditorium, deYoung Museum

APRIL

April 21, 2018. TAC Annual Sinton Lecture

Waiting for the Monsoon–Slow Clothes in India

by Charlotte Kwon, Owner of Maiwa Handprints & Founder of Maiwa Foundation.

10 a.m., Koret Auditorium, deYoung Museum

MAY

May 19, 2018. TAC Lecture

Journey Along the Warp

by Alex Friedman, Tapestry Fiber Artist.

10 a.m., Koret Auditorium, deYoung Museum

JUNE

June 9, 2018. TAC Lecture

Textiles, Style and a Designer's Evolution

by Suzi Click, Wearable Art Designer.

10 a.m., Koret Auditorium, deYoung Museum

February
2018

Textile Arts Council

Don't miss these exciting TAC events!

■ "African-Print Fashion in Ghana"

- Dr. Suzanne Gott, Associate Professor, at the University of British Columbia, Okanagan and Lead Curator of the Traveling Exhibition, *African-Print Fashion Now! A Story of Taste, Globalization, and Style*, developed with the Fowler Museum at UCLA.
- February 10, 2018, 10 a.m. • Koret Auditorium, de Young Museum

■ "Applied Color: From Studio to Stage"

- Amy Van Every, Senior Dyer, San Francisco Opera
- March 31, 2018, 10 a.m. • Koret Auditorium, de Young Museum

■ Annual Sinton Lecture: "Waiting for the Monsoon—Slow Clothes in India"

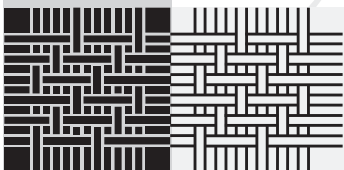
- Charlotte Kwon, Owner of Maiwa Handprints and Founder of Maiwa Foundation
- April 21, 2018, 10 a.m. • Koret Auditorium, de Young Museum

■ "Journey Along the Warp"

- Alex Friedman, Tapestry Fiber Artist.
- May 19, 2018, 10 a.m. • Koret Auditorium, de Young Museum

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor



Textile Arts Council

de Young Museum

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

OFFICERS

Chair

Leslee Budge

Vice Chair

Shirley Juster

Vice Chair

Shelley Wells

Treasurer

Joy Stocksdales

Secretary

Alex Friedman

Editor

Caroline Ocampo

February
2018

Visit our web site: www.textileartscouncil.org

Follow us :

