



Textile Arts Council

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

Winter 2020

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Textile Arts Council Endowment Fund Supports the Major Acquisition of Contemporary African American Quilts

By Jill D'Alessandro, Curator in Charge of Costume and Textile Arts

This past October, the Textile Arts department acquired ten quilts from the Eli Leon Trust. This major acquisition was made possible by the Textile Arts Council Endowment Fund. The Fund was established in 1993 to provide resources to the department for the purchase works of exceptional quality. Over the past 20-plus years, the Fund has supported the purchase of nearly 75 works of art.

Oakland resident Eli Leon was a psychologist, writer, collector, and self-taught scholar of African American quilts, who helped bring attention to the field and especially its quilt makers. Leon began to actively collect African American quilts in the mid-1980s. During the course of over 30 years, he amassed an extensive collection of more than 3,500 quilts. He forged close relationships with the artists and conducted in-depth interviews, recording their family histories and personal narratives. Leon also began studying the quilt aesthetics and often drew comparisons to Western African textile traditions and the improvisational nature of jazz.

Leon organized the first exhibition of quilts from his collection in 1987 at the San Francisco Craft and Folk Art Museum, titled *Who'd a Thought It: Improvisation in African-American Quiltmaking*. He would go on to organize nearly a dozen exhibitions across the United States and authored seven exhibition catalogues. In 1989, he received a Guggenheim Fellowship to conduct research in the South and traveled to Texas, Louisiana, and Arkansas to meet, interview, and acquire quilts from the relatives of the East Bay quiltmakers with whom he had established relationships. I first met Leon in 2006 during *The Quilts of Gee's Bend* exhibition. Over the next decade, I frequently visited his Oakland home to view his collection and talk about his research, as well as attend a number of the exhibitions he organized in the Bay Area. As his health went into decline, I also grew to know his caretaker and executor, Jenny Hurth. We had been in discussion about acquiring quilts for the Museums' collections when Leon went into an assisted living facility and eventually passed away in March 2018.

While the majority of the Eli Leon Trust has been donated to The UC Berkeley Art Museum and Pacific Film Archive, due to the Textile Arts department's long-standing relationship with Leon, and knowing his desire to have the quiltmakers represented in the Fine

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Plate 1

Arbie Williams, American, 1916–2003

Medallion quilt, 1991. United States, Oakland, California

Denim, corduroy, cotton twill, cotton plain weave, synthetic plain weave, backed with cotton flannel; pieced, quilted. 177.8 x 159.4 cm (70 x 62 3/4 in.)

Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.3

deYoung\ Legion of Honor

fine arts museums of san francisco

Major Acquisition: Contemporary African American Quilts

(continued from page 1)

Arts Museums' collection, Hurth agreed to sell a select group of six quilts to the Museums, and gifted another four. This selection of ten quilts includes works by the top quiltmakers represented in the Eli Leon Trust: Rosie Lee Tompkins and Arbie Williams, three generations of the Titus Family quilt makers, and one historic quilt from the 1930s. Proceeds from this sale will go to the family of Rosie Lee Tompkins and to Laverne Brackens, age 92.

Arbie Williams

Arbie Williams was born in 1916 in a small rural community near Carthage, Texas. In the 1940s, she was part of the large relocation of African Americans from Texas and Louisiana to the Bay Area to work in the wartime industries. Having learned to quilt as a young girl from her mother, Williams began quilting again after her nine children were grown. Williams preferred bold geometric designs and frequently used denim in her quilts in response to the African American tradition of using old work clothes. She playfully used the entire pair of jeans as a purposeful statement of changing times and the ability to source lightly worn clothes at flea markets and second-hand stores, as seen in *The Medallion* quilt illustrated here. (Plate 1)

The strip quilt permeates African American quilt-making traditions. Numerous scholars, including Leon, have suggested that this format stems from African textile traditions. The estimated half million Africans brought to North America prior to 1850 came predominately from the Congo, Angola, and West Africa. Consequently, some scholars discuss the analogies between the common aesthetic of strip quilt and piecing techniques seen in the appliquéd Kuba cloths and West African strip weaving traditions. However, it is important to note that the strip quilt is not exclusive to African American quilt making but was also pervasive in nineteenth-century American and English quilt traditions and continues today. Thus, further research is needed to determine whether this represents the influence of the domestic slavery on American quilt traditions or is a universal practice stemming from the practical re-use of scrap fragments. (Plate 2)

Williams' work was discovered by Leon when she was already in her seventies, and he included her works in two early exhibitions. Accolades soon followed including the 1991 National Endowment for the Arts (NEA) National Heritage Fellowship.

The Titus Family

Among the selection of quilts, the Museums acquired the work of three generations of the Titus family quiltmakers – Gladys Henry, Lavern Brackens, and Sherry Byrd. The Titus family is descendants of former slave, Edward Titus of Freestone County, Texas where he relocated from Fairfield, Alabama. In a personal interview, Sherry Byrd pointed out that Fairfield is only a two-hour drive from Gee's Bend, Alabama, and acknowledged the similar aesthetic and hypothesized about a shared heritage with the Gee's Bend quilters. In 2017, the Museums acquired ten quilts from the Souls Grown Deep Foundation, which allows FAMSF the opportunity to further study these commonalities.



Plate 2

Image not available.

Plate 3

Image not available.

Plate 4

The matriarch of the clan, Henry learned 19th-century quilt traditions and techniques from her mother and grandmother, which she later passed onto her daughter and granddaughter. Byrd discusses this artistic lineage:

“I see my own works as part of both the older traditional and within the greater new context of African-American quilt making tradition. My own quilts have a foundation in what I learned and absorbed from past generations, especially my grandmother, but because I create in the modern era, I also embrace the new. I am able like my mother, Laverne, to glean and apply new creative ideas and to expand the horizons of the quilt making process.”

She also described their shared processes as both instinctual and improvisational, which she relates to jazz. Byrd explains, “In our family, we have a great love of music and quilt-making...Both are improvisational, and they just move people. Instead of playing jazz with musical instruments, we play jazz with a needle and thread.” Byrd acknowledges her mother as the true innovator in the family. Like Williams, Brackens received an NEA National Heritage Fellowship. (Plates 3,4, and 5)

Image not available.

Plate 5



Rosie Lee Tompkins

Rosie Lee Tompkins was the pseudonym for Richmond, California, quiltmaker Effie Mae Howard, who wished to remain anonymous. Despite her wish for privacy, she is perhaps the best-known quilter in the Eli Leon collection. Her work has been exhibited and published widely, most notably in the 2002 Whitney Biennale followed by an exhibition at the Peter Blum gallery in New York City. In her review of the gallery exhibition, Roberta Smith of *The New York Times* wrote:

“They belong to the history of European modernism and African American quilting, twentieth-century textiles and twentieth-century painting. They connect to African textiles, especially the bark cloth paintings of the Kuba and the Ituri of Central Africa, and also to music. Their improvisational finesse has been rightly compared to jazz, but Bach’s spiritual architectonics are also pertinent.” Tompkins had a love for lush brilliant fabrics, in particular velvet, and unlike many of the other African American quiltmakers, she preferred to work with new fabrics purchased directly from fabric stores. She worked with a broad array of freeform patterns, creating complex spatial arrangements that combined both small piecework squares within larger color swaths. Her work pulsates with energy and rhythm as we see in this quilt from 1996. (Plate 6)

Plate 6



Tompkins also embroidered personal narratives into her work, often incorporating her own name or the names of family members into the pieced surfaces. This quilt top from 2008 is the only large-scale denim quilt in the collection and the only one to document her grandparents. It reads, “Zebedee Bell, June 1, 1873, Cotton farmer, Gould Arkansas Married lovely princess 1879 to this union 11 children were born, Ruby.” (Plate 7)

Deeply religious, Tompkins believed that God was guiding her work. Having suffered a nervous breakdown in the 1970s, Tompkins found solace in prayer and needlework. In her later years, she created numerous small patchwork

Plate 7



Plate 8

studies that she inscribed with the gospel of John 17 and appliquéd with the crucifixes, as seen in these two examples. These tactile, almost cathartic objects reveal Tompkins' identity on a very personal level, and round out the grouping of works from this very important Bay Area artist. (Plates 8,9)

The final quilt in the selection is an historic quilt from the 1930s made by the sisters Monin Brown (b. 1850) and Hattie Mitchell (b.1854). The sisters were born on a plantation in Virginia. Like many slaves, they were sent further south to Georgia during the Civil War. Both sisters worked as household labor in the estate of William McEwan Johnstons in Macon, Georgia. The quilt was acquired directly from his heirs. (Plate 10)



Plate 9

Plates 2 - 10

Plate 2

Arbie Williams, American, 1916–2003
Palindromic strip quilt, 1993. United States, California, Oakland
 Synthetic corduroy, cotton plain weave, cotton twill, synthetic twill, synthetic plain weave, cotton velveteen, denim, printed synthetic, synthetic satin, cotton flannel backing; pieced, quilted. 223.5 x 191.8 cm (88 x 75 1/2 in.)
 Gift of the Eli Leon Trust. 2019.52.4

Plate 3

Gladys Henry, American, 1906–1996
Square-in-a-Square quilt, 1993. United States, Freestone County, Texas
 Silk [?] plain weave, synthetic twill, synthetic knit, synthetic damask, printed synthetic chiffon [?], cotton plain weave backing; pieced, quilted. 196.9 x 194.9 cm (77 1/2 x 76 3/4 in.)
 Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.5

Plate 4

Laverne Brackens, American, b. 1927. Irene Bankhead (quilted by)
Roman stripe medallion quilt, 1992. United States, Fairfield, Texas
 Corduroy, cotton plain weave, printed knit blend, printed cotton plain weave, patterned cotton twill, wool plain weave, printed synthetic knit, wool plain weave, ultrasuede, velveteen, synthetic plain weave, synthetic knit, cotton muslin backing; pieced, quilted. 218.4 x 189.9 cm (86 x 74 3/4 in.)
 Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.4

Plate 5

Sherry Byrd, American, b. 1951
 Willia Ette Graham (quilted by),
 Johnnie Wade (quilted by)
Double medallion quilt, 1988. United States, Fairfield, Texas
 Cotton corduroy, printed corduroy, cotton/polyester blend sheeting; pieced, quilted. 157.5 x 233.7 cm (62 x 92 in.)
 Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.6

Plate 6

Rosie Lee Tompkins (Effie Mae Howard), American, 1936–2006
 Irene Bankhead (quilted by)
Quilt, 1996. United States, Richmond, California
 Velvet, velveteen, velour, faux fur, panné velvet, backed with cotton gauze; pieced, quilted. 188 x 148.6 cm (74 x 58 1/2 in.)
 Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.1

Plate 7

Rosie Lee Tompkins (Effie Mae Howard), American, 1936–2006
Quilt top, United States, Richmond, California
 Denim, cotton; pieced, appliqué, embroidered (whip, cross, and blanket stitches). 254 x 203.2 cm (100 x 80 in.)
 Museum Purchase, Textile Arts Council Endowment Fund. 2019.53.2

Plate 8 & 9

Rosie Lee Tompkins (Effie Mae Howard), American, 1936–2006
 Irene Bankhead (quilted by)
Small study, 2002. United States, Richmond, California
 Velvet, synthetic, cotton; pieced, quilted, appliqué, embroidered (whip and blanket stitches). 74.9 x 85.1 cm (29 1/2 x 33 1/2 in.)
 Gift of the Eli Leon Trust. 2019.52.2

Rosie Lee Tompkins (Effie Mae Howard), American, 1936–2006
 Irene Bankhead (quilted by)
Small study, 2002. United States, California, Richmond
 Denim, cotton; pieced, quilted, embroidered (blanket and whip stitch); backed with cotton gauze. 50.8 x 68.6 cm (20 x 27 in.)
 Gift of the Eli Leon Trust. 2019.52.1

Plate 10

Monin Brown, American, b. 1850
 Or Hattie (Strawberry) Mitchell, American, b. 1854
Improvisational strip quilt, 1930 's. United States, Macon, Georgia
 Printed cotton plain weave, printed cotton twill, silk satin, printed silk plain weave, rayon plain weave, printed crepe; pieced, quilted
 198.1 x 127 cm (78 x 50 in.)
 Gift of the Eli Leon Trust. 2019.52.3

Plate 10

From Shirley Juster, TEXTILE ARTS COUNCIL Board Chair

January 2020

After 10 years in the same location, the November Textile Bazaar relocated to St. Mary's Cathedral, a move that earned rave reviews from shoppers and vendors alike. We have booked St. Mary's Cathedral for next year's bazaar as well because so many were pleased with the new venue. So on November 7th, 2020, meet us at St. Mary's Cathedral for the Annual Textile Bazaar.

In 2019, 39 vendors participated in this signature event, with many new artisans and collectors and returning old friends adding to the diverse mix of products. We expanded our promotional efforts this year to include vendor profiles on Instagram, a boosted campaign on Facebook, and citywide distribution of postcards and flyers, all of which helped drive attendance. A special thank you to our enthusiastic and supportive vendors.

Our annual holiday party at Krimsa Gallery on December 4th provided an opportunity for us to meet and celebrate the holidays. In the warmth and company of our TAC members and guests, we enjoyed good food, wine, and friends with an impressive silent auction!

We kicked off the new year on January 7th with the second of our Talk & Tea series, this time in conjunction with the Tissot exhibit at the Legion of Honor. Our guest speaker, Dr. Jessamyn Hatcher, is a distinguished professor at New York University and contributing fashion historian to *The New Yorker* magazine. She took us on a journey through the extraordinary fashion details in the paintings of James Tissot at the beginning of the Belle Epoque, and impressive phenomenon of the French haute couture fashion designers, Callot Souers, in its concluding years. Before and after the talk, docents specifically trained in attention to costume details lead us on a private tour of the exhibition.

TAC will be traveling again in 2020, first to Seattle in the spring and to London in the fall. Watch for announcements on these textile-rich tours.

TAC was recently the beneficiary of a bequest totaling just under \$100,000 from the estate of Maria Starr. Maria's connection to TAC came through her close friendship with Anna Bennet, a founding TAC member and founding curator of the Textile Arts Department which TAC supports. Over the years she contributed annually to TAC to provide funding for office support, a function she felt essential to the efficient management of the organization. In 2008, TAC hosted a tea in Maria's honor for her museum contributions. In addition to TAC members, the guest list included personal friends and her colleagues from the World Affairs Council of San Francisco, another one of Maria's passions. We are grateful to Maria for her years of service and her generous donations.

I want to offer a special thank you to all who have volunteered over the past year. You are the face of TAC, and your presence has been a huge factor in getting the word out about TAC and our contributions to the Fine Arts Museums. I look forward to seeing you at our upcoming lectures and workshops, and to meeting and working with you during the coming year. Your ideas and input are vital to our organization. My best to you all for a great 2020.



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2019: The Development Board Introduced the Talk + Tea series.

The series kickoff for “Talk and Tea” took place on June 28, 2019, at the Legion of Honor in the John A. and Cynthia Fry Gunn Theatre.

Our guest speaker was internationally acclaimed lecturer/curator Ya'ara Keydar (“How Fashion Became Every Museum’s Superstar,” “Je T’aime Ronit Elkabetz”).

In her lecture, “The Beauty Who Changed the Metrics of Fashion,” Professor Keydar examined the shifting fashionable ideals and attitudes towards women’s bodies at various points in history beginning with Rubens in the 16th century, to Jean Paul Gaultier’s celebrated plus-size muses in the 20th and 21st centuries. This lecture coincided with the wonderful *Peter Paul Rubens* exhibition at the Legion of Honor.

TAC members as well as a large group of non-members filled the auditorium. After the lecture, everyone enjoyed tea and pastries in the charming setting of the Legion Café.

On January 7, 2020: Talk and Tea returned adding a Tour with guest speaker Jessamyn Hatcher, distinguished New York University professor and contributing fashion history writer to *The New Yorker*.

Hatcher took us on a fantastic journey, spanning the early part of the Belle Epoque (1870s-1920s). Her talk illuminated details in the extraordinary fashion paintings of James Tissot on through the exquisite creations of French haute couture designer, Callot Souers. Before and after the talk, docents trained in attention to costume details lead small groups on a private tour of the Legion of Honor’s “*James Tissot’s Paintings: Fashion and Faith.*” The tour was followed by another lovely tea social in the Legion Café.

The Talk Tea + Tour series is partially funded by the Fine Arts Museums of San Francisco and benefits the work of the Costume and Textiles Curatorial and Conservation Departments.

We look forward to seeing you at our next Talk Tea and Tour event!



June 2019 event speaker, Ya'ara Keydar on “The Beauty Who Changed the Metrics of Fashion,” coinciding with the Peter Paul Rubens exhibit 2019



Speaker Ya'ara Keydar with new TAC member and event committee member Anat Pilovsky

New Staff in the Textile Conservation Lab:

As of September 30, the Textile Lab has welcomed Laura Garcia Vedrenne as our inaugural Mellon Fellow. Laura comes to us with an undergraduate degree in conservation from the Escuela de Conservacion y Restauracion de Occidente in Guadalajara, Mexico, where she was trained in general conservation theory and techniques. In 2018, she completed an MPhil in Textile Conservation from the Centre for Textile Conservation (CTC) and Technical Art History at the University of Glasgow, Scotland. (Essentially, textiles won out over paintings!) Her dissertation at the CTC was titled, “A preliminary investigation into the low wash fastness of indigo carmine during wet cleaning,” which sought a basic level of understanding of the variability exhibited by this dye during conservation wet cleaning.

Laura will be with us for two years and will be undertaking a variety of projects as the Mellon Fellowship is structured to promote learning and develop expertise. Her first large research project will focus on the treatment of two evening dresses by Callot Soeurs for an exhibition scheduled to open in 2022. In addition, Laura will contribute to all aspects of work in the lab, including exhibition and loan preparation, new acquisition processing, preventive conservation duties, and other object-based research collaborations.

To Our Volunteers

Volunteers are the gears that run nonprofit organizations like TAC. You are valued for your dedication, energy, and time. One of the best things about volunteering is meeting fellow TAC members who share your love of textiles – the design, texture, technical aspects, touch, and the many items made from them.

I was born in the United States and learned my parents’ Chinese tradition of “give and take.” When we visited family or friends, we would bring a small gift like oranges in appreciation of our hosts. For me, that tradition translates as TAC’s new volunteer coordinator to give our volunteers a fabric envelope as a small token of appreciation.

The fabric envelopes are made of cotton and are hand cut and stiffened through several processes. My fabric envelopes may be used as greeting cards, party favors, or holding IDs, money gifts, and credit cards. I am a quilt artist and have taught the making of fabric envelopes and fabric origami workshops.

Jeanie Low, TAC Volunteer Coordinator

News from the Textile Conservation Lab: A Brand New Bag

By Trish Daly, Textile Conservation Lab volunteer and former FAMSF/TAC staff person

You may know that our FAMSF Textile Conservation Lab works on a broad range of the Textile and Costume collection, from designer and historic costumes to woven and printed textiles from around the globe to contemporary textile art. Lesser known is that the Lab is also responsible for any textiles or textile components found in the holdings of all other FAMSF departments, such as the original upholstery on the 18th century furniture in Gallery 9 at the *Legion and the Untitled (Soundsuit)* 2008, by Nick Cave in the Contemporary Galleries at the de Young.

Recently the Lab was challenged by a request from the Objects Lab to assist with artwork held by the Achenbach Foundation. Although this department is best known for works on paper, a gift from the Anderson Graphic Arts Collection, Harry W. and Mary Margaret Anderson Charitable Foundation, in 1996 included a moving sculpture, *Ice Bag - Scale B* (FAMSF 1996.74.354) by Claes Oldenburg.

In 1970, Oldenburg created a moving sculpture of an oversized ice bag, such as those once used by headache sufferers. There are three sizes of the work. Scale A and Scale C are very large and unique, Scale C belonging to the Whitney Museum in New York. There are multiple versions of the smaller Scale B, one of which is in the FAMSF collection. Regardless of size, the pieces have all had issues from the beginning. Intended to turn, rise and fall, and inflate and deflate, they routinely stalled, leaked oil, and even caught fire. The large version at the Whitney was particularly problematic. A conservation effort in consultation with the artist was undertaken there in 2009.

FAMSF's *Ice Bag* was last exhibited in 2012, when its mechanism failed. At the request of Curator of Contemporary Art Claudia Schmuckli, a conservation effort was launched this summer. Under the auspices of Head of Objects Conservation Jane Williams, the project was undertaken by Associate Objects Conservator Céline Chrétien. Although the primary concern is the malfunctioning mechanism within the piece, the threat to the bag itself (which is so far undamaged) suggested that we should have a pattern ready in case of future problems. I came in as a cross-departmental collaborator. Sarah Gates, head conservator in the Textile Lab, asked me to take a pattern from the FAMSF's *Ice Bag*, and then "proof it" with a *muslin toile* and Velcro.

The bag consists of two layers. The outside layer is of neoprene-coated yellow nylon in 15 panels. The lining is six larger panels of vinyl and a woven fabric. The top and bottom ("waist" and "hem") are pleated and tucked (to fit the cap and

base of the piece, and are attached with Velcro. The plan was to take a pattern from the original and make a *toile* or muslin as a guide for any necessary replication. Although parts of the piece seemed somewhat haphazard, I mimicked what I saw as closely as possible.

Another anomaly could just as easily be the artist's intent. The issues I observed stemmed from the sheer size of the bag, each outside panel measured approximately 12" x 54" x 15", what I saw as rather sloppy industrial stitching. Working in sections to minimize my struggle with its great bulk, I quickly forgave the sloppy sewing. Wrestling over fifteen yards of muslin into the correct measurements and under the sewing machine was a real challenge!

With great good luck the pattern will never be needed, but it's good to have that insurance. The project was enlightening and satisfying.



<https://kennethtylercollection.net/2010/11/03/up-the-skirt-of-oldenburgs-ice-bag-scale-b/>

<http://bh1.fpc.pt/Nyron/Library/Catalog/winlibimg.aspx?key=103D6FD907FE4E16AF61303A49E8AE52&doc=13995&img=3753>

Focus on Sustainability

On November 6, 2019, the San Francisco Public Library, Main Branch, showed the documentary film *The True Cost*, written and directed by Andrew Morgan. The event was sponsored and promoted by SF Green Film Festival, Zero Waste Youth USA, and the SF Department of the Environment, in addition to the SF Public Library. TAC board member Karin Hazelkorn was on the post-film panel discussion. The documentary's message on sustainability is quite powerful and one that TAC would like to share since it features textiles. Therefore, we are planning to show the film at the de Young Museum with a discussion panel afterward. Look to TAC's e-News for a specific date and time.

"This is a story about clothing. It is about the clothes we wear, the people who make them, and the impact the industry is having on our world. The price of clothing has been decreasing for decades, while the human and environmental costs have grown dramatically. The True Cost is a groundbreaking documentary film that pulls back the curtain on the untold story and asks us to consider, what really is the price for our clothing?"

Filmed in countries all over the world, from the brightest runways to the darkest slums, and featuring interviews with the world's leading influencers including Stella McCartney, Livia Firth and Vandana Shiva, The True Cost is an unprecedented project that invites us on an eye opening journey around the planet, looking at the intersection of apparel industry with climate, water, toxics, human rights, and the lives of the many people and places behind our clothes."

We hope you will join us in raising awareness that the textiles we purchase have an impact on our environment. If you know of other sustainability-focused films, books, organizations, and events in the Bay Area, please share them with us at tac@famsf.org. Use the word Sustainable in your subject title when sending.

Member News

In Homage to the Wheel of Color at Ruth's Table, Ulla deLarios is one of fourteen Bay Area artists continuing the legacy of Bauhaus by delving into studies and experimentation with color theories, helping us gain new insights and appreciation for the complex phenomenon of color. The exhibit opened on November 7, 2019, and continues through January 24, 2020.



Gyöngy Laky: An Exhibition of Recent Sculptures in FLUX Gallery, Monterey Museum of Art, 559 Pacific Street, Monterey, CA 93940. December 28, 2019 – January 26, 2020.



Climate Fugue 21 2018 10" x 65" x 2.5" Ash branches, acrylic paint.

Thirteen years after the Legion of Honor's highly-acclaimed ode to wearable art, the Philadelphia Museum of Art has once again recognized the huge contribution artists have made to an American wearable art movement. *"Off the Wall: American Art to Wear"* features the work of many TAC members, including Judith Content, Nicki Hitz Edson, Ellen Hauptli, Ana Lisa Hedstrom, Candice Kling, Fred Kling, Jean Cacicedo Leach, Janet Lipkin, Carol Lee Shanks, Jo Ann Stabb, Yoshiko Wada and the late Marian Clayden. Our own Fine Arts Museums have generously lent pieces from many of these same artists as well as works by the late Gaza Bowen and the late Kaisik Wong. The exhibit is on display through May 17, 2020.



Textile Arts Council

Don't miss these exciting TAC events!

FEBRUARY

February 22, 2020

Indonesian Textile at the Tropenmuseum

by Itie van Hout. 10 a.m., Koret Auditorium \ de Young Museum.

February 29, 2020

Tour of a Private Batik Collection

10 a.m. Sonoma, California.

MARCH

March 15, 2020

Korean Traditional Decorative Arts Workshop

by Youngmin Lee. 10 a.m.-2 p.m. \ de Young Museum.

March 21, 2020

Annual Sinton Lecture: The Northwest Coast Wool Textiles, Cultural Use, History, and Contemporary Revival

by Evelyn Vanderhoop. 10 a.m., Koret Auditorium \ de Young Museum.

International Tours

Mark your calendars! TAC's 2020 London tour is set for the week of September 6-13. Join us for a full itinerary of exciting textile and fashion events. Our plans include a bespoke tour of the textiles on display in the Victoria and Albert Museum's British Galleries; a day out to Standen House and Garden, a 19th century arts & crafts country home decorated by Morris & Co; a walking tour of Savile Row; and a private viewing of Karun Thakar's renowned ethnic textiles collection.

Dovetailing TAC's London tour, from September 3rd through the 5th, Selvedge magazine will be holding the Selvedge World Fair, a festival celebrating textiles, in Bloomsbury. A group of master artisans from across the globe will share and sell their textiles and demonstrate how they are made. A pre-tour option for London tour members will enable them to attend on Saturday, September 5.

Detailed tour information, prices, and registration forms will be available on March 1, 2020. The group will be limited to sixteen participants.

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Standen House, East Grinstead. photos by Ellin Klor

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