

# Textile Arts Council

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

September 2014

Volume XXIX, Number 3

## 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 to attend TAC lectures. 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, September 27, 2014, 10 a.m.

### WEARABLE TECHNOLOGY AND E-TEXTILES

With Helen S. Koo, Ph.D.

The purpose of this lecture is to explore wearable technologies, including smart materials and e-textiles, in terms of how these new technologies can be incorporated into fashion design. I demonstrate various techniques for developing clothing using wearable technologies. Participants will have a chance to experience smart materials via an array of

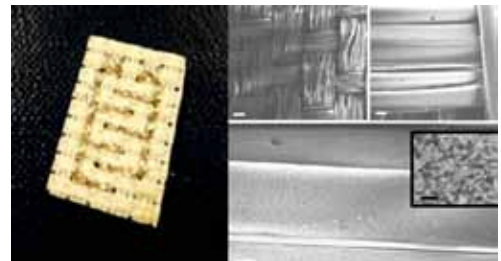
samples. Recent research on wearable technologies includes the use of electrocardiography fabric sensors, fabric-based nanostructured sensors for disease diagnosis and symptom monitoring, transformable garments for sustainability, therapeutic healthcare clothing for children and obesity, and interactive entertaining clothing. The discussion includes future directions of wearable technology developments and design-driven multidisciplinary collaborations.

Helen Koo is an assistant professor of Design at the University of California, Davis, and teaches fashion design courses. Her research and creative activity interests include apparel design and product development, wearable technology, functional garments, and sustainable designs. She has conducted multidisciplinary funded research projects on developing functional clothing for

sports, smart clothing with sensors for healthcare, protective garments for extreme environments, and clothing for special markets. She has actively exhibited her designs nationally and internationally. She won the award for the best exhibition in the wearable computing design competition of the IEEE-International Symposium of Wearable Computers for her development of health care smart clothing, and she also won several other national and international design competitions. Her recent works focus on developing sustainable smart clothing by applying new technologies for advanced aesthetic and functional values.



Color transformable dress



Fabric-based gas sensor



My health trainer

Helen S. Koo, Ph.D.  
University of California, Davis  
131 Cruess Hall  
One Shields Avenue, Davis, CA 95616-8585  
Email: hskoo@ucdavis.edu

Programs continue on page 2, col. 1

Fine Arts Museums of San Francisco

de Young Legion of Honor

## Programs continued from page 1

Saturday, October 11, 2014, 10 a.m.

### SAMPLERS, THE HISTORY AND VARIETY OF SAMPLERS FROM THE ROYAL SCHOOL OF NEEDLEWORK ARCHIVES

With Lucy Barter

Samplers have been a staple feature of embroidery education for hundreds of years. This lecture features samplers from the Royal School of Needlework's (RSN) collection, which represent the 18th to the 21st century. The samplers represent many different types, not simply the classic "alphabet and numeral" pieces. These include band, map, darning, sewing, and technical stitch samplers.



Royal School of Needlework Sampler

Samplers were also considered an embroiderer's portfolio, where they could demonstrate proficiency and technical ability. The embroiderer would take her sampler to her prospective employer. The sampler could take form in either doll size garments, or clever folding envelopes, showing off details in seams, construction, buttonholes, and technical stitches and embellishments.

The earliest dated piece in the sampler collection is from 1731, and the most recent pieces are two from 2013. Between them there is an enormous variety of styles, techniques, cultural and geographical influences, and stitchers. The samplers also vary in size from one that is six square inches to one that runs



Lucy Barter at work

more than the length of two tables end to end. This lecture will introduce you to the RSN's samplers and reveal some of their stories.

Lucy Barter received a BA with Honours in Fashion Design, specializing in children's wear. After several years living in San Francisco and designing for established children's fashion labels in both England and the USA including *Gap*, *Gymboree* and *Pottery Barn Kids*, Lucy discovered the RSN. The appeal of the RSN's history, teaching methods, and surroundings enticed Lucy back from the US to enroll in the Apprenticeship in 2003. She graduated in August 2006 and after staying at the RSN for a short while to teach, returned to San Francisco where she now lives with her husband. She has her own business, *Forever Embroidery Studio*. Lucy runs the RSN's courses in San Francisco throughout the year from her studio, and at the Hyatt Regency Hotel San Francisco Airport for two intensive sessions each year.



Darning Sampler 1

Saturday, November 15, 2014, 10 a.m.

### FASHION AND SUSTAINABILITY: DESIGN FOR CHANGE

With Lynda Grose

Sustainability efforts in the fashion and textiles industry are generally focused on minimizing impacts of the current system : establishing fiber procurement and fabric processing guidelines and terms of engagement for workers. Yet, the challenges posed by sustainability for fashion are far more profound; for at their core they aim to foster activity that creates social and environmental 'richness' and value in the long term, a goal that is qualitatively different from that of the fashion industry today.

In this lecture, Lynda Grose will bring together a set of ideas and innovation opportunities explored in the book that she co-authored with Dr. Kate Fletcher: *Fashion and Sustainability; Design for Change*, Laurence King Publishing Ltd, London. [www.laurenceking.com](http://www.laurenceking.com). 2012. ISBN: 9781856697545. The book aims to present an industry that moves beyond the problems of unsustainability, to create (design) conditions for

Programs continue on page 4, col. 1

## FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

Last spring was an exciting time for members of the Textile Arts Council. On a beautiful afternoon in early May, we had the first, and hopefully, annual Members Garden Party at the County Fair Building in Golden Gate Park. The Board of Directors threw the party as a thank you for TAC members. There were tasty treats prepared by Board members as well as festive beverages. Sharon Christovich, owner of the popular Folk Art Gallery in San Rafael, provided a musical duo that set an exuberant tone. Over 100 members, wearing a wonderful array of hats, came to the event. As always, any TAC event is a terrific opportunity to admire the clothing and accessories, including hats, that members are wearing.

On June 4, the McLoughlin Gallery in downtown San Francisco hosted a TAC members-only artist talk and champagne reception with its newest artist, Guillermo Bert. His latest series, *Encoded Textiles*, is hand-woven tapestries by Mapuche weavers from his homeland of Chile. They feature traditional patterning combined with QR digital bar codes. Bert's earlier acrylic paintings and sculpture, also on view, ironically juxtapose iconic images like the Statue of Liberty with striped bar codes. While working on this series, he recognized the similarities of QR codes, a two-dimensional barcode made up of a series of black squares, to the geometric patterning of traditional textiles of the Americas. This evolved into collaboration with indigenous communities whose traditions are rapidly disappearing.

Bert wrote, "With this new technology, our identities are digitalized and, in the process, may be stolen or lost — parallel, perhaps, to the identities lost by indigenous peoples or immigrants. This project intends to poetically reverse this process, using bar codes to symbolically reclaim and restore identity." The Mapuche weavers used traditional tools, materials and patterns in their weavings while incorporating QR codes as a central image.

A link is embedded in the QR code, which acts as a portal to transfer information about the culture and lives of its community. The code can be scanned and decoded with an app on a smart phone or other imaging device. Bert plans on expanding the information so that the textiles will continue to speak periodically with new information.

Exciting member-only events like these are just one example of the benefits of membership in the Textile Arts Council. Please renew today and consider increasing the level of your membership. Your membership provides access to a variety of monthly lectures, events, local tours and international travel opportunities, and a connection to an interesting group of textile aficionados. You can check the TAC website or follow us on Twitter or Facebook. The Annual General Meeting is scheduled for September 27 and we hope that all TAC members will both vote and attend. Please be sure to send in your ballot. September 27 is when new Board members will be introduced.

There are other changes at TAC. Dalia Anani, who has been capably and creatively running the TAC office, has left to become a full-time instructor at Creative Growth Art Center in Oakland. We all wish her success with both her new position and her art career. My two-year term is coming to an end so this is my final column. It has been an honor to be the Chair of the Textile Arts Council Board of Directors. Its dedicated members work to support your varied textile interests as well as the needs of the Textile and Costume Department. I will continue to serve as a Board member and I look forward to seeing you at future events.

*Rose Kelly*  
Chair

### MEMBERSHIP RENEWAL FINAL

**REMINDER:** If you have not already renewed your TAC membership, this will be your final newsletter. You will no longer hear from us and we will miss you. Contact the TAC office via email if you are uncertain about your status or need us to send you a membership letter. We purge our newsletter and e-blast communication list in October. To attend the October lecture and subsequent TAC events free, you will need a new TAC card (hot pink) that shows expiration on July 2015.

## TAC BOARD

Rose Kelly  
*Chair*

Shirley Juster  
*Vice Chair*

Peggy Gordon  
*Treasurer*

Marlene Golden  
*Assistant Treasurer*

Leslee Budge  
*Secretary*

Barbara Beckmann  
Mikki Bourne  
Jean Cacicedo  
Catherine Cerny  
Sharon Christovich  
Alex Friedman  
Karin Hazelkorn  
Connie Levy  
Liza Riguerra  
Helen Scully  
Dana Walsh  
Shelley Wells

### *Advisory Board*

Ruth Anderson  
Mary Connors  
Robin Hampton  
Serena Harrigan  
Ana Lisa Hedstrom  
Barbara Kelly  
Darlene Jurow  
Karine Langan  
Barbara Shapiro  
Laurel Sprigg  
Susan York

## Programs continued from page 2

understanding a new fashion system and what its products and services mean in our society.

Some of the themes explored include: fashion design that is impact-led, rather than trend-led; innovations emerging from many unexpected places, based on locality, resource use, processes/skills and culture of place; an emergent pluralistic fashion aesthetic; celebrating the immaterial aspects of fashion; treating material components with greater reverence and respect; fashion products and services that adapt and flex; and, the *craft of use*. At the end of the lecture, attendees will be able to view physical garments illustrating various concepts.

Lynda Grose, Associate Professor, Fashion Design, California College of the Arts, is a fashion designer, educator, and consultant who has worked in the fashion industry for more than two decades. In 1990, she co-founded ESPRIT's *ecollection*, the first ecologically responsible clothing line developed by a major corporation and set pioneering standards for the textile industry. She has since worked across all sectors of the economy; from private businesses to non-profit organizations and governments, and from designers to artisans and farmers.

She currently serves as assistant professor in CCA's Fashion Design, Industrial Design and Graduate Programs (<https://www.cca.edu/academics/faculty/lgrose>). Lynda sees design as a force that can help give form to a sustainable society and is passionate about emergent roles for designers working in this context.



The Guardian article recommending *Fashion and Sustainability: Design for Change* in its top seven reads on eco-fashion offers critiques of the fashion industry and sustainable solutions: <http://www.theguardian.com/sustainable-business/sustainable-fashion-blog/top-books-sustainable-fashion>

The reviewer writes, "The successor to Fletcher's first book, *Sustainable Fashion & Textiles – Design Journeys*, Fletcher and Grose explore sustainable fashion from a designer's perspective, presenting the role of the designer in accelerating sustainable change as a communicator, activist and entrepreneur. Fletcher, a professor in fashion and sustainability at London College of Fashion, and Grose, a professor at California College of the Arts, challenge designers to consider how their design decisions impact the environment and present ways of integrating the reduce, re-use and recycle mantra into design practice."

NOTE: There will be a book signing in the Fine Arts Museum bookstore after the lecture.



*Local Wisdom*, Lynda Grose

The Textile Arts Council is pleased to announce that it has hired a new office assistant, Wendy Robinette. She brings with her an impressive set of skills and 20 years experience in the for-profit and non-profit world. Wendy served as the Administrative Director for Intersection for the Arts where she managed all financial and daily operation of the organization's \$1.7 million budget. She has also handled administrative duties at the Sanchez Art Center and the Palo Alto Art Center. She received a BA in Linguistics and Art History from U. C. Santa Cruz with a concentration in the textile traditions of pre-Columbian and meso-American cultures. In addition to all of this, she is a certified jazzercise fitness instructor. Please introduce yourselves to Wendy at the September meeting.

## IN MEMORIAM

### Naomi Lindstrom

Naomi Lindstrom was a valuable founding member of the TAC, and was on the Board when I was Chair, those many years ago. Her ability to make people welcome and comfortable at our events must have been shaped in some respects by her years as an early Pan Am Stewardess. She always created imaginative table decor and was spot on in assessing how much and what kind of food we needed. During her many trips abroad, she purchased beads instead of meals and tourist trinkets, amassing a world-class collection and the knowledge to go with it.

Her passion for Asian art and extraordinary beads is well known, but she had room in her heart for a love of textiles as well. No matter how many examples were being offered, she would unerringly reach for the very best. Over the course of several years, she gifted several rare pieces to the museums' textile arts collection. Many of her impeccable outfits utilized some of these cloths—but she would never tell us who was the tailor who performed this magic.

As a long time docent, she gave TAC fabulous docent tours when the Asian Art Museum and the de Young were under the same roof.

She joined our TAC group on a Bugas schooner for a sail through the Lesser Sunda Islands in Indonesia and was as much at home seated around a campfire on the beach as giving the crew little tips to make life on board more comfortable. They all loved her for this.

We are grateful that she remained a generous donor to TAC and to the Textile Arts Department through the years. If Naomi's middle name was not Elegance, then it should have been. We who knew her will feel a gap in our lives not to be soon filled.

*Susan York*

### William Steen

William Steen, who died at the age of 91, was a former Trustee of the Fine Arts Museums and founder of the American Decorative Arts Forum. In addition to his support of the Museums, he served as president of both the Society of Asian Arts and the Rudolph Schaeffer School of Design in San Francisco. In Portsmouth, New Hampshire, he oversaw the Strawberry Banke Museum. Steen was an avid traveler and adventurer as well, once circling the globe along the north-south axis. He was also a donor of art to the Museums and served on the Board's Acquisitions Committee.

## Welcome to our New TAC Members

Through June 18, 2014

Constance Archea  
Carol Block  
Patricia Brandt  
Julia Chen  
Benjamin Corrales  
Patsy Lee Donegan  
Rae Ann Donnelly  
Barbara Epremian  
Anne Farrar  
Mara Sher Fisher  
Helene Frakes  
Lynn Hodges  
Connie Ikert  
Patricia Knapp  
Gabriela Kramer  
Youngmin Lee  
Judith Mirkenson  
Barabra Moffat  
Pamela Ow  
Rosemarie Pifer  
Sally Rosen  
Elissa Rubin-Mahon  
Ruth Ellen Sarrinen  
Lauren Siegel  
Mary Ruth Sears  
Julie Trinkala

### NEXT NEWSLETTER DEADLINE

OCTOBER 14, 2014

Please send your copy to  
the TAC office.

[tac@famsf.org](mailto:tac@famsf.org)

## RECENT ACQUISITIONS IN THE TEXTILE ARTS DEPARTMENT

Funded by the Textile Arts Council Endowment Fund, the Textile Arts Department was able to acquire two extremely fine works for the museums' collections this past spring. One, a superb waistcoat is cut and embellished according to the height of men's fashion during the second quarter of the eighteenth century. The menswear concept of the three-piece suit comprised of coat, waistcoat, and breeches originated in the 1660s. The suit remained the foundation of masculine dress throughout the eighteenth century.

The bright yellow embroidery on white linen indicates that this waistcoat was part of a highly fashionable summer ensemble. Likely worn to complement a plain silk jacket and breeches, this embellishment would have provided the primary decorative interest of the man's ensemble.

Embroidered *à la disposition* (in a set order), the stitches were applied to an uncut bolt of cloth in the shape of the pattern pieces before the waistcoat was cut out and sewn together. The continuation of the design around the back skirt of the waistcoat is evidence of high quality workmanship. This remarkable attention to detail is unusual for a garment typically seen only through the opening of a jacket.



Waistcoat, 1725–1750, England. Linen, silk thread; embroidery (feather, cross, satin, buttonhole, and back stitch), silk thread covered buttons. 87.6 x 82.6 cm (34 1/2 x 32 1/2 in.) Museum purchase in Honor of John E. Buchanan, Jr., Textile Arts Council Endowment Fund. 2014.26

The large curling plumes meandering across a dense vermicular filling pattern of yellow silk floss demonstrate the pervasive influence of the import trade on domestic taste. The popular application of flat or false quilting as a decorative feature on eighteenth-century Western textiles has been attributed to Indian, Chinese, and Persian embroidered imports. The vermicular patterning of the flat quilting on this example was in vogue for both dress and furnishings in the early eighteenth century. Executed in yellow silk floss on an ivory ground, this flat quilting imitates the exotic effect of a popular Indo-Portuguese coverlet style imported from Bengal in the seventeenth-century. These imported coverlets were embroidered with the natural dull gold silk produced by the tussah silk worm

and created a lasting vogue for yellow embroidery on a cream or white ground. This acquisition was made in honor of our late director, John E. Buchanan, who was a true champion of the fashion program at the museums.

The second acquisition, a *mawa'* is among the most important of the sacred cloths for the *Sa'dan Toraja* of Sulawesi. Created by male ritual specialists, *mawa'* are used to bless important ceremonial events in order to protect an aristocratic family's wealth and ensure their continued prosperity. As a sacred cloth, *mawa'* were carefully stored, usually in bamboo tubes, and rarely saw the light of day — brought out only for certain ceremonial occasions.

This cloth depicts a buffalo, the ultimate symbol of wealth for the *Toraja*, plowing a rice paddy from left to right, following the movement of the deities, "*liling deata*." This course runs clockwise and reflects the life affirming "Rites of the East, an action that brings blessings, prosperity, fertility, and fecundity. The *mawa's* center circle reflects the topography of the rice paddies but it also has further symbolic meaning. The circles represent the ponds in rice paddies where fish, a ceremonial food, are raised, a source of both physical and spiritual nourishment. A series of outer circles radiate from the core with each quadrant marked with the poignant directional marker of a buffalo ear. One of these ears is sprouting another buffalo, an added auspicious symbol. The four ears serve as a centering device that is believed to attract energy and is sometimes referred to as four winds or four directions. Furthermore, it references the virtuous aristocrat who sacrifices animals to his ancestors. The stepped diamond motifs, dots, and other markings fill the landscape and lead to the center. The small white dots have been interpreted as symbols of abundance; the stepped diamonds can be seen as terraced rice paddies but also reference the *patola* pattern, a prevalent motif in both Indonesian and Indian textile design. This combined imagery is believed to enhance the potency of this *mawa'*.



Sacred textile (*mawa'* or *maa'*) (detail), late 19th century, Indonesia, Sulawesi, Ma'kale area, Sa'dan Toraja people. Cotton, painted. 67.9 x 208.3 cm (26 3/4 x 82 in.) Museum purchase, Textile Arts Council Endowment Fund. 2014.28

*continued next page*

continued from previous page

*Mawa*' are treasured heirlooms, which only the very rich could afford. This cloth represents one of the oldest variations within the *mawa*' genre in both its technique and design. The base fabric was woven locally using indigenous handspun cotton. The designs are painted directly onto the cloth using rice paste in a primitive resist-dye technique. The cloth was dyed in another ancient practice that uses mud in order to create the neutral black color. All in all, the cloth's indigenous materials, composition, and motifs represent an insular *Toraja* world.

The Textile Arts Council Endowment Fund was established in 1988. Since its inception, the fund has supported the purchase of over 80 costume and textile objects. The department is extremely grateful for this continued support.

*Jill D'Alessandro*

Curator of Costume and Textile Arts  
The Caroline & H. McCoy Jones  
Department of Textile Arts

---

### **ARTS: Antique Rug & Textile Show**

Friday, October 17th to Sunday, October 19th  
10:00 am.–8:00 pm.

**Motel Capri**, 2015 Greenwich Street

**Opening Reception:** October 16, 2014 at 2:30 pm onward

**ARTS: Antique Rug & Textile Show** will return to San Francisco this fall. Now in its sixth year, ARTS is the largest show of its type focused exclusively on authentic antique rugs and textiles from weaving cultures from across the world and the highlight of the year for American rug enthusiasts. The informal, often festive, tone of the show allows for a comfortable environment in which to browse some of the best antique collectible rugs and textiles available on the market. ARTS has become the premiere rug and textile event of the year and a vibrant gathering for collectors. ARTS will include 30 international dealers, an exhibition of Central Asian pieces from a private California collection and several public events including tours and seminars. For more information on ARTS events please visit [www.artsrugshow.org](http://www.artsrugshow.org)

The ARTS Opening Reception will be October 16, 2014 at 2:30 pm and will run throughout the night. Food and drink from 5:00 pm. Please RSVP for our opening buffet and wine bar, catered by *La Mediterranee* of San Francisco: <http://www.artsrugshow.org/reception>. The opening reception is \$25 for those who RSVP. Admittance to the show all following days is free to the public.

Please join us for what is sure to be a great show!

## **TEXTILE BAZAAR: TREASURES FROM AROUND THE WORLD**

**The Textile Bazaar** is a unique event because of the vendors who, through their travels, cultural knowledge, and collecting history, offer extraordinary textiles for sale. If you haven't been before, prepare to see rich color, textures, luxury of silk, the beauty of hand-made work—items collected into an exotic array from all parts of the globe. The mix of vendors changes every year. In the past, we have had rare antique textiles from across Southeast Asia, silk shawls and scarves, batiks, and antique and contemporary jewelry from artists around the world. We have had antique kimonos, Japanese indigo-dyed clothes, and even ceremonial gift covers. Then there are the Peruvian textiles, the Panamanian molas, and hand made items from global cooperatives and international ventures. We can expect textiles from Africa, Guatemala, and even the Navajo nation. There will likely be huipiles. There will be treasured books. All this is to help support the Textile Arts Council. Some people are downsizing their collections. Your task is to help them do that while supporting TAC. Do come join us!

- **Sunday, October 19, 2014 – 10 am – 4 pm**
- **Moriarty Hall, St. Anne's of the Sunset Church**  
1300 Funston St. (at Judah), San Francisco
- **Free admission! Free parking!**
- More than 30 TAC member vendors—start your holiday shopping and support the Textile Arts Council! There will be thousands of items for you to browse through. Nowhere in the Bay Area is there an event like this, with so many wonderful textiles in one place! Mark your calendars now for our October 19th bazaar!



## GENERAL CALENDAR

### Ongoing Events

#### Until September 6

*Mommy and Me: A Century of Children's Dress*, Lacis Museum of Lace and Textiles, 2982 Adeline St., Berkeley, CA 94703, [http://lacismuseum.org/exhibit/Mommy and Me/](http://lacismuseum.org/exhibit/Mommy%20and%20Me/)

#### Until September 11

*Holding the Line*, University of Massachusetts Dartmouth, College of Visual & Performing Arts, University Art Gallery, 715 Purchase Street, New Bedford, MA 02740, <http://www1.umassd.edu/cvpa/universityartgallery/current/overview.cfm>

#### Until September 21

*The Eternity Code: Archaeology, Textiles and Preservation*, Textile Museum of Canada, 55 Centre Avenue, Toronto, Ontario, <https://www.textilemuseum.ca/exhibitions>

#### Until October 4

*SMOCKING: Fabric Manipulation and Beyond*, Lacis Museum of Lace and Textiles, 2982 Adeline St., Berkeley, CA 94703, <http://lacismuseum.org/exhibit/smocking/>

#### Until October 19

*Kimono for a Modern Age 1900-1960*. 30 examples from the permanent collection, exhibited for the first time. The Pavilion for Japanese Art, The Los Angeles County Museum of Art, 5905 Wilshire Boulevard Los Angeles, CA 90036. <http://www.lacma.org/art/exhibition/kimono-modern-age>

#### Until October 26

*Fiberart International 2013*, American Textile History Museum 491 Dutton Street, Lowell, MA 01854, <http://www.athm.org>

#### Until November 1

*International Inspiration: The Donald and Joan Damask Collection*, FIDM Gallery Orange County, 17590 Gillette Avenue, Irvine, CA 92614, <http://www.fidmmuseum.org/exhibitions/current/>

#### Until November 2

*KAFFE 2014 – the Colourful World of Kaffe Fassett*, The American Museum in Britain, Claverton Manor, Claverton, Bath, Avon BA2 7BD, United Kingdom. <http://americanmuseum.org/about-the-museum/current-exhibitions/kaffe-2014-the-colourful-world-of-kaffe-fassett/>

#### Until November 9

*International TECHstyle Art Biennial 3 (ITAB)*, San Jose Museum of Quilts & Textiles, 520 S. First St., San Jose, CA 95113. [http://www.sjqmilmuseum.org/exhibitions\\_upcoming.html](http://www.sjqmilmuseum.org/exhibitions_upcoming.html)

#### Until November 9

*Vel Garrick: Conversational Watercolor Quilts*, San Jose Museum of Quilts & Textiles, 520 S. First St., San Jose, CA 95113, [http://www.sjqmilmuseum.org/exhibitions\\_upcoming.html](http://www.sjqmilmuseum.org/exhibitions_upcoming.html)

#### Until November 15

*Exposed: A History of Lingerie*, Museum at the Fashion Institute of Technology, Seventh Avenue at 27 Street, New York City 10001-5992 <http://www.fitnyc.edu/22239.asp>

#### Until November 30

*Material World*, Denver Art Museum, Denver Art Museum, 100 W 14th Ave Pkwy, Denver, CO 80204, <http://www.denverartmuseum.org/exhibitions/material-world>

#### Until December 7

*Bearing Witness: Embroidery as History in Post-Apartheid South Africa*, Fowler Museum at UCLA, 308 Charles E Young Dr N, Los Angeles, CA 90024, <http://fowler.ucla.edu/exhibitions/upcoming>

#### Until December 13

*Embellished: A Celebration of Wearable Art*, Ruth Funk Center for Textile Arts, Florida Institute of Technology, 150 W. University Blvd., Melbourne, FL 32901, <http://textiles.fit.edu/upcoming-exhibitions.php#.U75g8l79qL8>

#### Until December 14

*Fowler in Focus: Yards of Style, African-Print Cloths of Ghana*, Fowler Museum at UCLA, 308 Charles E Young Dr N, Los Angeles, CA 90024, <http://fowler.ucla.edu/exhibitions/fowler-focus-yards-style-african-print-cloths-ghana>

#### Until January 4, 2015

*Textiles of Timor, Island in the Woven Sea*, Fowler Museum at UCLA, 308 Charles E Young Dr N, Los Angeles, CA 90024, <http://fowler.ucla.edu/exhibitions/textiles-timor-island-woven-sea>

#### Until January 4, 2015

*New Directions: A Juried Exhibition of the Textile Society of America*, Craft and Folk Art Museum, 5814 Wilshire Boulevard, Los Angeles, CA 90036, <http://www.cafam.org/exhibitions/upcoming-exhibitions/>

#### Until March 15, 2015

*Wedding Dresses: 1775-2014*. Key designers offering a panorama of wedding dress fashions. Victoria and Albert Museum, Cromwell Rd, London SW7 2RL. <http://www.vam.ac.uk>



## New Events Listings

### SEPTEMBER

#### September 10–September 14

Textile Society of America 14th Biennial Symposium: *New Directions: Examining the Past, Creating the Future*. Two full days of multiple concurrent sessions on the UCLA campus and a full day of plenary sessions and more at The Los Angeles County Museum of Art (LACMA), 5905 Wilshire Boulevard Los Angeles, CA 90036. [http://textilesocietyofamerica.org/tsa\\_symposium/symposia-2014/](http://textilesocietyofamerica.org/tsa_symposium/symposia-2014/)

#### September 13–January 3, 2015

*Dance & Fashion*. Relationship between two great embodied art forms: dance and fashion. Special Exhibitions Gallery, Museum at the Fashion Institute of Technology, Seventh Avenue at 27 Street, New York City 10001-5992 <http://www.fitnyc.edu/22418.asp>

#### September 13–January 4, 2015

*Big Quilts in Small Sizes: Children's Historical Bedcovers*. 10 diminutive quilts. Art of the Americas, Level 3, The Los Angeles County Museum of Art (LACMA) 5905 Wilshire Boulevard Los Angeles, CA 90036 <http://www.lacma.org/art/exhibition/big-quilts-small-sizes-childrens-historical-bedcovers>

#### September 19–January 18, 2015

*KNITWEAR Chanel to Westwood*. Vintage fashion knitwear from the 20th C., at the museum founded by Zandra Rhodes. Fashion and Textile Museum, 83 Bermondsey Street, London SE1 3XF <http://ftmlondon.org/whats-on/exhibitions/>

### OCTOBER

#### October 19–February 1, 2015

*Samurai: Japanese Armor from the Ann and Gabriel Barbier-Mueller Collection*. The splendid heritage armor of elite warrior samurai families. Resnick Pavilion, The Los Angeles County Museum of Art (LACMA) 5905 Wilshire Boulevard Los Angeles, CA 90036 <http://www.lacma.org/art/exhibition/samurai-japanese-armor-ann-and-gabriel-barbier-mueller-collection>

#### October 24

*Indonesian Batiks of Java, Maduro, and Sumatra*. A talk by Joseph Fischer. LACMA Museum of Lace and Textiles, 2982 Adeline St., Berkeley, CA 94703, 6:30 pm–8.00 pm. Reservations requested. 510-843-7290 2nd floor, no wheelchair access. [http://lacismuseum.org/newsletter/images/2014/Lecture Poster.jpg](http://lacismuseum.org/newsletter/images/2014/Lecture%20Poster.jpg)

## ANNOUNCEMENTS

Here's what's happening...

### Textile Exhibitions at the Fine Arts Museums of San Francisco

*Lines on the Horizon: Native American Art from the Weisel Family Collection*. May 3, 2014 – January 4, 2015. de Young Museum; Wais and Knowles Galleries of Textile Art. <https://deyoung.famsf.org/deyoung/exhibitions/lines-horizon-native-american-art-weisel-family-collection>

*High Style: Twentieth-Century Masterworks from the Brooklyn Museum Costume Collection*. March 14, 2015 – July 19, 2015. Legion of Honor. <http://legionofhonor.famsf.org/legion/exhibitions/high-style-brooklyn-museum-costume-collection>

**Attention TAC Merry Makers!** Watch for details about a 2014 TAC Holiday Party in your October e-blast.

### Ethnic Textiles Study Group 2014 Schedule and Invitation For Volunteers

The following are the dates for the remainder of the Ethnic Textiles Study Group meetings for 2014:

**Sunday, September 21, 1 pm** – Cindy Chovick, Indonesian Textiles

**Sunday, October 26, 1 pm** – to be announced

Our informal study group meetings are a great way to share our mutual enthusiasm for ethnic textiles and to learn from one another. Please consider giving a presentation on October 26. Presentations can be on any aspect of ethnic textiles; technical, anthropological, historical, or aesthetic. They can be focused on textiles from a particular region or a type of ethnic textile. The topic can be based on a collection you have, a trip you took, or a particular aspect of ethnic textiles that interests you. You can also team with other people to make the presentation.

There are some pluses for giving a presentation for ETSG: this can be the impetus to do that research online, or to pull that book or two you bought years ago off the shelf and actually read it. Our meetings are always a great excuse to get dressed in our Most Creative Ethnic Best and, if you give the presentation, you get to choose what we will be wearing!

Serena Lee

September  
2014

# Textile Arts Council

Don't miss these exciting TAC events!

■ Saturday, September 27, 2014, 10 a.m.

## WEARABLE TECHNOLOGY AND E-TEXTILES

With Helen S. Koo, Ph.D.

■ Saturday, October 11, 2014, 10 a.m.

## SAMPLERS, THE HISTORY AND VARIETY OF SAMPLERS FROM THE ROYAL SCHOOL OF NEEDLEWORK ARCHIVES

With Lucy Barter

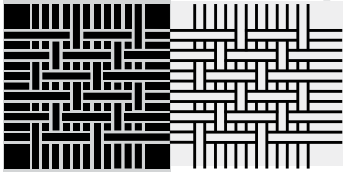
■ Saturday, November 15, 2014, 10 a.m.

## FASHION AND SUSTAINABILITY: DESIGN FOR CHANGE

With Lynda Grose

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

Rose Kelly

#### Vice Chair

Shirley Juster

#### Treasurer

Peggy Gordon

#### Assistant Treasurer

Marlene Goldon

#### Secretary

Leslee Budge

#### Office Manager

Dalia Anani

#### Editor

Rosalie Cooke

September  
2014

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