

## BEYOND THE SURFACE: Worldwide Embroidery Traditions

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

On view in the T. B. Walker Textile Education Gallery, de Young Museum, through next summer, *Beyond the Surface: Worldwide Embroidery Traditions* presents more than a dozen embroidered costumes and accessories from the collection of the Fine Arts Museums of San Francisco. The exhibition explores their distinguished craftsmanship and underlying social and cultural connotations. This installation is presented as a complement to the special exhibition *Summer of Love: Art, Fashion, and Rock and Roll* (Herbst Exhibition Galleries, April 8–August 20, 2017), as global textiles and embroidery traditions were profoundly influential on the creative output of the 1960s counterculture.

Embroidery — the stitching of patterns on cloth with a needle and thread — has embellished costumes and textiles around the world for centuries. Embroidery stitches, of which there are many different kinds, derive from three basic types: flat, knotted, and linked and looped. Flat stitches, such as running and satin stitches, are individual stitches that lie atop a fabric’s surface and are made without looping the thread. Knotted stitches, where the thread is knotted upon itself, are used to create raised patterns and textures. Linked and looped stitches, such as chain, are formed by securing a stitch with the following one and are used to create bands of embroidery.

Although embroidery stitches may be purely decorative, they may aid in a textile or garment’s construction, such as to outline a design or pattern, or to reinforce a fabric or edge. As this installation explores, they also serve as expressions of their

*(continues on page 2, col. 1)*

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

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*Apron (maekake), ca. 1900, Japan. Cotton; indigo dyed plain weave, embroidery (sashiko and chain stitches). Gift of Susan York, 2016.37*

## BEYOND THE SURFACE: Worldwide Embroidery Traditions (continued from page 1)

maker or wearer's distinctive identity. In Japan, for example, *sashiko* embroidery — achieved by joining together layers of fabric with diminutive running stitches — was first used by members of Japan's rural communities to add strength and integrity to domestic textiles and utilitarian clothing. But the straight, curving, or diagonal lines in which these stitches were executed resulted in striking decorative effects, obscuring the technique's humble origins. This is perhaps best evidenced by a ca. 1900 *sashiko*-worked apron (*maekake*) on view in the exhibition, which was recently donated to the Museums by Textile Arts Council Board Member Susan York. The apron's embroidery is dominated by a pattern of interlocking circles, called *shippō-tsunagi* ("seven treasures"), a repeating design that signifies good fortune.

By comparison, silver and gold thread has often been employed to sumptuously enrich costumes and textiles and reflect the special or privileged status of their owners. While embroidered clothing was enjoyed by all levels of Turkish society during the Ottoman Empire (1299–1922), *dival* was one of the most important and expensive embroidery styles, often adorning clothing and accessories for elite women's wedding trousseaus, as seen in a pair of mid-nineteenth-century woman's bridal slippers on view in this exhibition. Its laborious technique involved cutting designs out of cardboard with a special knife called a *möhlüke*, or *keski*, and pasting them over the ground fabric. Embroiderers would then completely cover the cardboard with couched silk or cotton threads wrapped in metal and accented by sequins and pearls. The slippers were acquired by purchase in honor of the Museums' former director Harry S. Parker III.

Among the other artworks on view in the exhibition are a late twentieth-century Nahuan woman's *huipil*; a mid-twentieth-century Kuna woman's *mola* blouse; a late nineteenth-century woman's vest from Upper Bavaria, whose mount is discussed in an accompanying article by Anne Getts, the Museums' Andrew W. Mellon Assistant Textiles Conservator; and a small selection of Indian costumes and accessories with *shisha*, or embroidered mirror work, from the Gujarat region. Together, these evidence the wide, yet varied reach of this long-standing textile tradition.

## NEWS FROM THE CONSERVATION LAB: Crafting an Invisible Mount

By Anne Getts

Andrew W. Mellon Assistant Conservator in Textiles

Various mounting methods were used to display the textiles currently on view in *Beyond the Surface*, an embroidery-focused exhibition in the textile education gallery at the de Young. By far, the most time-consuming mount to create was that made for the late 19th century vest from Upper Bavaria — though you wouldn't guess it at first glance.

Designed to be "invisible," or at least as visibly unobtrusive as possible, the mount may not seem like much — exactly the effect we are striving for. However, its simple appearance is deceptive because fabricating the mount was a multi-day process. The labor required to create a buckram costume support is justified by the end result: a light-weight form, constructed from inert materials, which provides customized support.

In order to create a buckram mount, one first needs a mold that has the same measurements as the garment being mounted. This was accomplished by starting with a Proportion London Retro 1910 dress form. While this

(continued on page 3)



*Vest on dress form without padding*

*(continued from page 2)*

did not provide the exact shape needed, the corseted silhouette afforded a better starting point than a modern form. Layers of batting were used to build out the torso into the required dimensions, and covered with a jersey slip cover.

Once the desired shape was achieved, the padded dress form mold was wrapped in a protective layer of saran wrap. Then, in a process similar to papier mâché, strips of linen were dipped into wheat starch paste and applied to the mold in overlapping diagonals. Three layers of linen were used, and each layer was allowed to dry completely before the subsequent layer was applied. (Note: this process can also be accomplished using strips of cotton; we used recycled linen scrim, in the lab from previous kilim linings).

Once the buckram shell was completely dry, it was removed from the mold and cut down to size. It was trimmed slightly smaller than the object, so the edges do not show; D-rings were sewn inside, allowing the form to be suspended while on display.

Initially, the buckram shell was a single unit including straps, mirroring the placement of straps on the vest. However, the narrow dimensions of the straps made them

too weak to provide adequate support. These were removed, and separate strap supports were fashioned from buckram-covered steel hoop boning.

At this point, the buckram was covered with a layer of batting to provide a cushioned surface for the object. Excess batting was wrapped around both top and bottom edges to soften any sharp areas, and secured to the inside of the form. The batting was then covered in an isolating layer of silk, to provide a smooth surface against which the object can rest.

Lastly, the top edges of the mount were covered in strips of cotton of a similar color and texture to that of the vest's interior. Due to the cut of the vest, with angled straps springing from the center back, it is not possible to completely hide the mount. (This is a problem encountered with any garment that has a higher neckline in the back than the front). While it also wasn't possible to find the same striped fabric, by choosing cotton with the same base color, the parts of the mount which remain visible to the viewer become as inconspicuous as possible.

While crafting a custom mount in this way requires much time and effort, the end result produces a safe and handsome method of support, allowing the viewer to appreciate the object in a sculptural manner.



*Vest on dress form after shaping torso to provide custom mold*

*Buckram mount in progress.*



*Buckram mount, cut at center back to facilitate removal from mold, with vest dimensions marked for additional cutting.*

## SUMMER OF LOVE: ART, FASHION, AND ROCK & ROLL

April 8, 2017-August 20, 2017 • Herbst Exhibition Galleries

The following is an excerpt from the *Summer of Love: Art, Fashion, and Rock & Roll* catalogue.

For more information about the exhibition please visit museum website: <http://deyoung.famsf.org/exhibitions/upcoming>.

### Stitching a New Paradigm: Dress Codes of the Counterculture

Jill D'Alessandro, Curator of Costume and Textile Arts

The Summer of Love was far more than just a summer in 1967, and half a century later its cultural influence still resonates. The art and fashion associated with it, which were closely tied together, had deep roots that far preceded it, and only reached their full fruition years later. Initially largely centered in the San Francisco Bay Area—especially in Marin County, just north of the city of San Francisco—this material culture quickly extended to national and international awareness. What we think of as the fashion associated with the Summer of Love—and the hippie movement as a whole—comprises many unique elements that were particular to this place and time. Fluxus artist Jeff Berner describes this zeitgeist in his “Astronauts of Inner Space” column for the San Francisco Chronicle: “There has never been a tribe of young people in history which took so much interest in life and its kaleidoscope of forms: Zuni culture, Oriental music, Zen, Nineteenth-Century British Digger Socialism, jazz, electronic composition, magics and religions from everywhere.”<sup>1</sup> The sartorial result was an efflorescence of independent designers—many of whom would never describe themselves with that term—working with a wide array of materials—denim, cotton, leather, techniques—embroidery, crochet, tie-dye, influences—textile art, international travel, religion, Native American culture, and new outlets to present their fashions—boutiques, happenings, dance concerts, and, most visibly, musicians. In a series of interviews with the author, the living designers from the era related their personal histories and discussed their myriad threads of influence, offering a matchless perspective on the age.

“Changes are going down in America. Music and fashion are the most obvious—the two, which eventually force the issue and give an indication of which side of the line you’re on,” wrote Baron Wolman in his letter from the editor in the inaugural issue of *Rags* magazine, a San Francisco-based street fashion magazine founded by the rock photographer-cum-magazine editor. During the late 1960s, America was at a crossroads: the



*Alvin Duskin (American, est. 1964-1971) by Marsha Fox*  
Peace dress, 1967  
Acrylic knit  
FAMSf, Gift of Leslee Budge, 2016.56

baby boomer generation was coming of age, grappling with the advancing technological world, and striving to create new societal paradigms while still responding to 1950s notions of domesticity. It was also a time of great prosperity for the country and, despite the threat of war and social upheaval, it was a time of boundless optimism.<sup>2</sup> For artists and designers this affluence nourished personal expression and creative freedom, resulting in wildly individualistic forms of dress that reflected each person’s singular philosophies.

Over fifty costumes and textiles will be included in the *Summer of Love* exhibition with a special focus on Bay Area based designers such as Jeanne Rose, Fred and Candace Kling, Burray Olson, Birgitta Bjerke, Marian Clayden, and K. Lee Manuel, who were active during the 1960s and early 1970s.

(Endnotes)

<sup>1</sup> Jeff Berner, “Astronauts of Inner Space,” San Francisco Sunday Examiner and Chronicle, June 18, 1967.

<sup>2</sup> In his seminal book Theodore Roszak aptly points out that this movement, “arose not out of misery but out of plenty; its role was to explore a new range of issues raised by an unprecedented increase in the standard of living.” Roszak, *The Making of the Counterculture* (Berkeley and Los Angeles: University of California Press, 1995), xii.

# FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

February 2017

The purposes of the Textile Arts Council are to promote interest in and the study of the textile arts; to present programs to its members dealing with all aspects of textile arts; to promote use of the textile collection and resources by students, researchers, designers, and collectors; and through financial contributions to assist acquisition, collection development and other needs of the Textile and Conservation Departments of the Fine Arts Museums of San Francisco

The larger part of the funds raised by TAC, that are not needed for operations, are transferred to the endowment for the Department of Textiles. This year the Board voted to transfer \$50,000. The interest from the endowment is used by the curator to purchase items for the permanent collection for the Textile department. In 2016, several of those pieces have been on display including items in the *On the Grid: Textiles and Minimalism* and the *Sumatran Ship Cloth* in Gallery 31. If you have not been to the Textile Education Gallery recently, the new installation is *Beyond the Surface: Worldwide Embroidery Traditions*.

Another use of the funds raised is to support the curatorial and conservation departments by helping them cover expenses that are not funded in their museum budget. This year we had a very creative committee that started working mid-Summer to organize a Holiday event and develop means to raise funds for the departments, including a "Fund the Need" auction to purchase a Metro Utility Cart for the conservation lab. It is always a little 'scary' when you venture forth to try something new.

Our live auction themed "TACfully Hanging" raised a little over \$3,000, the most we have raised at our Holiday party. That is good news. However, we did hear from some members that they preferred our usual Holiday Party. With that feedback the committee has decided to have two events, one will be the Holiday Party, maybe with a silent auction, and the other will be a specific party for fundraising, building on what we did in 2016.

This column would not be complete without acknowledging the generous support of our "TACfully Hanging" party by six artists who donated works of art to the live auction: **Linda Mihara**, internationally-exhibited origami designer; **Barbara Shapiro**, renowned dyer and basket maker; **Leslie Katz**, gifted Bay Area multi-media artist renowned for repurposing items and upcycling existing materials; FIDM Program Coordinator and Patternmaker **Janice Paredes**; **Mikki Bourne**, conceptual designer; and **Juline Beier**, gifted Sausalito-based fiber artist.

As you know, our primary way of communicating with you is via email. The TAC administrative assistant met recently with the FAMSF technology department and learned the following: the TAC E-News has the highest "open rate" (61%) of any other e-mail circular that the FAMSF produces by far! Similarly, we have the highest click-through rate, meaning that people are opening and interacting with our content, clicking on links to find our website.

*Leslee Budge, Chair*

## 2016 TAC Holiday Party!



Photos: Emilio Vega

## MARIA STARR (1920–2016): A Friend to TAC

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Maria Starr was involved with the Textile Arts Council since the beginning. She was an old friend of the Textile Department's first curator, Anna Gray Bennett. Outreach and education were always important to Mrs. Bennett's vision for the department, and to that end, she developed the Textile Arts Council, originally called the Textile Study Group, in the early 1980s. Maria Starr was among the collectors, scholars, and enthusiasts that Mrs. Bennett tapped for support of the fledgling Textile Arts Council.

Maria Weiner was born in Vienna and emigrated to America with her widowed mother just ahead of World War II. After briefly studying the English language at Columbia University, she enrolled in Wellesley College and obtained her degree in two short years. She married Alan M. Starr in 1951 and they made their home in Woodside.

Maria's dedicated social activism is apparent from the list of organizations she supported. She was a Board member of the Peninsula Humane Society, Planned Parenthood, the League of Women Voters of San Mateo County, and the World Affairs Council of Northern California, where she served as Vice Chair.

She was also a generous donor to the San Francisco Symphony, KQED, and the Fine Arts Museums of San Francisco. Her decades-long annual donation to the Textile Arts Council was specifically intended to fund the position of Office Administrator. This generous gift gave TAC a physical presence within the Museums and enabled us to establish a professional working relationship with FAMSF administration and staff. Donations in Maria Starr's name to the TAC Endowment Fund are welcome.



*Maria Starr visits the Conservation Lab, 2010*

### NEXT NEWSLETTER

**September 2017**

Deadline for Submission

**JUNE 5, 2017**

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

### OF RAINBOWS AND DRAGONS: BHUTAN EAST TO WEST AND NORTHEAST INDIA

September 22 to October 9, 2017

This 18-day tour will begin in Kolkata, India. Here we will spend time learning about Kantha embroidery and exploring a local bazaar before flying to Guwahati, Assam. Before driving to the border of Bhutan, we have time to visit Sualkuchi, famous for muga and eri silk weaving. Our tour in Bhutan will focus on its vibrant cultural and artistic heritage with special emphasis on Bhutan's most distinctive art form: its textiles. Specially patterned fabrics serve as dress, carrying sacks, household furnishings, adornments for sacred spaces, and gifts for celebratory occasions such as weddings. We will spend 14 days in Bhutan driving west from Samdrup Jongkhar to Paro. Along the way, we will be visiting weavers, witnessing religious festivals and visiting local markets, historic sites, and museums.

**Tour Cost:** TAC members: \$4096 based on shared occupancy of rooms with a group of 16 participants. The single supplement is \$652. There is an additional \$45 surcharge for non-TAC members. Included in the cost of the tour are all hotels, meals, ground transportation, entrance fees to historic sites and museums as well as language services by an English-speaking guide throughout the tour, and gratuities. The cost of the tour includes a \$400 tax deductible donation to the Textile Arts Council.

Not included are personal expenses such as laundry, etc. Also not included are international airfare, visas for Bhutan and India, and travel insurance, which is mandatory.

#### **Physical Activity Requirements:**

In Bhutan, while we will be staying at relatively low altitudes (5000'-7000'). We will also be traveling on winding mountain roads and going over mountain passes (Donchula is 10,000'). Participants need to be able to walk on rough paths into rural villages and climb steps to historic and religious sites. The hotels in Bhutan, especially eastern Bhutan, are rather basic and not suited for those with mobility concerns. Please discuss this tour with your physician to determine if you have any medical condition that would prevent your active participation in the tour.



For more information, please contact:  
Textile Arts Council Office (415) 750-3627  
[tac@famsf.org](mailto:tac@famsf.org)  
Mary Connors, (415) 482-8035, [khamasing88@yahoo.com](mailto:khamasing88@yahoo.com)

## GENERAL CALENDAR

### ONGOING EVENTS

#### July 23, 2016- April 2, 2017

*On The Grid: Textiles and Minimalism*

Wais and Knowles Costume and Textile Arts Galleries, de Young

#### December 3, 2016 – August 31, 2017

*Beyond the Surface: Worldwide Embroidery Traditions*

T. B. Walker Textile Education Gallery, de Young

#### On now – TBD

*An Irruption of the Rainbow: Color in 20th-Century Art* looks at various ways that modern artists have used color in their work. Artists began to experiment with color in the late 19th century, employing it not only descriptively but also scientifically, politically, formally, and to stimulate the senses. Paul Signac declared his allegiance to color theory, while Wassily Kandinsky, a pioneer of abstraction, played with synesthesia. The Russian avant-garde artists El Lissitzky and Pyotr Konchalovsky used color polemically in the 1920s, as did Sister Mary Corita Kent some half century later. Henri Matisse, one of the greatest masters of color, used pared-down colored shapes to explore notions of figure and ground, presence and void. Photographer William Eggleston found heightened color in everyday situations, while contemporary artists Polly Apfelbaum and Ginny Bishton bring together ordinary materials and bold color to create vibrant works of art. This exhibition, drawn from LACMA's collection, also includes works by Sonia Delaunay, Kazimir Malevich, Morris Louis, John McLaughlin, and Ellsworth Kelly. LACMA, <http://www.lacma.org/art/exhibition/irruption-rainbow-color-20th-century-art>

#### On now through March 2017

*Undressed: A Brief History of Underwear*

This exhibition explores the intimate relationship between underwear and fashion and its role in moulding the body to a fashionable ideal, with cut, fit, fabric and decoration revealing issues of gender, sex and morality. Victoria and Albert Museum, <https://www.vam.ac.uk/exhibitions/undressed-a-brief-history-of-underwear>

#### On now through April 2017

*Scraps: Fashion, Textiles, and Creative Re-use* offers creative, alternative approaches to confronting textile waste, presenting the work of three designers who put sustainability at the heart of the design process: Luisa Cevese, founder of Riedzioni in Milan; Christina Kim, founder of dosa, inc., in Los Angeles; and Reiko Sudo, managing director at NUNO in Tokyo. Each designer's practice involves innovative and sophisticated reuse of textile materials and resources, while engaging in

preservation of local craft traditions. Through more than forty works, the exhibition explores key facets of sustainability, such as the efficient use of materials and resources, the preservation of local craft traditions and the integration of new technologies in the recycling process. Cooper Hewitt, <https://www.cooperhewitt.org/channel/scraps/>.

#### On now through May 16, 2017

*Black Fashion Designers*. There have been past exhibitions about individual black fashion designers, such as Stephen Burrows and Patrick Kelly, but this exhibition explores the experiences of several generations of African and African American fashion designers from the 1950s to the present. Because black designers have too often gone unrecognized and underrepresented, there is much to be learned from such an exhibition, about the challenges faced by black designers and how their experiences have changed over time. Even today, they make up only about one percent of the designers covered by VogueRunway.com, the most comprehensive online site for viewing collections from fashion weeks around the world. The Museum at FIT, <http://www.fitnyc.edu/museum/exhibitions/black-fashion-designers.php>

## New Events Listings

### JANUARY

#### January 20 to April 17

*American Tapestry Biennial* (Turner and Gilliland Galleries)

Lia Cook Retrospective (Finlayson Gallery)

Line Dufour: Fate Destiny and Self Determination (Hallway)

San Jose Museum of Quilts and Textiles, <http://www.sjqquiltmuseum.org/upcoming-exhibitions/>

#### January 20 to March 5

*Elemental Tapestry: Earth, Air, Fire and Water*

Tapestry Weavers West (Porcella Gallery)

San Jose Museum of Quilts and Textiles, <http://www.sjqquiltmuseum.org/upcoming-exhibitions/>

### FEBRUARY

#### February 8 to May 21

*Hippie Modernism: The Struggle for Utopia*

This major exhibition celebrates the 50th anniversary of the *Summer of Love* by showcasing radical art, architecture, and design that laid the foundations for the tech revolution, the environmental movement, and advances in social justice. *Hippie Modernism* charts the evolution of one of the most fertile periods of recent

cultural history (c. 1964–74) with experimental furniture, alternative living structures, immersive environments, media installations, alternative magazines, experimental books, printed ephemera, and films. **BAM/PFA**, <http://www.bampfa.berkeley.edu/program/hippie-modernism-struggle-utopia-0>

**Saturday, February 11**

*Hidden Treasure: The Javanese Batik Collection of Thailand's King Chulalongkorn (1868-1910)*

by Dale Gluckman, Senior Consultant at the Queen Sirikit Museum of Textiles, Bangkok and former curator and department head, Costume & Textile Department, LACMA. 10 a.m., Koret Auditorium, de Young Museum.

**February 11 to June 4**

*Felt Decoded: Wool, Nature's Technology.*

From lacy wisps of wool to supple fabric to rock-like slabs – wool felt is a textile of extremes. It is an extraordinary material with humble origins that has been an integral part of human life for millennia. It is a story of survival, sustainability, and evolution of a fabric and tradition so old it has become new again. FELT DeCoded represents a comprehensive collection of work by Janice Arnold. Her work is informed by wool as a raw fiber, intrinsic in the practice of making FELT – a textile that represents the wisdom of our nomadic past – living in harmony with the earth. This textile is being rediscovered and reimagined as a fabric of the future for sustainability in industry, architecture, apparel and the arts. San Francisco Museum of Craft and Design, <http://sfmcd.org/exhibitions-felt-decoded/>

**February 17 to September 17**

*Native Fashion Now*

From vibrant street clothing to exquisite haute couture, this exhibition celebrates the visual range, creative expression and political nuance of Native American fashion. Nearly 100 works spanning the last 50 years explore the vitality of Native fashion designers and artists from pioneering Native style-makers to today's maverick designers making their mark in today's world of fashion. Also examined is how non-Native designers adopt and translate traditional Native American design motifs in their own work. This exhibition is a collaboration with the Peabody Essex Museum. Smithsonian, <http://www.si.edu/Exhibitions/Details/Native-Fashion-Now-6023>

MARCH

**Saturday, March 4**

*Natural Dyes in the Textile Industry & The Art of Sustainability*

by Kathie Hattori, Founder, Botanical Colors. 10 a.m. Koret Auditorium, de Young Museum.

**March 8 to April 17**

*Embedded Pattern: Three Approaches*

Deborah Corsini, Alex Friedman, Michael Rohde (Porcella Gallery)

San Jose Museum of Quilts and Textiles, <http://www.sjqmilmuseum.org/upcoming-exhibitions/>

APRIL

**April to August 2017**

*Summer of Love: Art, Fashion, and Rock & Roll*

Herbst Exhibition Galleries, de Young

**April 22**

*Hmong Story Cloths: A Historical and Cultural Understanding*

by Linda Gerdner, Author, Researcher, and Educator.

10 a.m., Koret Auditorium, de Young Museum.

MAY

**May 4 to September 4**

*Rei Kawakubo/Comme des Garçons.*

The Costume Institute's spring 2017 exhibition will examine the work of Japanese fashion designer Rei Kawakubo, known for her avant-garde designs and ability to challenge conventional notions of beauty, good taste, and fashionability. The thematic show will feature approximately 120 examples of Kawakubo's womenswear for Comme des Garçons, from her first Paris runway show in 1981 to her most recent collection. The galleries will illustrate the designer's revolutionary experiments in "in-betweenness"—the space between boundaries. By situating her designs within and between dualities such as East/West, male/female, and past/present, Kawakubo probes their rigidity and artificiality to resolve and dissolve them. The Metropolitan Museum of Art, New York, <http://www.metmuseum.org/exhibitions/listings/2017/rei-kawakubo>

**May 20**

Annual Sinton Lecture: *"Redefining Traditional Art"*

by Porfirio Gutierrez, Zapotec Master Weaver.

10 a.m., Koret Auditorium, de Young Museum.

JUNE

**June 3**

*Summer of Love: Hippie Chic*

by Jeanne Rose, Author and Former Couturier.

10 a.m., Koret Auditorium, de Young Museum

**June 24 to September 24**

*Degas, Impressionism, and the Paris Millinery Trade*

Rosekrans Court Special Exhibitions Galleries, Legion of Honor

## **ANNOUNCEMENTS AND WORKSHOPS**

*Jacob Fleece—From Fleece to Textile* by Robin Lynde  
February 25-26, Pacific Textile Arts. \$186.00, pre-  
registration is required. For more information and  
registration online; [http://www.pacifictextilearts.org/classes/  
working-with-jacob-sheeps-wool/](http://www.pacifictextilearts.org/classes/working-with-jacob-sheeps-wool/)

*Hand Spinning for Bookbinding* by Pam Deluco  
February 8, San Francisco Center for the Book. \$225.00;  
pre-registration is required.  
For more information and registration online; [https://sfcb.  
org/civicrm/event/info?reset=1&id=2599](https://sfcb.org/civicrm/event/info?reset=1&id=2599)

*Penland College of Arts and Crafts Workshop Offerings*  
Summer 2017, Penland College of Arts and Crafts, Penland,  
North Carolina. For more information and registration online;  
[http://penland.org/classes/summer/summer\\_overview.html](http://penland.org/classes/summer/summer_overview.html)

Charlotte Kwon & Sophena Kwon—The Natural Dye Studio  
Anna Sudo—Designing Hand-Knits  
Wayne Wichern—Felt & Straw Hats: Blocked & Freeform  
Jessica Green—Color/Texture: Structure/Pattern  
Sherri Lynn Wood—Making Do (patchwork)  
Janie Woodbridge—The Woven Rug  
Natalie Chanin—Explorations in Hand Sewing  
Sarita Westrup—Sculptural Basketry  
Tim Eads—Silkscreen  
Amy Putansu—Introduction to Ondulé Weaving  
Akemi Nakano Cohn—Katazome with Natural Dyes & Indigo  
Saberah Malik—Transforming Textiles  
Lisa Sorrell—Leather Inlay & Overlay  
Rebecca Ringquist—Maximalist Embroidery

## **SYMPOSIA, TOURS, AND RESIDENCIES**

*Selvedge Magazine* Winter Residential 5 Day Creative Textile  
Course: Flax processing, spinning, weaving and natural  
dying in Devon, England  
February 20-24, 10-4, £775 per person. For more  
information and registration; [http://www.selvedge.org/  
events/flax-processing-spinning-weaving-and-natural-dying-  
with-susie-gillespie/](http://www.selvedge.org/events/flax-processing-spinning-weaving-and-natural-dying-with-susie-gillespie/)

*Korea Textile Tour*  
October 16-26, For more information and registration, [http://  
koreatextiletour.weebly.com/](http://koreatextiletour.weebly.com/)

February  
2017

# Textile Arts Council

Don't miss these exciting TAC events!

## “Hidden Treasure: The Javanese Batik Collection of Thailand's King Chulalongkorn (1868-1910)”

- Dale Gluckman, Senior Consultant at the Queen Sirikit Museum of Textiles, Bangkok and former curator and department head, Costume & Textile Department, LACMA
- Saturday, February 11, 2017, 10 am • Koret Auditorium, de Young Museum

## “Natural Dyes in the Textile Industry & The Art of Sustainability”

- Kathie Hattori, Founder, Botanical Colors
- Saturday, March 4, 2017, 10 am • Koret Auditorium, de Young Museum

## “Hmong Story Cloths: A Historical and Cultural Understanding”

- Linda Gerdner, Author, Researcher, and Educator
- Saturday, April 22, 2017, 10 am • Koret Auditorium, de Young Museum

## Annual Sinton Lecture: “Redefining Traditional Art”

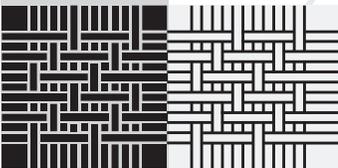
- Porfirio Gutierrez, Zapotec Master Weaver
- Saturday, May 20, 2017, 10 am • Koret Auditorium, de Young Museum

## “Summer of Love: Hippie Chic”

- Jeanne Rose, Author and Former Couturier
- Saturday, June 3, 2017, 10 am • Koret Auditorium, de Young Museum

Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor



# Textile Arts Council

de Young Museum

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