

Textile Arts Council

September
2016

Volume XXXI,
Number 2

ON THE GRID: Textiles and Minimalism

TEXTILE GALLERIES

July 23, 2016 – April 2, 2017

On the Grid: Textiles and Minimalism presents a broad range of textile traditions from around the world that share many of the same aesthetic choices ascribed to Minimalist works. This exploration underscores the universality of the movement’s underlying design principles, which include regular, symmetrical, or gridded arrangements; repetition of modular elements; direct use and presentation of materials; and an absence of ornamentation.

Minimalist art is based upon pre-existing systems that conceive of the artwork in advance of its actual execution. These systems, often mathematical, rely on the repetition of simple

forms. Textiles by their very nature comply with these core elements, and textile artists, like the Minimalist artists, predetermine the finished work through their selection and processing of materials and in the warping or preparing of the loom. *On the Grid* examines these processes and further explores both the preeminence of weaving in the textile design vocabulary and its influences on the design of painted and dyed pieces that also conform to Minimalism’s repetition of forms and the grid as patterning devices.

Together, more than two dozen textiles from the Museums’ permanent

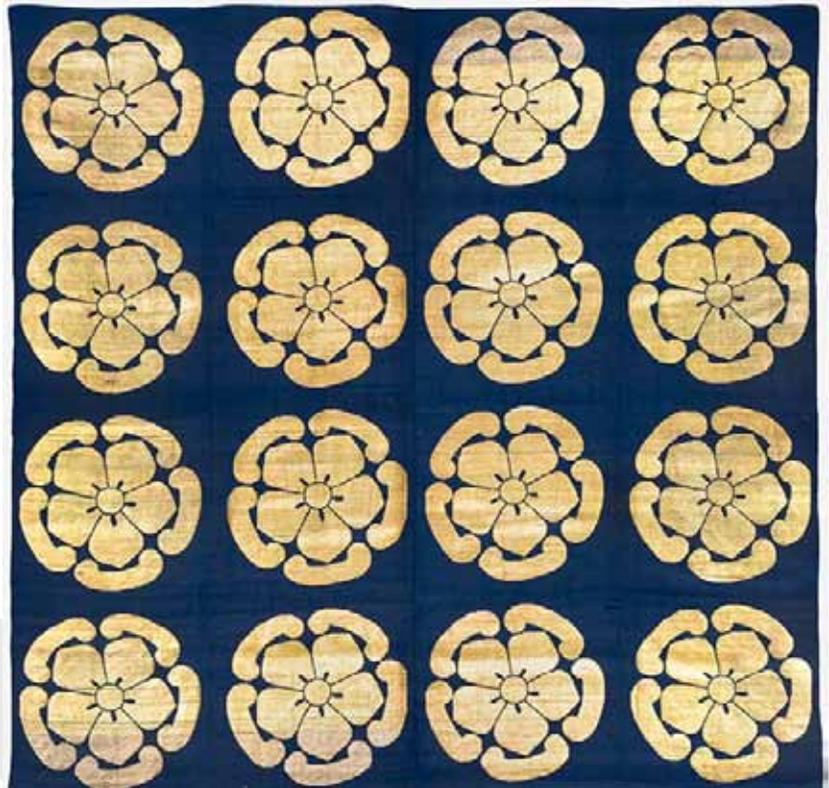
collection examine various aspects of the Minimalist art aesthetic that address abstraction, precision, geometry, materiality, and process. These objects reflect the core principle that there is a beauty in simplicity that is both universal and timeless.

This exhibition is organized by the Fine Arts Museums of San Francisco.

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

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Buddhist altar cloth (uchishiki), early 19th century, Japan, late Edo period. Silk, gold leaf paper strips; twill lampas, supplementary-weft patterning (kinran), 118.9 x 122.7 cm (46 13/16 x 48 5/16 in.). FAMSF, gift of Miss Carlotta Mabury, 54688.36

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor

BEHIND THE SEAMS: Researching *Degas, Impressionism, And The Paris Millinery Trade*

By Laura L. Camerlengo

Assistant Curator of Costume and Textile Arts

Next summer, the Museums will welcome *Degas, Impressionism, and the Paris Millinery Trade*, a groundbreaking exhibition that will examine the Impressionists' fascination with the French millinery industry in the late nineteenth- and early twentieth-century. The exhibition will relate these artists and their creative output to the work of contemporary milliners (or *modistes*) and their inventive hat designs. It will boast approximately 110 objects, including 40 hats, many from the Fine Arts Museums' costume collection. Co-organized by Simon Kelly, Curator of Modern and Contemporary Art at the Saint Louis Art Museum, and Esther Bell, Curator-in-Charge of European Paintings at the Fine Arts Museums of San Francisco, the exhibition will be accompanied by a fully illustrated catalogue with essays by the curators as well as other scholars.

As a contributor to this project, I have spent the past year researching the Museums' holdings of French-made women's hats from this period. These include several notable designs by leading milliners such as Mesdames Virot and Georgette. Many were donated to the Museums by prominent San Franciscans, such as Rosalie Meyer Stern (1869–1956), founder of Sigmund Stern Grove. This area of the collection has greatly benefitted from detailed research by past curators, perhaps most notably, the Textile Arts department's founding curator Anna Gray Bennett (1917–2012) for her 1984 exhibition, *The Paris Hat*. But the increased availability of rare books and periodicals by museum and university libraries, improved accessibility to online and digital resources, and the recent addition of Librarian Abigail Dansiger to the Museums' staff has allowed for further research, especially on the hats' luxurious plumes – a signature of late nineteenth-century women's hats – and their trade.



(Fig. 1)

For example, contemporary travel journals chronicle the importation of birds of paradise (*beaux oiseaux de parure*) specimens and feathers from France's African colonies in the late nineteenth century, particularly Senegal and the French Congo (today the Republic of the Congo, Gabon, and the Central African Republic). Some of the bird species that they document manifest in surviving French-made hats, such as a ca. 1890 woman's hat now in the Museums' collection (Fig. 1), which is topped by an African starling bird. Distinguished by its strong, pointed bill and luminous iridescent feathers, contemporary writers frequently cited it as one of the most beautiful birds to be sourced from these areas of the African continent.

Similarly, a ca. 1885 woman's plaited straw hat with a large pheasant wing (Fig. 2) attests to the importation as well as domestication of exotic birds during this period. Pheasant wings provided vibrant color to contemporary women's headwear through their brilliantly marbled and speckled feathers, which were rarely dyed. While some pheasant species are native to Europe, many others were imported to the continent from China beginning in the mid-eighteenth century. Anne Getts, Andrew W. Mellon Assistant Conservator in Textiles with the Fine Arts Museums of San Francisco, identified the pheasant wing on this hat as once belonging to a ring-necked pheasant. Although specimens from this breed were imported, the pheasants were also reared in Europe and the United States, where they proliferated during the 1880s and 1890s.

Upon its opening at the Museums' Legion of Honor in June 2017, *Degas, Impressionism, and the Paris Millinery* will delve further into the use and trade of feathers as one of a multitude of aspects distinguishing the Museums' hat collection.



(Fig. 2)

NEWS FROM THE CONSERVATION LAB: Wet-Cleaning a Coverlet

By Anne Getts

Andrew W. Mellon Assistant Conservator in Textiles

By now, many of you will have seen the current exhibition in the Textile Galleries, *On the Grid: Textiles and Minimalism*. But even if you haven't, you may be familiar with the 1960's coverlet that is on display because it was also featured on the TAC 2016 Spring Programs card.

As part of our preparations to make the textiles in the show "exhibition-ready," it was decided the coverlet should be wet-cleaned.

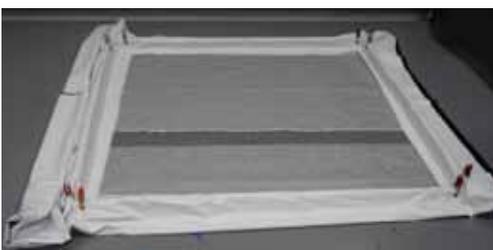
When preparing for an exhibition, the conservation lab gets a list of potential objects from the curator in charge, which allows us to assess the individual needs of each. We evaluate its condition, determine what treatment (if any) is needed, and work closely with the curator, designer, and mount maker, to determine how each object will be displayed.

When examining the coverlet, a double weave construction of black and white cotton, it was noted that the white areas were yellowing overall. This is common in cellulosic materials (i.e. cotton and linen), which tend to yellow with age, as the chemical composition of cellulose begins to break down upon exposure to ultraviolet and visible radiation – a process called photo-oxidation.

Not only are the degradation products yellow-brown in color, but they are acidic as well – which means they catalyze further chemical deterioration – and



Setting up the bath; note: the wooden frame is adjustable, allowing size to be custom fit for each object.



Pond liner is used on top of the wooden frame to create the bath; a screen is used to help support the textile from below while it is in the bath. The floor in the wet lab is slanted to aid in water drainage.

will eventually cause brittleness, as the physical structure of cellulose continues to break down.

Wet-cleaning a textile can help solubilize and remove these acidic degradation products, resulting in a textile that is both more physically stable and visually appealing.

Before such a treatment can be carried out, however, testing must be done to determine if immersion in water is feasible. To begin, we tested a white area of the coverlet to see if the yellowing was indicative of cellulose degradation and could be removed. Once this was confirmed, we tested a black area. Dyed areas are always a concern, because if the dye is not fast, controlling areas of bleeding dye can be very difficult. After testing determined that the black dye would not run, we were ready to begin.

Washing a textile is a large undertaking that requires much forethought and planning: you need to have everything prepared and ready before you get the textile wet. For an object the size of the coverlet, this entails constructing a wash bath, calculating and measuring the required amount of conservation-grade surfactant, having the necessary tools on hand (buckets, sponges, toweling, etc.), and having a surface on which to dry the textile once washing is complete. And of course, the water itself: the lab has a reverse-osmosis water filtration system that produces purified water.

Once everything was ready, the coverlet was placed in the bath and immersed in water. Then, the surfactant was carefully sponged over its entire surface, the dirty soapy water was drained, and the bath re-filled. (Note: The gentle up-and-down motion of sponging helps encourage the release of soiling, which is then carried away in the resulting foam.)

After multiple rinses, the coverlet was carefully rolled onto a tube and brought to a table covered with terry cloth toweling, where it was blotted to remove excess water. The damp coverlet was then re-rolled and transferred to a large table, where it was laid flat and left to dry overnight.

Overall, this wet-cleaning was a successful treatment that removed damaging acidic degradation products, leaving the coverlet whiter and more stable.

The final step was to prepare it for display. Velcro was stitched along the top edge, allowing the textile to be safely hung.



Sponging on the surfactant.



Clearing the water between rinses – note the yellow color, which indicates successful removal of soiling and degradation products.



Blotting the coverlet dry.

FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

September 2016

Annually, each museum support group is asked to provide an update to the Fine Arts Museums of San Francisco Board of Trustees. I want to share with you a summary of the report I provided for TAC to the Trustees on June 1, 2016.

The purposes of the Textile Arts Council are:

- To promote the appreciation, study, and interest in the costume and textile arts
- To offer programs and lectures relating to all aspects of costume and textile arts
- To support the use and conservation of costume and textile collections and resources by students, researchers, designers, and collectors
- To encourage gifts and bequests to the Department of Costume and Textile Arts of the Fine Arts Museums of San Francisco

The Textile Arts Council Boards:

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

Lectures:

TAC has presented its Saturday lectures since 1988. This has been our most consistent program for those who appreciate textiles, costume, and fashion. Analyzing attendance records between 2009 and year-to-date 2016, our average attendance at each lecture is 115. This year, as always, we have covered a diverse range of topics from the art of felting, *Felting in the Extreme* by Janice Arnold to the *History of*

Levi Strauss & Co. by Levi historian Tracey Panek. The 12th annual Carol Walter Sinton Program for Craft Art was *Beneath the Surface of Feathers* by Maile Andrade. The Sinton lectures are supported by a generous gift from the family of Carol Sinton. Information on upcoming and past lectures can be found on our website: <http://www.textileartscouncil.org>.

This year the TAC Board has added two special events to our lectures and programs. Holly McQuillan lectured on *Zero Waste Fashion* in February, which attracted new audiences from Levi's, The Gap, and Northface. In May, in coordination with *Friday Nights at the deYoung*, we presented a showing of *Men of the Cloth*, dedicating the evening to the memory of Wilkes Bashford.

The proclamations from the San Francisco Board of Supervisors and the Chamber of Commerce were accepted by the Honorable Willie Brown. Vicki Vasilopoulos, the film's producer, was joined by three San Francisco-based tailors for a panel discussion afterwards. Over 220 people attended the showing.

Our lectures and special events draw people to the Fine Arts Museums of San Francisco and create interest in current and future exhibits. The TAC Board set a goal to reach a broader and more diverse audience for our membership. We believe we have moved in that direction with our special film and sustainable fashion programs. We have also separated our monthly e-news into member and non-member emails. The TAC endowment was used to purchase an 1885 William Morris piece entitled *Wandle* in honor of Trish Daly, the long-term TAC Office Administrator who retired in 2013.

Finances:

Our financial situation has improved over the last few years. We transferred \$30,000 to the endowment fund for the Department of Textiles last fall. The bulk of our income comes from membership fees, donations to TAC through our international travel programs, fees for non-TAC member attendance at our lectures, and fees for our special programs and workshops. Our primary expenses are the salary of our office administrator, honorariums to the lecture speakers, graphic design and printing, office expenses, and maintenance of our website.

Membership:

Our current membership is 518, which represents an increase of 10% from 2015 (466) and 31% from 2013 (362). While we have not made our goal of 550 members, we have certainly substantially moved towards that number. The actions we have taken over the past two years have borne fruit. We have used a multi-pronged approach by sending reminder renewal forms to members who failed to renew, adding the ability to pay by credit card, and splitting our monthly e-news into two streams, one for current members and another for previous members. After all, we do not want our previous members to forget us.

By-Laws:

Last summer, a small committee met to revise our "Operating Guidelines" now called Textile Arts Council By-Laws. The revision was approved by the full board on September 30, 2015. Notable changes were: increasing the Board members' term from two to three years and allowing members to serve for three consecutive terms; changing the number on the Board from an exact 20 to a range

of 18 to 20; allowing voting by email when needed between regular meetings; notifications of the annual membership meeting by email rather than US Mail; a clear statement that, "Textile Arts Council members shall maintain membership of the Fine Arts Museums of San Francisco."

Preserving our History:

The Textile Arts Council has many years of history, which have been stored mostly on paper in binders in the office. We have now scanned many of those documents (Board Minutes, reports to the Board of Trustees, previous TAC lectures) and archived them in digital files that are backed up. We have a DropBox account where board members can find current and past information and "how-to" guides for our programs. Our "Board Binder" is now virtual.

Travel:

We had a very successful textile trip to the Philippines in February where we explored some of the unique textiles produced in the archipelago. You can read more about the tour at <http://www.textileartscouncil.org/category/travel/> In the fall, we will visit Morocco.

Leslee Budge, Chair

We sincerely thank Amy Keefer for her spirit, commitment to excellence and dedication as our TAC office assistant. TAC greatly appreciates Amy's positive contributions to our organizational goals. We will miss her. She has left the post more organized and ready for our new team member. Join us in welcoming office assistant Tulasi Johnson!

MEMBERSHIP MEETING

Thank you to all who have renewed their membership in TAC. We are most appreciative and hope you attend and enjoy the programs we've scheduled this year.

Our Membership Meeting will follow the September Lecture:

Saturday, September 17, 2016

**10:00 am - Koret Auditorium,
deYoung Museum**

Please contact the TAC office via email if you are uncertain about your status. Membership Application Forms may be downloaded from the TAC website. To attend the TAC lectures and subsequent TAC events free, you will need the new white TAC card that shows your name and status.

**NEXT NEWSLETTER
SPRING 2017**

Deadline for Submission

NOVEMBER 8, 2016

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

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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 experiencing 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 mandatory travel insurance.

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 unsuited for those with mobility concerns. Please discuss this tour with your physician to determine if you have any medical condition that would prevent you from actively participating in the tour.



For more information, please contact:

Textile Arts Council, Tulasi Johnson (415) 750-3627 tac@famsf.org
Mary Connors, (415) 482-8035, khamding88@yahoo.com

SAVE THE DATE!



TEXTILE BAZAAR OCTOBER 9, 2016 10AM - 4PM

Antique ❖ Ethnic ❖ Vintage ❖ Contemporary

Moriarty Hall
St. Anne of the Sunset Church
1300 Funston (at Judah)
San Francisco

Free Admission plus
Free Parking

Payment by check or cash;
some vendors accept credit cards

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Participating Partners Include:

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Kathy McHenry
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Carmyn Priewe
Merrill Randol
Bea Roberts

Janet Roberts
Britta Rosenthal
Jenny Irene Sargent
David Williams
Charmaine Wong

GENERAL CALENDAR

ONGOING EVENTS

April 2, 2016 to February 12, 2017

The South Sumatran Ship Cloth

The Gallery of Oceanic Arts, deYoung

April 23 to November 6

Kay Sekimachi: Student, Teacher, Artist

T.B. Walker Textile Education Gallery, deYoung

June 10, 2016 – January 15, 2017

Strategies for Survival presents an emotionally-charged selection of samplers by San Francisco-based artist Bren Ahearn. Ahearn's embroidery draws from a variety of cultural references. From old samplers to Hello Kitty to American football to cage fighters from TV, his work appropriates these recognizable symbols to question expectations about manhood and its assumed qualities of courage, vigor, and determination. In the artist's hands, needlework—with its history of exclusion from the (capital A) Art world as result of its association with notions of femininity, the triviality of everyday domesticity, and hobby-ish woman's leisure—becomes a narrative device to address the culturally-shunned topic of a man's sensitivity. Bellevue Arts Museum, http://www.bellevuearts.org/exhibitions/bren_ahearn.html

July 8 to October 2

Wedding Dress: Yesterday, Today and Tomorrow

Borrowing from local cultural organizations collectors, designers and History of San Jose, this show will illuminate the evolution of the wedding dress, ethnic similarities and differences, and explore new questions raised by the legalization of same-sex marriage. Included in the collection will be a colorful 17' Moroccan wedding belt, a dress worn by Josie Eldridge Crump in 1895 and a DIY dress designed around a bride's tattoos. Traditions are clearly no longer limited to something borrowed and something blue. The exhibition is guest curated by Kate Eilertsen who says, « Whether it is a traditional kimono, red sari or satin Flapper era dress, the wedding dress reveals much about the traditions and history of communities around the world.» San Jose Museum of Quilts & Textiles, <http://www.sjqmiltmuseum.org/upcoming-exhibitions/>

July 23, 2016 to April 2, 2017

On The Grid: Textiles and Minimalism

Wais and Knowles Costume and Textile Arts Galleries, deYoung

August 25 to December 30

Art Wall: Terri Friedman

The second work in BAMPFA's new *Art Wall* series of commissioned temporary works is a monumental weaving by East Bay artist Terri Friedman. Here, the artist describes her recent embrace of weaving as a means to extend her exploration of painting:

Weaving color. Yarn as paint. For years I have investigated painting through everyday materials: kinetic sculpture, installation, painted pours. And that is exactly how I approach the loom. Expanding material limits, diving into color, redefining landscapes, interested in invention and innovation yet borrowing from tradition. BAMPFA, <http://bampfa.org/program/art-wall-terri-friedman>

New Events Listings

SEPTEMBER

September 17

Kitsch to Art Moderne: Meisen Kimono in the First Half of Twentieth Century Japan. 10 a.m., Koret Auditorium, de Young Museum.

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

September 23, 2016 to January 7, 2017

Proust's Muse, The Countess Greffulhe features 40

extraordinary fashions and accessories from the fabulous wardrobe of Élisabeth de Caraman-Chimay, the Countess Greffulhe (1860-1952). A famous beauty celebrated for her "aristocratic and artistic elegance," the countess fascinated her contemporaries, including Marcel Proust who told her cousin, Robert de Montesquiou, "I have never seen a woman so beautiful." When Proust wrote his great novel *In Search of Lost Time (À la recherche du temps perdu)*, the Countess Greffulhe was one of the primary inspirations for his immortal fictional character, Oriane, the Duchess de Guermantes, of whom he wrote, «Each of her dresses seemed like...the projection of a particular aspect of her soul." Museum at FIT, <http://www.fitnyc.edu/museum/exhibitions/upcoming/index.php>

September 25, 2016 to January 8, 2017

Kay Sekimachi: Simple Complexity | Works from the Forrest L. Merrill Collection

A survey of the work of pioneering fiber artist Kay Sekimachi from the 1960s to today drawn from the collection of Forrest L. Merrill. With an economic approach to the use of color and pattern, Sekimachi's sculptural forms highlight the structure of her pieces and emphasize the natural properties of the materials she uses. Craft and Folk Art Museum, <http://cafam.org/exhibitions/upcoming-exhibitions/>

OCTOBER

October 1, 2016 to February 5, 2017

Opus Anglicanum: Masterpieces of English Medieval

Embroidery

Explore a selection of the most outstanding examples of English Medieval embroidery. Featuring surviving examples of exquisite craftsmanship, this exhibition will focus on the artistic skill of the makers and the world in which they were created. Victoria and Albert Museum, <http://www.vam.ac.uk/exhibitions/opus-anglicanum-masterpieces-of-english-medieval-embroidery>

October 2, 2016 to February 5, 2017

Beyond Bling: Jewelry from the Lois Boardman Collection

showcases an extraordinary assemblage of contemporary studio jewelry from the United States, Europe, Australia, and New Zealand. The exhibition, which features selections from the gift of Lois and Bob Boardman, explores the use of nontraditional materials and techniques, the ways jewelry can communicate personal or political messages, and the medium's potential to shock and delight. The collection is the first of its kind to enter a museum on the West Coast. LACMA, <http://www.lacma.org/art/exhibition/beyond-bling>

October 7, 2016 - January 15, 2017

Hmong Story Cloths: Stitching a History. Chronicling the lives of the Hmong people of Laos, Story Cloths are vibrant and intricate needlework that developed out of refugee camps following the Vietnam War. As an alternative to written language, village women would stitch cloth at night to document and communicate the story of their daily lives: collecting water, harvesting, transforming hemp into fabric- and also the highlights of their lives: escaping a great flood, New Year festivities, and marriage rituals. The story cloths offer an intimate view into the cultural legacy and resilience of the Hmong people. San Jose Museum of Quilts and Textiles, <http://www.sjqmusem.org/upcoming-exhibitions/>

October 7, 2016 - January 15, 2017

The California Art Quilt Revolution: From the Summer of Love to the New Millennium, a groundbreaking exhibition that looks at the emergence of the Studio Art Quilt Movement in the 1960s and 1970s and the significant role California played in the creation of this new art form.

The studio art quilt was the result of a complex intersection of art, craft, universities, and the traditional American quilt. Three national cultural developments resulted in the re-evaluation of quilts as a suitable art medium and increased artists' awareness of quilts: the art museum's legitimization of the quilt as art, the junction of art and craft at the

university level and social political and fashion trends that brought quilts to national prominence.

California artists were among the first to embrace the quilt medium as their primary means of expression and charted new territory in art and quilt making, leading the nation in creativity and innovation. The art quilt pioneers transformed a functional domestic object into an art form and inspired subsequent generations of quilt artists. Their legacy continues in the work of today's artists, who are reinterpreting the quilt medium with non-traditional materials and pushing the boundaries of what can be called a quilt. This exhibition includes work by twenty five artists, including pioneers of the art quilt movement such as Jean Ray Laury, Yvonne Porcella, Joan Schulze and Therese May, and highlights works by late 20th and 21st century artists such as Alice Beasley, Judith Content, Joe Cunningham, Linda Gass and Susan Else. San Jose Museum of Quilts and Textiles.

October 8

Social Fabric

by Karen Hampton, Mixed Media Textile Artist. 10 a.m., Koret Auditorium, de Young Museum.

October 9

Annual Textile Bazaar

10 a.m.-4:00 p.m. St. Anne's Church of the Sunset, 850 Judah Street (between Funston and Irving Streets), San Francisco.

NOVEMBER

November 12

The Roots: Engaging in a Social Sculpture.

By Latifa Medbdoub, Artist. 10 a.m., Koret Auditorium, de Young Museum.

DECEMBER

December 7

TAC Holiday Party. 6:30 p.m., Krimsa, Fine Rugs, 2190 Union Street, San Francisco.

MARK YOUR CALENDARS for 2017:

January 21, 2017, Lisa Kokin

February 11, 2017, Dale Gluckman

March 4, 2017, Kathy Hattori

April 22, 2017, Linda Gerdner

May 20, 2017, Annual Sinton Lecture. Porfirio Guitierrez

June 3, 2017, TBD

ANNOUNCEMENTS AND WORKSHOPS

Textured and Painterly Screenplay by Pavlos Mayakis.

October 8-10, 9:30 a.m.-4:30 p.m. Mendocino Art Center.

Pavlos will be sharing the screen printing components of his signature mixed-media assemblage style while workshop participants will be learning and combining two thickened dye textural screen printing techniques using thickened dyes as well as a third more painterly screen printing technique. This workshop holds special interest for mixed media artists, fiber artists (quilters and surface designers), paper artists, screen printers, and painters. For info and registration online; <http://www.mendocinoartcenter.org/Fall16/Mayakis2.html>.

Paper Making From Recycled Materials & Local Fibers by Bob Rhoads.

October 29-31, 9:30 a.m.-4:30 p.m. Mendocino Art Center.

This class will lead students through the collection and processing of a variety of fibers to produce beautiful and unique handmade papers. Fibers might include recycled fabric/clothes, paper and plant fibers such as nettle, flax, bamboo, papyrus and kozo paper mulberry. We will employ both Western and Eastern techniques of paper making as well as investigate many delightful uses for your paper to include drawing, printmaking, collage and sculpture. For info and registration online; <http://www.mendocinoartcenter.org/Fall16/Rhoades.html>.

Twining Techniques on Cedar Bark by Polly Adams.

November 4-6, 9:30 a.m.-4:30 p.m. Mendocino Art Center.

Using prepared Western red cedar bark for the structure, workshop participants will experiment with twining techniques to control the shape of two or three small baskets. Twining with wire or Northwest sweetgrass juxtaposes different tensions to create unique sculptural baskets. Harvesting and preparation of materials will be discussed. For info and registration online; <http://www.mendocinoartcenter.org/Fall16/Sutton.html>.

Book Binding With Judy Detrick

September 19-23, 2016 Monday-Friday

Tuition: \$325 plus materials fee of \$10

This Pacific Textile Arts class will be held at Henhouse Studio on

Madsen Lane just east of Fort Bragg. Enrollment limited.

For details and registration, call 707-964-5279.

You can also enroll by sending a \$50 non-refundable deposit with contact information and class request to: Pacific Textile Arts 450 Alger St. Fort Bragg, CA 95437
Back for another week, this popular workshop will cover 3 traditional bindings, all hard cover, two with covered spines, and a Coptic binding with an exposed stitched spine. Handouts will be provided, and you will be taken from the planning stages to completion of all books. Also

covered will be the use of decorative papers and cloth for the hard covers. If you have your own weaving samples please bring; otherwise samples will be provided. The modest materials fee will provide you with text weight papers, decorative papers, book boards, glue, needles, thread, and linen tapes. Please call for list of materials. 707-964-5279.

Playing Blue: Painting with Indigo by Barbara Shapiro.

November 5. Walnut Creek Civic Arts, Shadelands Art Center.

Painting and printing with active indigo on dinner napkins and other textiles using an easy nontoxic formula. Contact Walnut Creek Civic Arts for more information.

Needle Tatting with Barbara Foster.

November 5, 10:00 a.m.-2:00 p.m. LACIS Museum of Lace and Textiles. Meet "Barb," the purveyor of all things tatting and owner of "Handy-Hands," and learn Needle Tatting, \$30.00, includes all materials, <http://lacismuseum.org/classes/>

A Week with Iris: Tatting Classes by Iris Niebach.

January 23 to 28, 2017, 10:00 a.m.-5:00 p.m. From Italy, one of the most popular and published authors and instructors on tatting will teach a 5-day flexible program of classes. Four one-day independent classes, \$140.00 for one day, \$115.00 for each additional day, <http://lacismuseum.org/classes/>

SYMPOSIA

Second International Costume and Textile Symposium: Inside-Out/Outside-In: Clothing, Cloth, and the Meeting of Cultures

Queen Sirikit Museum of Textiles, Bangkok in conjunction with the ICOM Costume Committee

The symposium will explore the broad subject of cultural exchange through dress and textiles. The meeting is held in conjunction with the ICOM Costume Committee, but non-ICOM members are welcome both as speakers and symposium attendees. Registration will be live on September 1. For forms, and more information, please visit www.qsmtsymposium2017.com

2016 Fall Symposium: *Only in Okinawa: Textiles and Traditions of the Ryukyu Kingdom*

Saturday, November 5, 9 AM–5 PM

GW Media and Public Affairs Building

Jack Morton Auditorium

805 21st Street, NW, Washington, DC

Known as the Ryukyu Kingdom until 1879, Okinawa has a rich tradition of textile production and design, including the unique resist-dye method known as *bingata*. Inspired by the exhibition *Bingata! Only in Okinawa*, the 2016 fall symposium will feature five distinguished scholars from Okinawa—folklorists, curators, and historians of textiles and theater—who will provide a broader context for Okinawa's celebrated textile art.

Registration: Registration for the 2016 fall symposium is now open. Register online or call 202-994-7394. Rates: \$40/museum members; \$50/public.

September
2016

Textile Arts Council

Don't miss these exciting TAC events!

“Kitsch to Art Moderne: Meisen Kimono in the First Half of Twentieth Century Japan”

- Yoshiko Iwamoto Wada, Artist
- Saturday, September 17, 2016 10:00 am - Koret Auditorium, deYoung Museum

“Social Fabric”

- Karen Hampton, mixed-media textile artist
- Saturday, October 8, 2016 10:00 am - Koret Auditorium, deYoung Museum

Annual Textile Bazaar

- Sunday, October 9th, 2016, 10:00 am—4:00 pm
- Saint Anne's Church of the Sunset, 850 Judah Street (Between Funston and Irving Streets), San Francisco, 94122

“The Roots: Engaging with a Social Sculpture”

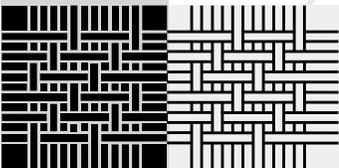
- Latifa Medjdoub, Artist
- Saturday, November 12, 2016 10:00 am - Koret Auditorium, deYoung Museum

Holiday Party - December 7th at 6:30 PM. : “Hanging TACfully”

- Krimsa Fine Rugs,
2190 Union Street, San Francisco

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

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September
2016

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