

Textile Arts Council

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

April 2014

Volume XXIX, Number 2

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, April 19, 2014, 10 a.m.

WHY QUILTS MATTER: HISTORY, ART, AND POLITICS

With Shelly Zegart

Shelly Zegart has spent more than three decades researching, documenting, and showcasing the rich heritage of quilting in America. Garnering national and international recognition, her work transcends stereotype and myth, combining rigorous academic scholarship with a deep respect and personal connection to the craft.

Her lectures, essays, and books, epitomized by her 2008 article, *“Myth and Methodology: Shelly Zegart Unpicks African-American Quilt Scholarship,”* in the British art journal, *Selvedge*, embrace concerns that engage collectors, curators, historians, folklorists, and others.

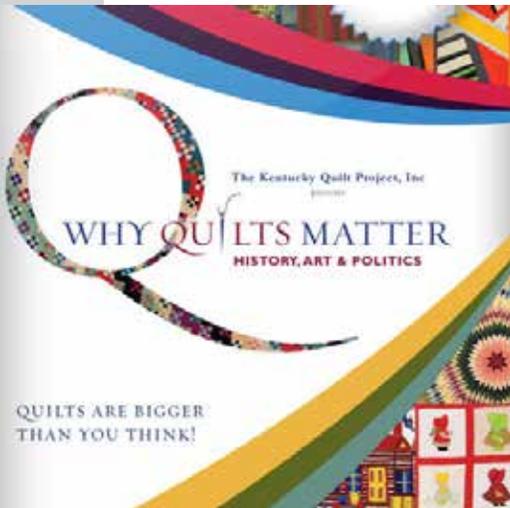
Quilts, as Shelly will discuss in her presentation, are the tangible expressions of ideas about art, self, and community that range across a wide spectrum. As the quilt makers of Gee’s Bend, Alabama, will tell you, the consideration of their work as art is new to their way of thinking. It is not a question of the ability to create and to appreciate the aesthetics of their work, but one of how the contemporary art world receives and

values that work. Shelly Zegart continues to demolish the divisions that inhibit the reception of the quilt as art—both in the minds of makers and viewers.

This is a rare opportunity to learn about the evolution of her career with quilts. She shares both favorite quilt images as well as some key clips from her nine episode documentary, *“Why Quilts Matter: History, Art & Politics,”* to illustrate her presentation. She will talk about the goals she had from the outset when deciding to create the documentary and its Discussion Guide, who she was trying to reach and why, and what she learned along the way.

From collector, scholar, dealer, author, to filmmaker, Shelly is always looking at the role and impact of quilts at the center of American culture. The task is far from complete.

Since 1977 when Shelly Zegart first fell in love with quilts, she has curated numerous exhibitions in the U.S. and abroad, lectured on all aspects of quilt history and aesthetics, and written for numerous publications. See her website at <http://www.shellyzegart.com>. She was a founder of The Kentucky Quilt Project Inc., the first state documentation project, and The Alliance for American Quilts, which originated The Quilt Index. Her private collection was acquired and exhibited by The Art Institute of Chicago in 2004. Zegart was most recently the Executive Producer and Host for the nine part documentary, *“Why Quilts Matter: History, Art & Politics”* that has been aired on more than 200 select PBS stations. <http://www.whyquiltsmatter.org>. Shelly Zegart is a graduate of the University of Michigan.



Why Quilts Matter: History, Art & Politics, DVD Cover, 2011.

Fine Arts Museums of San Francisco

de Young Legion of Honor

Programs continue on page 2, col. 1

Saturday, May 17, 2014, 10 a.m.

Tenth Annual Carol Walter Sinton Program For Craft Art TRADITION, INNOVATION, AND INSPIRATIONS OF A CONTEMPORARY NAVAJO WEAVER

With D.Y. Begay

Tradition: I will share personal stories about growing up as a sheepherder and learning Navajo style weaving. These stories will include details on shearing sheep, washing and carding wool, and spinning the wool on a Navajo lap spindle. I will also talk about my spiritual connection to the unique native plants that I harvest and use medicinally or for dyeing yarn to achieve colors in my tapestries. In addition, I will share the importance of how Navajo weaving stories are told and shared.



Begay harvesting for natural dyeing.

Innovation: I combine the mastery of the traditional Navajo style of weaving with diverse design concepts rooted in classic themes, while constantly exploring and experimenting with new ideas, mediums, and materials. This effort of integrating non-regional style designs and color combinations, uncharacteristic of most Navajo weavers, has become a current ambition for me.

Inspiration: I will present visual images of how my tapestries are inspired by the high desert landscape, and how I translate my impression of the environment into my weaving. The sunrise is often my canvas: it seduces

my imagination with colors and beauty, and inspires curiosity. These images are replaced at the end of the day by flaming oranges as the sun sets for the evening and night takes on dark, forbidding colors. These daily encounters with light, color, remarkable land formations, and a lifetime of memories are the textures I reflect on, interpret, and explore in my tapestries.

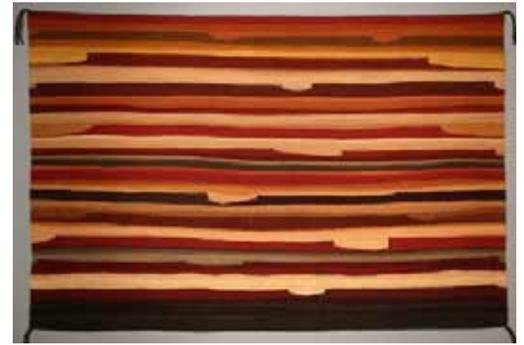
I will display and discuss one of my recent tapestries that exhibits a Navajo style weaving and innovative design.

D.Y. Begay is a member of the Navajo Nation, born and raised on the Navajo reservation in the community of Tselani. She was born to the Totsoni' (Big Water) Clan and the Tachinii' (Red Running into Earth) Clan people. Her early schooling was at the boarding schools on the Navajo reservation, St. Michael High School, and later at Arizona State University, where she received her bachelor's degree in fine arts and art education. Begay's tapestries have been collected by major museums and published internationally, and have been collected by both private and major museums in North America and in Europe. Begay's many credits include co-curating exhibits in Athens, Ohio, (Kennedy Museum of Art); New



photograph of D.Y. Begay

York (National Museum of the American Indian Smithsonian Institute); and in Santa Fe, New Mexico (Wheelwright Museum of the American Indian).



Many Mesas, D.Y. Begay

Saturday, June 14, 2014, 10 a.m.

LAMPUNG IMAGERY, TEXTILE ICONOGRAPHY OF SOUTH SUMATRA

With Thomas Murray

The Lampung District in south Sumatra is home to the most celebrated textile tradition of the Indonesian Archipelago. This is an area known at its core for ancient Austronesian megaliths, Bronze Age decorative influences, and the great cultural impulse of the Buddhist/Hindu state of Srivijaya. A millennium ago, there also washed upon its shores a cosmopolitan world of ideas and trade goods from China, India, Arabia, and Europe in exchange for prized Lampung pepper. From this we witness a cultural and aesthetic hybridization at its most fertile, both esoteric and compellingly beautiful, but not widely understood.



Tampun Darat "Interior" Ritual Cloth, Komerling; Cotton; supplementary weft, 18th/19th Century.

Programs continue on page 4, col. 1

FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

April 2014

Mark your calendars for two exciting events in the month of May. The Textile Arts Council Board of Directors is throwing a Garden Party for all its members. Please join us on May 4th from 2 to 4 p.m. in the County Fair Building in Golden Gate Park. Everyone is encouraged to wear a hat, for which I need no encouragement, and to dress with flair. One of the favorite pastimes at any TAC event is admiring the clothing and jewelry worn by other members. This is a great way to strike up a conversation with other textile aficionados and share information about fiber techniques and travels. Stay tuned for information about the Members Holiday Party, which is in the planning stages.

The 11th Annual Carol Walter Sinton Program for Craft Arts will be presented on May 17 at 10 a.m. in the Koret Auditorium. Carol Sinton was an artist and weaver, initially inspired by the work of Dorothy Liebes. Her investigations of off-loom weaving led her to create imaginative baskets primarily using natural found objects. She was part of the Bay Area textile scene and showed her baskets at important venues including the Virginia Brier Gallery, the Palo Alto Art Center, the California Craft Museum, and the M. H. de Young Museum. Her children, Peter Sinton and Pat Alder, established the Carol Walter Sinton Fund for Fiber Arts Studies in her honor.

Held each spring, these lectures focus on topics that range from craft artists expanding and promoting fiber arts, to people who have nurtured the revival of traditional crafts in their

region in an effort to preserve traditional techniques and materials. Carol was also an avid collector, and textiles from her collection are now part of the collection of the Fine Arts Museums of San Francisco. These include works by some of the artists that she admired and studied with, including Lillian Elliott, Katherine Westfall, Kay Sekimachi and Dominic Di Mare.

We are honored to have Navajo weaver D. Y. Begay discussing *Tradition, Innovation and Inspiration of a Contemporary Navajo* as the speaker for this year's Carol Walter Sinton Program for Craft Arts. D. Y. Begay is a fourth generation Navajo weaver who grew up surrounded by women who wove in the traditional Navajo way. They taught her how to card wool and spin it into yarn on a Navajo lap spindle, as well as how to dye the wool with local plants. D. Y. Begay received a SWAIA Discovery Fellowship in 2010 to fulfill her dream to travel to Peru for a cultural exchange with indigenous weavers. She has also traveled to Bolivia and Guatemala to conduct workshops and exchange ideas and techniques with textile artists. A combined Navajo and backstrap woven tapestry was created from this interchange.

Please join us for this inspiring lecture by an innovative artist in honor of Carol Sinton.

Rose Kelly
Chair

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ANNOUNCEMENT

TAC IS ON TWITTER AND FACEBOOK!

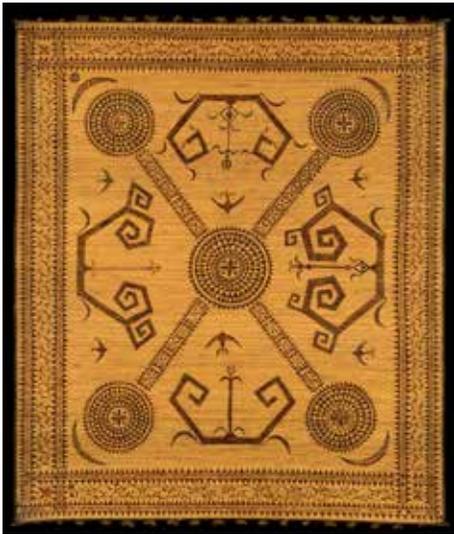
TAC is pleased to announce that we're now on Twitter and Facebook!

Be the first to get updates on museum, TAC, and textile community events. Then, help us spread the word.

Follow us on Twitter (@TextileArtsSF) and like us on Facebook. <https://www.facebook.com/TextileArtsCouncil>

Programs *continued from page 2*

It is the intention of this lecture to shed some light on this topic by way of a thorough examination of the ritual cloth of the area. We will be reviewing all of the major weaving and dyeing artistic expression, including the famed supplementary weft palepai and tampan ship cloths; initiation sarongs with their rich embroidered boat and ancestor iconography; tapis; lampit mats patterned by burning with hot pokers;



Lampit Ritual Mat, Putidoh; Rattan, branding with hot poker, 19th Century.

and the mysterious weft ikat bidak ritual cloths with their small bird and deer motifs. Thus a greater understanding of the Lampung textile art form will be passed on to the audience. I will present original research, demonstrating some very early dating of certain special cloths and insights gained from radiocarbon testing. Lampung textiles will be contextualized as part of a greater Southeast Asian textile heritage, including looking at comparative woven structures and iconography from the Mainland, Borneo, and some of the outer islands of Indonesia.

For those interested in doing some pre-lecture reading on the subject of Lampung textiles, I recommend you read your old HALI magazines: issue 101 (1998), "The Ship and the Tree,"



Bird Bidak Ritual Cloth (detail), Komerang; Silk, metallic wrapped yarns; ikat, discontinuous supplementary weft, 17th/18th Century.

and HALI 171 (2012), "Red Tapis." These and other articles by Thomas Murray are also on his website for those who wish to access the essays via the Internet. <http://www.tmmurrayarts.com>

Thomas Murray is a private dealer of Asian and Tribal art with an emphasis on Indonesian sculpture and textiles, as well as animistic art from other varied cultures. He also features Indian printed trade cloths from the 13th-18th Centuries. He has placed objects in more than 30 museums on four continents. A HALI contributing editor for more than 20 years, he serves as their "in-house" expert on all ethnographic textiles, and has published in more than 45 publications. He has lectured widely, with titles including "Ottoman Influences on Islamic Calligraphic Batik from Indonesia" and most recently "Li Textiles of Hainan, Seeking the Source of Lost Austronesian Iconography." You can access sixteen essays and book reviews under Publications on his website.

Thomas Murray is Past President of ATADA, The Antique Tribal Art Dealers Association. Most recently, he became a member of President Obama's Cultural Property Advisory Committee. President Obama said, "This dedicated individual brings a wealth of experience and talent to his new role and I am proud to have him serve in the months and years to come."



Tapis Cumi Cumi Ritual Dress (detail), Paminggir People; Cotton, silk; embroidery, 18th/19th Century.



Red Tapis (detail), Paminggir People; Cotton, silk; embroidery, 15th/17th Century.



Hali Cover, issue 101, with *Pasisir "Coastal" Tampan*, Putidoh; Cotton; supplementary weft. 17th/18th Century

SAVE THE DATE
TEXTILE ARTS COUNCIL TOUR TO LAOS AND CAMBODIA

February 4-19, 2015

This will be a unique opportunity for textile lovers to travel to Laos and Cambodia with Mary Connors, a Southeast Asian textile expert and author of "Lao Textiles and Traditions." In Laos, the tour will visit many of Mary's favorite textile venues and meet with master crafts people in Luang Prabang, Vientiane, and southern Laos. In Cambodia, the tour will visit the cultural sites in Siem Reap and Phnom Penh, and see the wonderful weaving revival taking place as the country recovers from the horrors of the genocide while under the Khmer Rouge. Look for details in future newsletters and on our website <http://www.textileartscouncil.org/>.

**Welcome to our
New TAC Members**

Through February 14, 2014

Tracy Bader
Patricia Brandt
Leslie Christensen
Gerre Davis
Joan Diamond
Helene Frankes
Francesca Giacalone
Ann Jones
Dawn Jose
Barbara Moffat
Jill Terry
Yi-Hui Wen

SAN FRANCISCO TRIBAL & TEXTILE ARTS SHOW

The TAC Board was pleased to support the San Francisco Tribal & Textile Arts Show Opening Preview Gala at the Benefactor Circle level. Proceeds from the event support the departments of Textile Arts and the Arts of Africa, Oceania and the Americas at the de Young.

The mini-symposium, *Hybridity: Objects, Trade, and Transformation*, co-organized by the textile arts department and departments of Africa, Oceania, and the Americas attracted over 200 visitors. If you missed it, the entire program is available for viewing online at www.youtube.com/famsf. The Seventh Annual Caroline and H. McCoy Jones Memorial Lecture took place on Saturday, February 8th. Louise Mackie, Curator of Textiles and Islamic Art at the Cleveland Museum of Art presented a riveting lecture "Power Textiles from Islamic Lands." Thank you to the series sponsors: the San Francisco Bay Area Rug Society, S. Peter Poullada, and Nancy A. Sheppard for their ongoing support. Thanks to all the Textile Arts Council members whose attendance made all the events a great success.

**NEXT NEWSLETTER
DEADLINE**

JUNE 18, 2014

Please send your copy to
the TAC office.

tac@famsf.org



Jill D'Alessandro, Leslee Budge, Dana Walsh, Barbara Kelly, Barbara Shapiro and Karen Hazelkorn at the Gala Tribal and Textile Arts Show.

CLASSIC-PERIOD NAVAJO BLANKETS

Lines on the Horizon: Native American Art from the Weisel Family Collection

May 3, 2014 to January 4, 2015 • de Young
Wais and Knowles Galleries of Textile Arts

Lines on the Horizon celebrates the extensive gift from the Thomas W. Weisel Family of approximately 200 Native American art objects, and a generous endowment that will transform the Art of the Americas collection at the de Young. This exhibition will feature approximately 70 objects including thirteen Classic Period Navajo blankets.

From its earliest appearance in the early 1800s, the Classic Navajo blanket was coveted throughout the Southwest by both native and non-native inhabitants. Today, works from this period are preserved within private and museum collections, and are recognized as the pinnacle of achievement in the canon of Southwest weaving. This refined selection of textiles from the Weisel Family Art Foundation collection pinpoints the major developments in Classic-period Navajo weaving.

Descended from Athabascan-speaking tribes, the Navajo migrated into the Southwest from western Canada. They called themselves Dineh, “the People.” It is generally accepted that Navajo women learned to weave from the Pueblo peoples in the late seventeenth century, when the Pueblo, seeking refuge from the Spanish occupation, came to reside with the Navajo. In less than a century, the Navajo would emerge as the preeminent weavers of the American Southwest.

The Classic period in Navajo weaving is generally considered to extend from 1800 to 1864, a time when battles were constantly fought among the native Southwestern peoples, Spanish, Mexican, and European Americans, for control of the western territories. This period of turmoil and transition in the American Southwest exposed the Navajo to new materials, new perspectives, and a new market that resulted in one of the most fertile periods in this emergent tradition. By the early 1800s, the Navajo departed from the plain and twill weave techniques favored by the Pueblo and began to weave almost exclusively in the tapestry technique,



Wearing blanket (first-phase chief blanket, Ute style), ca. 1830, Navajo. Wool; weft-faced plain weave, dovetail and diagonal-join tapestry weave, eccentric curved weft. Promised gift of the Thomas W. Weisel Family to the Fine Arts Museums of San Francisco, L12.103.17.

using handspun yarns of natural white and dark brown from the wool of churro sheep, which were introduced by the Spanish in 1598. These natural hues were supplemented with yarns dyed dark blue using indigo obtained from Spanish settlers; and later with crimson red threads raveled from bayeta cloth dyed with lac or cochineal, imported by way of the Santa Fe Trail. Together these components created the distinct Navajo palette of off-white, dark brown, indigo blue, and crimson red.

During the Classic period, two textile traditions—the chief blanket and the serape-style blanket—advanced as the foremost vehicles for the artistry and innovation of Navajo weavers. Following the Pueblo model, which the Navajo continued, chief blankets were woven on a horizontal plane, wider than long, and were worn wrapped around the body. The title “chief blanket” is a misnomer: the Navajo had no chiefs. The term derives from the status of those in other Native American tribes, most notably the Plains Indians, such as the Ute and the Sioux, who wore this important trade object, skillfully woven of the finest materials, as a symbol of power and influence.

The simple banded pattern evolved with the second-phase chief blanket, which first appeared around 1850 and features designs distinguished by a block pattern punctuating the striped ground. In the 1860s, just prior to the Bosque Redondo



Poncho serape, ca. 1830, Navajo; Wool; weft-faced plain weave, interlocked tapestry weave. Promised gift of the Thomas W. Weisel Family to the Fine Arts Museums of San Francisco, L12.103.16

internment, the third phase appeared: small terraced triangles replaced the block motifs of the second-phase blankets. Displaying the highest degree of variation and innovation in the chief-blanket genre, third-phase blankets are characterized by the triangle and the terraced-diamond motifs, key patterns adopted from the Classic serape, which was being developed simultaneously. By 1870, these large stepped-diamond patterns had migrated from the lines of the design to occupy the central field of chief blankets; the edges and corners were

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bordered by half-diamonds and quarter-diamonds.

While the earliest chief blankets are revered by experts and collectors for their purity of design and exceptional quality, the Classic serape is celebrated for its vitality and artistic innovation. Woven in the vertical direction, the serape and the poncho serape are the only two textiles in the Navajo repertoire without a Pueblo origin. Instead, their roots are in Spanish and Mexican traditions, notably the Mexican Saltillo serape, named for the city of Saltillo, Coahuila, a center for both serape weaving and trade.

During the nineteenth century, the Saltillo serape, distinguished by its intricate mosaic patterning and virtuosic tapestry technique, became one of the most recognizable elements of male dress in Mexico. By the 1830s, the Saltillo serape reached New Mexico through trade networks, and its design—a large central medallion of concentric diamonds set against a complex patterned field—had a transformative effect on Navajo weaving. Over the next fifty years, Navajo weavers broke away from the Pueblo model of the banded blanket and began to explore a range of geometric motifs based on the serrated edges of the Saltillo diamond. From the relatively congested Saltillo serape, they extracted pure geometric forms, isolating and enlarging them according to traditional Navajo principles of symmetry, balance, and purity of design.

The visual impact of these graphic geometric forms set against a crimson ground is arresting. For centuries, the Pueblo had used raveled bayeta yarns and, later, commercial red or Saxony yarns as embroidery thread. In chief blankets, the Navajo incorporated red yarns into woven ground and gave them increased prominence as the blanket phases progressed. However, it is in the Classic serape that the red yarns were used to their fullest effect. The vibrancy of the hue resulted in a charged surface of high contrast, and the fineness of the yarn's ply encouraged sharply delineated forms and new spatial compositions based on the triangle and diamond. In the hands of master weavers, these shapes and colors became the foundation of a new visual vocabulary, which each artist used in unique ways for self-expression and experimentation.

This group of Classic Navajo weavings in the Weisel family's astutely curated collection captures a period of remarkable creative output when a select group of master weavers excelled at their craft and collectively pushed their tradition forward. Through its selection of masterworks, bearing the hallmark designs of distinct makers' styles, the Weisel collection acknowledges both the individual vision of the weaver and the larger tradition within which she was weaving.

Jill D'Alessandro

Curator of Costume and Textile Arts

The Caroline & H. McCoy Jones Department of Textile Arts



SAVE THE DATE

TAC Members Garden Party

Sunday, May 4th, 2-4pm

COME CELEBRATE SPRING and wear a festive hat!! Enjoy refreshments compliments of the Textile Arts Council Board of Directors, chat with fellow textile enthusiasts, and continue to be inspired afterward by strolling through the Botanical Gardens or visiting the wonderful Georgia O'Keeffe exhibition at the de Young Museum (admission required for these). Dress with Flair and we look forward to seeing you there!

When: Sunday, May 4th, 2-4pm

Where: County Fair Building, 1199 - 9th Ave, adjacent to the Botanical Gardens in Golden Gate Park, in the recreational room. This facility is on 9th Avenue and Lincoln Way.

Parking: Parking for the event is on the street or underground at the Academy of Sciences Concourse Garage.

Public transportation: The Muni 44, 71, & 71L stop in front of the building. The N line, 6, 43 & 66 stop within 2 blocks. see sfmuni.com

Please send your RSVP to TAC@FAMSF.org



Woman's hat, Adolfo, ca. 1970. United States. Straw, tulle, and silk flowers. FAMSF, Eleanor Christenson de Guiné Collection (Mrs. Christenson de Guiné III), gift of Rona and Eric Hoffman, 1985.44.324.1



GENERAL CALENDAR

Ongoing

Until April 19

Elegance in an Age of Crisis: Fashions of the 1930s, the Museum at FIT, Seventh Avenue at 27 St. New York City 10001-5992. <http://exhibitions.fitnyc.edu/fashions-of-the-1930s/-grid-page>

Until April 23

Folk Couture: Fashion and Folk Art, the American Folk Art Museum, 2 Lincoln Square, New York City. <http://fashionandfolkart.tumblr.com/exhibition>

Until April 27

Metamorphosis: Clothing & Identity, the San Jose Museum of Quilts & Textiles, 520 S. First St., San Jose, CA 95113, <http://www.sjqiltmuseum.org/exhibitions.html>

Until April 27

WORKT BY HAND: Hidden Labor and Historical Quilts, the National Museum of Women in the Arts, 1250 New York Ave NW Washington, D.C. 20005, <http://www.nmwa.org/exhibitions/%E2%80%9Cworkt-hand%E2%80%9D>

Until April 30

Trend-ology, Museum at the Fashion Institute of Technology, NYC. Examines the diverse sources from which fashion trends have emerged over the past 250 years, including urban street style, art, music, film, and socio-political movements. <http://fitnyc.edu/21786.asp>

Until May 11

Inspiring Beauty, 50 Years of Ebony Fashion Fair, Chicago History Museum, 1601 N. Clark St., Chicago, IL 60614. <http://www.chicagohistory.org>

Until May 17

ARTIST TEXTILES Picasso to Warhol, the Fashion & Textile Museum, 83 Bermondsey Street, London SE1 3XF. <http://ftmlondon.org/ftm-exhibitions/artist-textiles-picasso-to-warhol/>

Until June 1

Turn, Weave, Fire and Fold: Vessels from the Forrest L. Merritt Collection, the San Francisco International Airport, San Francisco, CA 94128, <http://www.flysfo.com/museum/exhibitions/turn-weave-fire-and-fold>

Until June 22

Inventing Lowell, the American Textile History Museum, 491 Dutton St., Lowell, MA 01854-4221, http://www.athm.org/exhibitions/current_exhibitions/-textileRevolution

Until June 24

Distortion from the European Patchwork Meeting, The international competition featuring the outstanding work of over 40 artists. The National Quilt Museum, 215 Jefferson, Paducah, KY 42001. <http://www.quiltmuseum.org/upcoming-exhibits.html>

Until August 10

Waterweavers: The River in Contemporary Colombian Visual and Material Culture, The Bard Graduate Center Gallery, 18 West 86th Street, New York City, NY. <http://www.bgc.bard.edu/gallery/gallery-at-bgc/main-gallery.html>

APRIL

April 4

Creative Growth Beyond Trend Runway Event, the Berkeley Art Museum, 2626 Bancroft Way, Berkeley, CA 94720, <http://www.bampfa.berkeley.edu/exhibition/late040414>

April 4 & 9

Discarded to Divine, (Repurposed Fashions, Renewed Lives). Preview Night: April 4, 2014, 5:30-8:30pm, de Young Museum, San Francisco. Silent Auction: April 9, 2014, 6-9pm, Gensler, 2 Harrison St., San Francisco. <http://discardedtodivine.org/>

April 6

The Possible: Textile Workshop, a natural dye workshop at the Berkeley Art Museum, 2626 Bancroft Way, Berkeley, CA 94720, <http://www.bampfa.berkeley.edu/events/education/possible/EN1041>

April 25 – 27

CNCH 2014—Branch Out With Fibers: A Fiber Artisans' Conference, Friday, April 25, 2014 10am - Sunday, April 27, 2014 2pm, Oakland Marriott City Center- 1001 Broadway, Oakland, CA 94607. <http://www.cnch.org/conferences/cnch2014/>

MAY

May 8

Artists Speak about Contemporary Craft: "Craft of Textiles" by Barbara Shapiro

May 8, 2014. Koret Auditorium, de Young Museum, San Francisco.

Barbara Shapiro (TAC Advisory Board Member) will represent the Craft of Textiles in "The Artists Speak about Contemporary Craft," an illustrated lecture and panel discussion of the 5 media represented at the De Young Museum. The public is invited to attend this presentation, which is designed for the education of museum docents. Other participants are Clifford Rainey—glass, John Toki—clay, Barbara Holmes— wood, and Jack Da Silva—metal.

May 8 – August 10

CHARLES JAMES: Beyond Fashion, the Metropolitan Museum of Art – 1000 Fifth Ave., New York, NY 10028-0198. <http://www.metmuseum.org/exhibitions/listings/2014/charles-james-beyond-fashion>

May 16

CCA's 2014 Annual Fashion Show, Friday May 16th at 8pm at the CCA San Francisco Campus, 1111 Eighth Street, San Francisco, CA. <https://www.cca.edu/academics/fashion-design/show>

JUNE

June 4

Guillermo Bert: Artist talk and Exhibit, with champagne reception, June 4, 2014 6:30-8PM, Joan McLoughlin Gallery, 49 Geary Street, San Francisco, CA. <http://www.mgart.com/exhibit-detail.php?id=171&title=FUTURE+EXHIBITS>

June 6

Textiles Close Up: Historic and Contemporary African Textiles, a one day tour of the Minneapolis Institute of Arts and home of Dr. Joanne Eicher, Minneapolis, MN. http://textilesocietyofamerica.org/tsa_events/african-textiles/

WEAVING WITH METAL

With Barbara Berk

June 5, 6 and 13, 2014

Although traditionally worked with fiber, textile techniques may also be applied to metal. In both precious and base metals, the techniques can be used to create jewelry, sculpture, functional objects and wall hangings. Through demonstrations, slides, discussions and hands-on examination, this workshop for TAC members will present a variety of weaving and basketry techniques.

You'll use scissors, fingers, pliers, dowels, straight pins, wire cutters, rulers, masking tape, graph paper, tape measures, hand drills, cord winders and blocks of wood – with copper, brass, and aluminum sheet and wire – to make samples of flat and textured weaves, rectangular and non-rectangular weaves, and flat and 3-dimensional forms. You'll explore color, pattern and scale, and experiment with finishing, forming and manipulating the woven metal "fabric". You'll focus on process rather than project, building a library of samples, thereby creating a foundation on which to develop your own pieces.

Work with new materials in familiar ways!

For more information or to register, please contact
Dalia at tac@famsf.org



Plain Weave - Ruffle Brooch + Pink Tourmaline, Barbara Berk

April
2014

Textile Arts Council

Don't miss these exciting TAC events!

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With D.Y. Begay

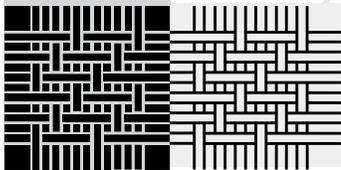
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LAMPUNG IMAGERY, TEXTILE ICONOGRAPHY OF SOUTH SUMATRA

With Thomas Murray

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor



Textile Arts Council

de Young Museum

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