

# Textile Arts Council

September  
2015

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## Please Welcome

**Laura Camerlengo**, Assistant Curator of Costume and Textile Arts, to the Fine Arts Museums. Ms. Camerlengo has worked with museum costume and textile collections for nearly a decade. She joins the Fine Arts Museums of San Francisco from the Philadelphia Museum of Art, where she served as Exhibition Assistant in their Costume and Textiles department. In this role, she organized numerous exhibitions of the Museum’s costume and textiles collection as well as assisted with preparations for the department’s special exhibitions, Roberto Capucci: Art into Fashion (2011) and Patrick Kelly: Runway of Love (2014).

Ms. Camerlengo received a Master of Arts degree in the History of Decorative Arts and Design from Parsons, the New School for Design/Cooper Hewitt, Smithsonian Design Museum. Her research areas include nineteenth-century Western fashion accessories and early twentieth-century Eastern European folk costume. Her research on these subjects has been published by the Smithsonian Institution, Berg, and Rowman & Littlefield Publishers.

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

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## Threads of Modernity: Joan of Arc and the “Jewel City”

By **Laura L. Camerlengo**

Assistant Curator of Costume and Textile Arts

A young woman in a gauzy white dress stands on a wooden scaffold before a crowd of armored soldiers and distinguished men of church and state. The crowd seems innumerable—faces appear only as blurs—and those near the viewer convey mixed emotions. Some watch the teenager attentively, sitting on the edge of their seats, while others look away with disgust. The young woman sorrowfully hangs

her head in her hands as she is led across the scaffold towards a smoking stake. She cries out, “*C’est par toi, Evesque, que je meurs. Rouen! Rouen! Malheur à toi. Oui! Toutes ces voix étaient [t] [vraie] s. Tout ce que j’ai fait par l’aide de Dieu.*” [1]

This dramatic scene—titled *The*

*Execution of Joan of Arc* – illustrates the demise of the legendary French martyr as envisioned by artist Jean-Paul Laurens (1838–1921) and woven into tapestry by the Gobelins Manufactory. The remarkable artwork was one of many that greeted visitors of Gallery 1 of the French Pavilion at

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



Jean-Paul Laurens (French, 1838–1921) *The Execution of Joan of Arc*, from the series *The Story of Joan of Arc*, 1905–1907, Gobelins Manufactory (Manufacture Nationale des Gobelins), est. 1662. Wool and silk; tapestry weave, 92 × 169 in. (233.7 × 429.3 cm). Gift of the French Government, 1924.32.3

Fine Arts  
Museums of  
San Francisco  
  
de Young  
Legion  
of Honor

## Threads of Modernity. . . (continued from page 1)

the 1915 Panama-Pacific International Exposition (PPIE). In celebration of the PPIE's 100th anniversary, the tapestry will be on view at the de Young Museum in *Jewel City: Art from San Francisco's Panama-Pacific International Exposition* (October 17, 2015 – January 10, 2016).

*The Execution of Joan of Arc* is one of four tapestry designs illustrating *The Story of Joan of Arc*; all were created by Laurens for the Gobelins between 1896 and 1904. The story of Joan of Arc, a popular figure in literature and art since her execution, had been a favorite for tapestries since the seventeenth century. Born to peasants around 1412, Joan claimed to hear voices from God instructing her to save France from English oppression. From 1428 to 1429, she led the French army in several victories, but was captured by English allies in 1430. English sympathizers charged Joan with heresy and witchcraft, among other crimes, and burned her at the stake at age nineteen. In the wake of France's defeat in the Franco-Prussian War in 1870, Joan of Arc was embraced as a symbol of national pride and the indefatigable French spirit. By the time Laurens conceived of the designs for *The Story of Joan of Arc* tapestries, Joan's significance in France had grown even greater as a movement to have her canonized became widespread.

The tapestries not only reflect France's reverence for Joan, but efforts by the Gobelins to reinvigorate its designs at the turn of the twentieth century. To do so, the manufactory adopted a modern aesthetic—simplifying compositions, adopting high horizons, reducing the size of borders, and employing a muted color palette. Jules Guiffrey (1840–1918), principal administrator of the Gobelins from 1893 until 1908, considered *The Story of Joan of Arc* series one of the most important projects created by the manufactory during this period. Given their significance, it is unsurprising that the Gobelins chose to display the tapestries together for the first time at the PPIE, where they served as a symbol of French ingenuity to almost 19 million fairgoers. With its “dramatic force and striking decorative quality,” [2] *The Execution of Joan of Arc* is considered Laurens's finest work from this group and a superb representation of this important series for the *Jewel City* exhibition.

[1] “Bishop, I die because of you. Rouen! Rouen! Evil betide you. Yes! All of these voices were [true] All I have done I have done with the aid of God.” Anna Gray Bennett, *Five Centuries of Tapestry from the Fine Arts Museums of San Francisco*, 2nd ed. (San Francisco: Fine Arts Museums of San Francisco; Chronicle Books, 1992), 308.

[2] James A. Ganz, ed., *Jewel City: Art from San Francisco's Panama-Pacific International Exposition* (San Francisco: Fine Arts Museums of San Francisco; Berkeley: University of California Press, 2015), 390.

## NEWS FROM THE CONSERVATION LAB: FEATHERS!

by Anne Getts

Andrew W. Mellon Assistant Conservator in Textiles

Thanks to funding from the Mellon Foundation, I have been busy working in conjunction with Objects Conservation Mellon Fellow Geneva Griswold to prepare *Featherwork: A Conservator's Approach*, a focus exhibition on the science and conservation of feathers. This is a unique opportunity for conservators to step into the role of curator and design a show that illustrates the conservation challenges presented by feathered art objects..

As a collaboration between two conservation departments, the exhibition draws upon examples of both feathered textiles

and objects in the Fine Arts Museums of San Francisco's permanent collections. Preparing for the show entailed a thorough search through the museum's collections—and unearthed countless objects that incorporate feathers (or whole birds!)... from feathered dresses, shoes, hats, and fans to feathered spears, capes and headdresses. Winnowing down the

list was a tough process, and involved choosing objects not for their geographic or historic relevance but rather to represent broader conservation themes.

The exhibition first explores the coloration and structural aspects of feathers. Understanding the science behind

(continues on next page)

### Brazilian feather headdress (A334055):



1 – overall view



2 – partially unrolled view



3 – detail of construction

(continued from previous page)

feathers—how they grow, what they are made of, and how they are colored—is vital for the interpretation and understanding of feathered objects. This also informs how and why they deteriorate, and correspondingly, how to best preserve them.

With such a strong conservation focus, the exhibit is going to be a bit unorthodox. There will be damaged objects on display—not the usual choice for a fine art museum. However, these will exemplify the types of challenges faced by conservators—such as light, insect, and mechanical damage. Oftentimes damage is irreversible, so by displaying objects in poor condition the importance of proper preventive care and storage for such delicate material is amply illustrated. As well, there will be objects shown in their storage mounts: a behind-the-scenes look at the practical solutions employed by conservation to protect feathered objects when they are not on display in the galleries.

Also very exciting is the incorporation of technology into the show: there will be an interactive touch screen that allows visitors to learn more about each object: from x-rays, to magnified images and construction details, to photos of the bird species whose feathers were harvested for each work, this supplemental information will provide visitors a way to more deeply engage with the complex information being presented (and highlights the myriad of ways we as conservators examine an object).

The show is currently installed in the Textiles Education Gallery, and forms a very nice complement to traveling exhibition *Royal Hawaiian Featherwork*, which is in the adjacent Textile Galleries. We are very excited about this wonderful opportunity, and invite you all to come and learn about feathers!!

### Feather cape (A342356):



1 – overall view



2 – detail of back (lined with down feathers)

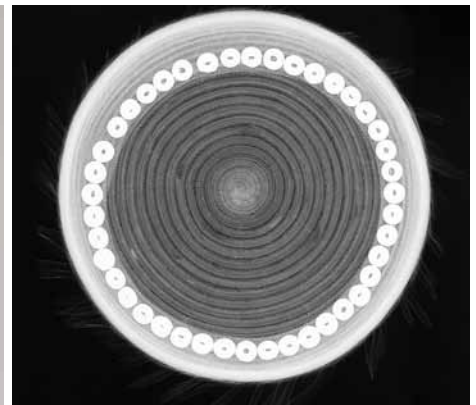
### Pomo gift basket (A308503):



1 – side view



2 – top view



3 – x-ray view

# FROM THE TEXTILE ARTS COUNCIL BOARD CHAIR

September 2015

The Textile Arts Council is moving more and more of our communications towards the age of technology by leveraging email, social media and our website to keep you up-to-date with our events and activities. Check out our website (<http://www.textileartscouncil.org>) and follow us on Facebook, Twitter, Pinterest, and Instagram. If you are not receiving our monthly e-mails, please call or send an email to our office and we will work with you to resolve the problem. If your spam filter may be the cause, add [tac@famsf.org](mailto:tac@famsf.org) to your email's address list to solve the problem.

I'd like to mention a few of the highlights from the last six months:

Since 1988, our lectures have been the core events for education and information on the world of textiles. This past spring, we learned about the Art of Boro, roughly translated to "castaway rags." Yoshiko Iwamoto Wada explained how cloth from worn-out garments can be pieces to make 'new' objects and a new aesthetic.

This year's 11th annual Carol Walter Sinton Program for Craft Art included Norma Minkowitz's Dancing Around Darkness. The presentation was a chronicle of the evolution of her art over the past 50 years. Minkowitz's art is represented in over 25 museums. The Sinton lectures are supported by a generous gift from the family of Carol Sinton.

Mary Zicafoose also chronicled her life and art in Color Fields: A Conversation about Ikat, Tapestry and Contemporary Art, and her journey through the labor-intensive process of weft-faced ikat resist wrapping and dyeing. More details and a full list of previous lectures can be found on our website.

Our international travel programs, which focus on culture and textiles, sold out before they reached non-TAC membership. In 2014, TAC traveled to

Oaxaca, Mexico, Laos, and Cambodia. For 2016, our Philippines tour is now fully booked. These provide us with rich opportunities to see firsthand the textiles of distant lands.

The Holiday Party and Silent Auction will be Wednesday December 2nd. Along with our Textile Bazaar on October 18th, the auction is one of our major fundraising events. The money raised helps to increase our endowment and support our operations. We hope you will join us.

Welcome to our newest Office Assistant, Amy Keefer. Amy joins the Fine Arts Museums and the Textile Arts Council with a Master of Fine Arts in Textiles from the California College of the Arts. She is a faculty member in Fibers at the Richmond Art Center and was most recently invited as a visiting lecturer to the Design Studies Department at the University of Wisconsin, Madison. Ms. Keefer will be the point of contact between the TAC Board and the FAMSF staff. Her office hours are Tuesday, Wednesday, and Friday from 10:00 am - 3 pm.

This winter TAC was without an office assistant, so many of the TAC Board members rolled up their sleeves to help keep our monthly emails, communication, and finances running smoothly. A BIG thank you to all board members for your hard work and dedication. I also want to acknowledge Ryan Pinter, who jumped in as our temporary Office Assistant until Amy joined us. He previously worked for the education department at the museums and was able to get up-to-speed quickly. Ryan ran our spring membership renewal process and updated our membership database. Many thanks to the wonderful TAC team!

*Leslee Budge*  
Chair

## TAC BOARD

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## Weaving New Forms: A Mosaic of an Artist's Evolution

by Rose Kelly

Lately, I have been thinking about how lucky I am to have been at UC Davis in the 1970s when Katherine Westphal, Jo Ann Stabb, and Lillian Elliott among others were teaching there. It was a time of experimentation. Rather than make a weaving or a costume or a screen print, we combined all three into something more complex and interesting. Textile art was labor intensive and process-oriented. After college, a series of residencies, including two California Art Council grants, allowed me the time to continue experimenting. Schools like Fiberworks and Pacific Basin in Berkeley fueled this interchange of ideas. So here I am, almost 40 years later, still experimenting and making art.

A quick sketch, a found object, or sometimes, a chance phrase or poem will generate an idea for a piece. I combine a variety of printing techniques with weaving, painting, and drawing into what I think of as “three-dimensional collage.” Travel is one of my major sources of inspiration. In addition to rich memories, I have a huge drawer of found ephemera that I have picked up along my journeys. I have been weaving since college using non-traditional materials such as wire, paper, typewriter ribbon, and shredded fabric. I prefer weaving the background for my collages, including the pages for an ongoing series of books entitled TRAVEL SUITE. I use printed pages that I cut into strips to be used as the weft of the weaving. This fragments the words, turning them into a secret language that looks familiar but is unreadable. The books use sketches that I drew while traveling, usually on



*Journal*, page 9  
Woven paper, metallic thread with collage  
8-1/2" x 7" x 3/4" (each page)



*Salem: Sarah Wildes*  
Boned corset, collaged with witch trial records (redrawn), muslin, found object  
70" x 20" x 20"



*Self Portrait*  
Film strips, copper thread, stitched  
19" x 15" x 1/2"

tickets or scraps of paper. Some of these journals fit into small suitcases collaged with tags and stickers from many lands. These pieces reflect the impressions that I bring back to my life in Oakland from trips to Asia and Latin America.

My figurative work has evolved from the Artwear textile movement of the 1970s to more sculptural work. While I still paint and decorate clothing, it is usually my husband's or mine. “Salem: Sarah Wildes” regards my many times removed great-grandmother who was hung as a witch in 1692. One day, an envelope from my mother arrived in the mail. To my surprise, when I opened it there was a copy of a death warrant from the Salem witch trials. A cousin had turned up the relationship while doing genealogical research. I traced back the original documents, transcribed what remained, and collaged it onto an old boned corset. The piece, with a long cheesecloth skirt, floats from a rosewood chair back. Another autobiographical piece is a recent self-portrait assembled from old film strips of my artwork and assembled into a dress shape. While the images are not recognizable, the negatives cast intriguing shadows.

I am always interested in experimenting with new materials, including mosaic or wire. There is a beach outside of Fort Bragg, which was once the city dump. Pieces of broken crockery still wash up on the shore. A while back I gathered shards after a big storm. The crackle and patina from being in the ocean gave them the appearance of skin. I used these pieces to make *Yemaya*, the goddess of the ocean. I wrote a poem and placed it under a smooth piece of glass at her solar plexus. A companion piece, *Kwan Yin*, the goddess of compassion, is made from old Chinese teacups. *Ezili Danto*, the patron saint of single mothers, has a ceramic face cast from the face of an angel that marked a child's grave. I have been experimenting with wire and other

materials for large-scale figurative pieces like “Anna Pavlova” and small-scale figures made from old household utensils. It is amazing how figurative old ice cream scoops and mashed potatoes can be.

I live in a light-filled live workspace in Oakland, where both my husband and I have wonderful studios and continue to make art. It doesn't get much better than that.

*Rose Kelly*

Textile Arts Council Board Member,  
2011–15  
Board Chair, 2012–14

## Barbara Shapiro True Textile Lover and Enthusiast

As a textile artist and enthusiast, I seek out textile traditions and exhibits wherever I travel. Read my article on the great variety of contemporary and historic textiles that I saw on my most recent trip to France on the *Surface Design* website:

<http://www surfacedesign.org/newsblog/a-contemporary-french-textile-odyssey>



Take a look at this travel blog for a review of my experiences in Japan with Yoshiko Wada's Slow Fiber Studio tour:

<http://www surfacedesign.org/newsblog/slow-fiber-studio-gives-insider-access-to-japanese-textile-art-design>



Barbara Shapiro, TAC Advisory Board Member  
[www.barbara-shapiro.com](http://www.barbara-shapiro.com)

### **NEXT NEWSLETTER February 2016**

Deadline for Submission

**NOVEMBER 10, 2015**

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](mailto:tac@famsf.org)

## **Save the Date!** Upcoming Textile Arts Council Tour to Morocco

**September 19 to October 3, 2016**

This 15 day tour will begin and end in Casablanca. Highlights of the tour include exploring the medina in Fes visiting weavers, embroiderers and the dyer's souq, wandering the market in Sefrou and having an embroidery workshop, driving into the Sahara for a camel trek and overnight in a tented camp, seeing Berber carpet weaving in Taznaght and Rissani and exploring Marrakech with its fabled souq, Marjorelle Gardens and Berber Arts Museum.



*Physical Activity Requirements:* Participation requires generally good health. There will be drives on mountain roads, excursions on 4-wheel drive vehicles and camels in the Sahara, and walking in historic sites and markets. It is essential that people with medical issues make them known before departure. It is the responsibility of the participant to receive medical approval from his or her doctor before signing up for the tour.

*Tour Cost:* TAC members \$3905 based on shared occupancy of rooms with a group of 16 participants. The single supplement is \$795. There is an additional \$45 surcharge for non-members. Included in the cost of the tour are all hotels, meals, bottled water, ground transportation, services of an English-speaking guide throughout the tour and gratuities. Also included are workshops in Sefrou and Rissani and entrance fees to historic sites and museums. 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 and travel insurance, which is mandatory.

*For more information and to register for this tour contact:*

Textile Arts Council: [tac@famsf.org](mailto:tac@famsf.org) or 415 750 3627

Mary Connors: [khamming88@yahoo.com](mailto:khamming88@yahoo.com) or 415 482 8035

*Please Note:* Sign ups are on a first registered with deposit, first signed up basis. Priority will be given to TAC members. If there is a large wait list we will offer a second tour October 4-October 18th.

## Textile Bazaar

October 18, 2015 from 10 a.m. – 4 p.m.

Moriarty Hall, St. Anne of the Sunset Church, 1300 Funston, San Francisco

Join us at the Textile Bazaar for a unique San Francisco shopping event that's now in its 6th year! From the bazaars and workshops of the Bay Area and around the world, our vendors offer a unique selection of antique and contemporary textiles, jewelry, accessories, home décor and books. Discover the unusual – to add to your collection or to shop for the holidays! You'll find an amazing variety from the bazaars and craft workshops of the world and from the studios of local artists.



## PLANNING AHEAD

### 2016 San Francisco Tribal and Textile Arts Show

at Fort Mason

Preview is February 18.

Show dates:

February 19–21

Related TAC Sinton lecture at the de Young Museum

*Beneath the Surface of Feathers*

with Maile Andrade

Program is February 20.

10 am

## Save the Date!

The annual **TAC Holiday Party and Benefit Auction** will be held Wednesday, December 2nd, at 6:30 pm, at Krimsa fine rugs and décor, 2190 Union St., San Francisco

## MEMBERSHIP RENEWAL

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. If you have not yet renewed your membership, you will soon lose your TAC benefits. 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. It expires on July 1, 2016.

## TAC's Laos and Cambodia Tour

The 2015 Textile Arts Council tour took members from Luang Prabang, Vientiane, and Pakse in Laos to Siem Reap and Phnom Penh in Cambodia. With each stop, we progressively moved south along the Mekong River. The 17-day trip focused on the traditional textile technologies of these two countries and the changes to these technologies as weavers have expanded their market to meet foreign tastes. The tour included 16 participants and was led by TAC Board advisor Mary Connors, who initially lived in Laos during the 1960s and later returned to research weaving traditions for her book *Lao Textiles and Traditions*.

The charm of World Heritage site Luang

Prabang has remained despite the growth of tourism. Buddhist temples and the Palace Museum exist side-by-side the former homes and workshops of palace employees and are now restored as boutique hotels, restaurants, and shops. A traditional Baci (meaning "spirit calling") ceremony and dance performance welcomed us to the country.; strings tied around our wrists offered good luck during our journey. Highlights included visits to the Traditional Arts and Ethnology Centre displaying the traditional dress of the diverse Laos people (including Thai, Hmong, Yao/Mien, Akha) and the Ock Pop Tok Living Crafts Centre with displays and studios detailing natural dyeing, batik, and supplemental weft silk weaving. Throughout our journey, we were avid shoppers. Luang Prabang was an exciting introduction as we wandered the Night Market for Hmong textiles or the many shops featuring handmade crafts.

A short flight took us to Vientiane and visits to Carol Cassidy's Laos Textiles and the Nanthavongdouangsy sisters' Phaeng Mai gallery. Each seeks to train artisans in the intricate skills and techniques required to preserve fine Laotian weaving. These fine textiles draw upon the designs found in antique textiles, many originally commissioned by the royal courts. During one relaxing afternoon, we applied our own creative and technical expertise to dye silk scarves using indigenous natural dyes.

A second flight



transferred us to Pakse, located in southern Laos. We had several boat rides on the Mekong during our journey. Perhaps the most exciting was squatting in small four-person fishing boats on our way to the Ban Saman weaving village, known for a silk ikat Mat Mi. The following morning, we drove out to the Bolaven Plateau to observe Katu weaving. These ethnic peoples use a foot-braced back strap loom to weave their traditional dress. As the textile is woven, the women selectively arrange beads strung on weft yarns to create the overall design.

Cambodia offered a new perspective on Southeast Asian textiles. Like Laos, war during the 1960s had a negative impact on the production of textiles. Yet in Cambodia, most of the older pieces disappeared and weavers died during the genocide. Individuals from diverse backgrounds have worked to reestablish these traditions. Perhaps best known is the Institute for Khmer Traditional Textiles, founded by Kikuo Morimoto. While both IKTT and Artisan Angkor focus on fine silk ikat weaving, the Golden Silk Pheach Preservation Center is reviving high quality silk brocades. Founder Madame Oum Sophea Pheach clarified the fiber to finished textile processes on a personalized tour of her establishment. While in Phnom Penh, we journeyed to two weaving villages where local women weave ikat sarongs for Khmer women; weave checkered krama, an all-purpose Khmer utility cloth that can be used as a sarong, baby carrier, towel, or head wrap; and transform checkered krama by discharge/tie-dye processes into scarves sold to tourists.

Our journey throughout Laos and Cambodia was not limited to textiles. We tasted regional delicacies, cruised the Mekong, hiked to waterfalls, viewed traditional dance performances, and attended a circus. We toured the Buddhist temples of Luang Prabang and Vientiane and explored the World Heritage complex of Wat Phou in southern Laos and temple complexes of Angkor in Cambodia. Finally, we returned to the United States rich with our purchased treasures, memories of a shared experience, and an increased understanding of two Asian cultures.





## GENERAL CALENDAR

### Ongoing Events

*Gilded: New York.* 100 works, including costumes, jewelry, portraits, and decorative objects, all created between the mid-1870s and the early 20th century. Museum of the City of New York, <http://www.mcny.org/content/gilded-new-york#Gilded%20New%20York:%20Ongoing>

#### Until September 13, 2015

*The Red That Colored The World.* While most people know red, few know of its most prolific and enduring source: the American Cochineal, a tiny scaled insect that produces carminic acid. Explore source of red. Museum of International Folk Art, Santa Fe, NM, <http://www.internationalfolkart.org/exhibitions/red.html>

#### Until October 4, 2015

*The Rise of Sneaker Culture.* From their modest origins in the mid-nineteenth century to high-end sneakers created in the past decade, sneakers have become a global obsession. Brooklyn Museum Morris A. and Meyer Schapiro Wing, 5th Floor, [https://www.brooklynmuseum.org/exhibitions/rise\\_of\\_sneaker\\_culture/](https://www.brooklynmuseum.org/exhibitions/rise_of_sneaker_culture/)

#### Until November 1

*Found/Made*, guest curated by Roderick Kiracofe. Eccentric, odd, and unpredictable quilts highlight the improvisational quality of quilt making. San Jose Museum of Quilts and Textiles 408-971-0323, [http://www.sjqquiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqquiltmuseum.org/exhibitions_upcoming.html)

#### Until November 14

*Global Fashion Capitals* explores the history of the established fashion capitals—Paris, New York, Milan, and London—and the emergence of 16 new fashion cities. The Museum at FIT, New York, NY, <http://www.fitnyc.edu/24126.asp>

#### Until January 2016

*Shoes: Pleasure and Pain.* 200 pairs of shoes ranging from a sandal decorated in pure gold leaf originating from ancient Egypt to the most elaborate designs by contemporary makers. Victoria and Albert Museum, <http://www.vam.ac.uk/content/exhibitions/shoes-pleasure-and-pain/about-the-exhibition/>

### New Events Listings

#### SEPTEMBER

##### September 12-November 1

*Transformation: Art From Within* affirms how art enables incarcerated men and women in Santa Clara County to tap into their humanity, their spirit and their gifts. Workshops conducted by volunteers, under the auspices of CIC Ministries (Correctional Institutions Chaplaincy) at Elmwood Correctional Facility in Milpitas, California. San Jose Museum of Quilts and Textiles, 408-971-0323, [http://www.sjqquiltmuseum.org/exhibitions\\_upcoming.html](http://www.sjqquiltmuseum.org/exhibitions_upcoming.html)

##### September 12-November 15

*Body as Agent: Changing Fashion Art.* Works of art with garment forms serving as metaphors for social, political and cultural issues as found in painting, photography, printmaking and sculpture. Richmond Art Center, Main Gallery, West Gallery, South Gallery and Community Gallery, <http://richmondartcenter.org/exhibitions/body-as-agent-changing-fashion-art/>

##### September 13

*Patterns of Their Time: Printed Textiles, 1750 to 1850 and Beyond.* Linda Eaton explores plagiarism and copyright, the challenges of attribution and dating textiles, especially as many of these early patterns have cycled in and out of fashion for more than two hundred years. Gould Theater, Legion of Honor, Lincoln Park, San Francisco, 11:00 am, <https://legionofhonor.famsf.org/calendar/guest-lecture-patterns-their-time-printed-textiles-1750-1850-and-beyond-linda-eaton>

##### September 13

*The Diligent Needle: Instrument of Profit, Pleasure and Ornament* by Linda Eaton presents how samplers and silkwork pictures functioned like diplomas as a sign of a woman's education and accomplishment. Gould Theater, Legion of Honor, Lincoln Park, San Francisco, 2:00 pm, <https://legionofhonor.famsf.org/calendar/guest-lecture-diligent-needle-instrument-profit-pleasure-and-ornament-linda-eaton>

##### September 18-September 20

*Gail Harker Center for the Arts 20th Anniversary Celebration*, La Conner, Washington. This is a full weekend full of activities includes a kick-off evening reception with a keynote, lectures and demonstrations, and an artwork display. The event is concurrent with the "Celebrating 20 Years of Art" exhibition of graduate work at the nearby La Conner Quilt and Textile Museum, [GailCreativeStudies.com](http://GailCreativeStudies.com)

## September 24-October 11

*Piña* is an educational display by The Hinabi Project on Philippine piña (woven from Red Spanish pineapple leaf fibers). A major highlight is a public demonstration by a master piña weaver from Kalibo, Aklan. Asian Art Museum of San Francisco, 200 Larkin Street, San Francisco. <http://thehinabiproject.org/page2/events.html>

## September 26

Cañada College Fashion Department's *Artistry in Fashion Designer Sale*, Redwood City, California. This scholarship fundraiser for the college's fashion students is an annual shopping extravaganza featuring dozens of designers selling clothing, jewelry, and other fashions. Pattern designer Linda Lee will present a fashion show in the auditorium. 10:00 am- 4pm. \$10 donation requested, [ArtistryinFashion.com](http://ArtistryinFashion.com)

*Fashion Underground: The World of Susanne Bartsch* will explore the creative links between her 30 years of sartorial self-expression and its influence on the global fashion scene. Special Exhibitions Gallery, The Museum at FIT, <http://www.fitnyc.edu/24162.asp>

## OCTOBER

### October 2-September 3, 2016

*Nets Through Time: From Utility to Ornament*. LACIS: Museum of Lace and Textiles, Berkeley, CA, <http://www.lacismuseum.org/>

### October 20-January 10, 2016

*Fashion and Virtue: Textile Patterns and the Print Revolution, 1520-1620*. Combines printed pattern books, drawings, textile samples, costumes, paintings, and various other works of art to evoke the colorful world in which the Renaissance textile pattern books first emerged and functioned. The Metropolitan Museum of Art, <http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2015/fashion-and-virtue>

## DECEMBER

### December 2015 - May 2016

*Denim: Fashion's Frontier*, Fashion & Textile History Gallery explores the dynamic history of denim and its relationship with high fashion from the 19th century to the present. The Museum at FIT, <https://www.fitnyc.edu/3452.asp>

## Announcements

### Mendocino Arts Center Workshops and Exhibitions

*Contemplative Cloth: A Celebration of the Creative Impulse through Fabric & Paper*. September 8 - September 12, 2015. Explore mark-making, painting and mono-printing enhanced by hand and machine stitching. Mendocino Art Center, <http://www.mendocinoartcenter.org/Fall15/Pollen-Grey.html>

*Dyecolour™* painting on silk. September 30 - October 2, 2015. The watercolor techniques demonstrated will include wet into wet, lost and found edges, and ways to create luminosity through color transitions. Instructor: Susan Louise Moyer. Mendocino Art Center, <http://www.mendocinoartcenter.org/Fall15/Moyer2.html>

*The Art of Wet Felt making: Making Large & Decorative Wall Hangings*. October 3 - October 5, 2015. Make highly decorative, large, strong felts, using carded wool fibre, from foundation to high quality finish. Instructors: Karoliina Arvilommi & Roderick Welch, Mendocino Art Center, <http://www.mendocinoartcenter.org/Fall15/Arvilommi-Welch.html>

*Sculptural Basketry*. November 6 - November 8, 2015. The flexibility of the western red cedar bark offers opportunities to weave a unique sculptural basket. Experimentation with strategies to control the shape of the basket. Harvesting of materials will be discussed. Instructor: Polly Sutton, Mendocino Art Center, <http://www.mendocinoartcenter.org/Fall15/Sutton.html>

September  
2015

# Textile Arts Council

Don't miss these exciting TAC events!

**Saturday, September 12, 2015, 10 a.m.**

## TRIPPIN' WITH KATHERINE WESTPHAL

With Jo Ann Stabb

\*TAC holds its annual membership meeting at the September lecture; deYoung Museum

**Saturday, October 10, 2015, 10 a.m.**

## TRACING PATTERNS OF TEXTILES IN ANCIENT JAVA (8TH-15TH CENTURY)

With Sandra Sardjono, PhD Candidate, History of Art, UC Berkeley

**October 18th, 2015**

## TAC Textile Bazaar 2015: Treasures from Around the World

There are currently a few vendor tables still available. Please contact Shirley.juster@gmail.com or Connie Strayer cstrayer@stanford.edu for details.

**Saturday, November 7, 2015, 10 a.m.**

## WEAVING A COLORFUL HISTORY AT LEVI STRAUSS & CO., FROM THE GOLD RUSH TO PPIE AND TODAY

With Tracey Panek

**Wednesday, December 2, 2015, 6:30 p.m.**

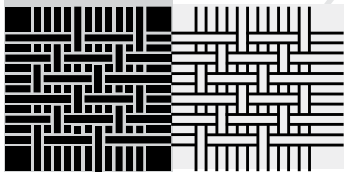
## HOLIDAY PARTY AND SILENT AUCTION

Krimsa Fine Rugs & Decor

2190 Union St., San Francisco, CA 94123

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  
2015

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