

Textile Arts Council

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

April 2013

Volume XXVIII, 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. You may enter from the garage level or the main floor entrances at the front and side doors of the Museum. (*alternate location, when indicated, is the Legion of Honor Museum, 34th Ave & Clement St., San Francisco.)

Saturday, April 20, 2013, 10 a.m.

POLITICAL THREADS: A PERSONAL HISTORY

With Consuelo Jimenez Underwood

The work of Consuelo Jimenez Underwood is the culmination of an artistic trajectory that began over 30 years ago, when “craft vs. art” was the most divisive issue in the arts. Empowered by the voices of my indigenous maternal ancestors, I began to cross the intellectual borders that separated the hand and the mind from the “fine” art spirit.

flowers soothe the quiet rage that has permeated the Americas for more than five hundred years. Thus, when I weave, sew, or embellish, the old ones seem to express their encouragement and support of my creations.

The art pieces underscore the need for increased awareness and education to prevent the major ecological disaster that is being constructed along our southern border. My intent is to create culture-altering artistic statements that celebrate the survival and tenacity of the indigenous American spirit. The work contains historical references to land and politics, which are re-interpreted through traditional fiber art methods. It's a reflection of personal border experiences: the interconnectedness of societies and the beauty in struggle.

Consuelo Jimenez Underwood is a retired Professor of Art, and former Head of the Fiber/Textile Program, School of Arts & Design, San Jose State University. The program was developed under her guidance. Her own artwork, which references the Chicano experience, has been exhibited widely and is in the permanent collections of several American museums.



Consuelo Underwood
Undocumented Border Flowers (wall installation), 2010. Triton Museum, Santa Clara

I implemented fiber techniques as my “authentic artistic voice,” as I refocused my studies from the paintbrush and pigments to

“needle and thread.” Materials, methodology, and form become artistic metaphors that enable the “object” to be linked to the past or the future.

The artwork is an external validation of ancestral memory and personal quest. Beauty, grace, and

Saturday, May 18, 2013, 10 a.m.

TEXTILES: AROUND THE WORLD IN 80 ROUNDELS

With Mary Schoeser

Textiles have been traveling around the globe for five centuries, and 1,000 years earlier were already journeying across continents. In addition to the cloths themselves, their makers have also moved, sometimes over long distances. These

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Fine Arts Museums of San Francisco

de Young Legion of Honor

Programs continued from page 1

journeys can be traced through one particular pattern: the roundel, or circle-based design.

This lecture follows a trail that begins with Egyptian shen rings and ends with contemporary British textiles—such as those by Michael Brennand-Wood and an official war artist, Rozanne Hawksley—taking in the world of textiles along the way. Encompassing woven silks, lush embroideries, shawls, carpets and costumes, the roundel design is shown to be an enduring and meaningful pattern that also was used by members of the Arts & Crafts Movement, including Walter Crane and May Morris, as well as by many American quilt makers.

The lecture's theme expands on just one aspect of Mary Schoeser's latest book, *Textiles: The Art of Mankind*. Focusing on the continuity of creativity, it argues that textiles are the most ubiquitous and diverse creative art form on earth and draws upon the author's knowledge gleaned from a lifetime of engagement with the textile arts.

Mary Schoeser is a leading authority in the field of textiles and is Honorary President of the UK Textile Society. Her previous books include *World Textiles: A Concise History* (2003), *Silk* (2007), *Rozanne Hawksley: Offerings* (2009)

and *Sanderson: The Essence of English Decoration* (2010). She has recently co-curated an exhibition at the UC Davis Design Museum entitled "Structures, Signifiers, and Society: People and Textiles," open until March 18th, 2013.



Mary Schoeser
Tapestry: Akhmim, Egypt, 4th-5th century, courtesy of the Victoria and Albert Museum, London

A Special Invitation

Sunday, May 19, 2013

2 PM – 4 PM

Tea and Conversation with Mary Schoeser

TAC Advisory Board member Barbara Shapiro has graciously offered to host a small group in her San Francisco home to meet our Saturday lecturer, Mary Schoeser. If you have a copy of her book, bring it along and she will gladly sign it for you. Fee for the afternoon is \$25. For reservations, please contact the TAC office: tac@famsf.org 415 750-3627

Saturday, June 29, 2013, 10 a.m.

10TH ANNUAL CAROL WALTER SINTON PROGRAM FOR CRAFT ART KALA RAKSHA: From Cultural Identity to Intellectual Property

With Judy Frater

Kutch is a desert "island" in northwest India, surrounded by the salt marsh Rann and the Arabian Sea. Here, a rich range of distinctive textile traditions has thrived until today. Kala Raksha, a grass roots social enterprise co-founded by Judy Frater, has worked for two decades with weavers, block printers, bandhani artisans, and especially the embroiderers of Kutch to nurture their creative capacity.

Judy Frater will present the 2013 Sinton Lecture at the de Young Museum. Through her anthropological perspective, she will use the experience of Kala Raksha to explore the dynamic relationship between fashion and tradition, and examine how mutual influences shaped and reflected changing identity among traditional embroidery artisans of Kutch.

Traditional embroidery has eloquently expressed cultural identity in the region. Styles of different ethnic groups evolved, but visual expression of group affiliation has remained clear.

Commercialization of embroidery indirectly influenced the development of fashion. Women had less time for hand work, but now had purchasing power. Fashion in turn impacted embroidery. Commercialization eroded the artisans' aesthetics. Cultural identity was devalued and traditions were diluted.

Kala Raksha used cultural heritage as a key resource. This valuation of traditional styles activated creativity and revived pride in cultural identity. For a decade, Kala Raksha has successfully promoted contemporary crafts with cultural integrity.

Programs continue on page 4, col. 1

FROM THE BOARD'S CHAIR

March 2013

Winter is always a wonderful time for textile aficionados in the Bay Area. The Tribal and Textile Arts Fair at Fort Mason ensures that dealers, experts, and collectors converge on San Francisco in February. Their presence means that many textile-themed events happen, including offerings at the de Young. The week began at the Museum with *Canon: A Mini-Symposium*, which took a fresh look at the Western concept of canon (standards) as it applies to the textile and other visual arts of Africa, Oceania, and the Americas. The impressive line-up of speakers included Ruth Barnes, well known in textile circles for her research on Indonesian textiles.

Rudolf Smend, a leading expert in Javanese batiks, presented the February Textile Arts Council's Saturday lecture, entitled *Preserving an Ancient Craft: the Art of Batik*. His charming talk followed his travels to Indonesia as a young man, his emigration to Australia, and his fascination with batik. This led him to return to Cologne where he co-founded the Galerie Smend to showcase Javanese batik. He has assembled an acclaimed collection of 19th and early 20th century Javanese batiks. He is also known for his enthusiasm for contemporary European batik art. We were treated to a demonstration of the various ways to wear a sarong, and had the chance to examine up-close a variety of batiks from his collection. Mr. Edwin Suchranudin, Consul for Information and Social Cultural Affairs, with

his wife and another member of the Consulate of the Republic of Indonesia, wearing lovely batiks, joined us for the lecture.

That afternoon, the Sixth Annual Caroline and H. McCoy Jones Memorial Lecture was held at the Museum. The topic was *Central Asian Carpet Traditions: "Nomadic" versus "Sedentary"* with Dr. Elena Tsareva, Senior Researcher at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Sciences. Dr. Tsareva is a legend in the rug world and a leading expert on Northern Eurasian carpets. Some of you may not realize that the textile department's official title is the Caroline and H. McCoy Jones Department of Textile Arts. This philanthropic couple donated their extremely important collection of about 800 tribal rugs and textiles to the Museum, establishing the importance of the Fine Arts Museums collection of carpets as well as non-western textiles. They gave a diverse group, including a wonderful early English bedcover that will be in the next exhibition. To honor their generosity, the department was named in their honor in 2001, as was this lecture series when it began in 2006.

I encourage all of you to participate in the Textile Arts Council by attending and volunteering at programs and events. This newsletter is the main way that we spread the word about the many exciting textile-themed opportunities, including exhibits, presentations, and tours.

Rose Kelly
Chair

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A SPECIAL THANK YOU!

Hopefully most of you have been to a recent lecture or visited the Textile Study Gallery during the Rudolf Nureyev exhibition and picked up one of our new Calendar Cards. They should now have pride of place on your refrigerator! We would like to thank former Board member Hansine Goran, who takes the time to design and layout the calendar cards for us. You may also have seen her beautiful "tangled threads" design on the cover of the TAC brochure.

Thank you Hansine!

Programs *continued from page 3*

In the New Millennium, fashion and increased choice have encouraged the concept of the individual. Kala Raksha began to think away from the industrial model, and to consider intellectual property. Realizing that the artist is the steward of tradition, the Trust returned to maintaining and valuing cultural identity.

In 2005, the Trust founded Kala Raksha Vidhyalaya, the first design school for artisans, as a sustainable solution for the survival of traditions. In 2010, it launched *Artisan Design*, a trademark to certify that a product is an artisan's own creative innovation. The cultural evolution of a stronger individual identity created a space for the concept of intellectual property. *Artisan Design* accesses intellectual property for development and greater value. Frater will be accompanied by two Rabari nomadic camel herders. These skilled embroidery artisans will show examples of their work.



Rabari Girl's Embroidered Blouse. Photo Judy Frater



Rabari Women Dancing, 1993. Photo Judy Frater

Judy Frater completed Masters Degrees in Anthropology at the University of Minnesota and Museum Studies at the University of Washington. Having conducted 36 years of field work on textiles of India, especially embroideries of Kutch, she joined the Textile Museum in Washington D.C. as Associate Curator in 1989. Recipient of Fulbright, Ford Foundation and Ashoka Foundation fellowships, she is author of the award winning book, *Threads of Identity*. In 1993, she co-founded Kala Raksha, a grass roots organization focused on holistic, sustainable development. In 2005 she launched Kala Raksha Vidhyalaya, the first design school for artisans of Kutch. She was awarded the Sir Misha Black Medal in 2009 and the Kamla award in 2010. Currently she is Project Director of Kala Raksha Vidhyalaya.

KALA RAKSHA RECEPTION AND TRUNK SALE

Krimsa Gallery, 2190 Union Street, San Francisco
Saturday, June 29, 1:30 – 4:00 PM

Please join us at a reception for our guests from Kutch following this lecture. Beautiful items from Kala Raksha will be available for viewing and sale. These will include exquisitely hand-embroidered and patch-worked garments and accessories, such as hand-embroidered bags, stoles, jackets, quilts—and even games and home furnishings. The home furnishings made in Kutch use natural fibers and whenever possible, natural dyes.



Photo Judy Frater

An Indian embroidery workshop with our guests from Kala Raksha is planned for Sunday, June 30th at the de Young Museum. Learn decorative Rabari techniques. Details are still being finalized, but please call the TAC office if you are interested!

NEXT NEWSLETTER DEADLINE

July 17, 2013

Please send your copy to the TAC office.

tac@famsf.org

TEXTILE ARTS COUNCIL TOUR 2013

Textiles and Cultures of Western India

October 14-31, 2013

You are invited to join fellow TAC members in this extraordinary opportunity to explore the textile arts and fascinating cultures of western India. This 18-day tour starts in Mumbai, the vibrant commercial capital of India. From there, we will fly to Kutch, at the western tip of Gujarat state. We will join Judy Frater, author of *Threads of Life*, a seminal study of Rabari embroidery, and the Project Director of Kala Raksha Vidhyalaya, who will accompany us throughout our time here. With her vast experience in the region, Frater will offer us unique insights into the lives of the Rabari, Maru, Meghwal, and Garasin Jats who live in the Rann of Kutch desert, a place where fiber arts that have vanished elsewhere are being kept alive.

From Kutch, the tour takes us to Ahmedabad, home of the world famous Calico Museum. We will also stop in Pathan to meet the Salvi family, one of the last practitioners of incredibly patterned patola or double ikat cloths. Next we head north to enchanting Rajasthan, the magical land of opulent palaces and rich textile traditions. Here we will visit Udaipur, Jodhpur, and Jaipur as well as the block printing villages of Sanganer and Bagru. The tour ends in Delhi where we will have, in addition to a special visit to the Crafts Museum, a rickshaw ride through the old town.

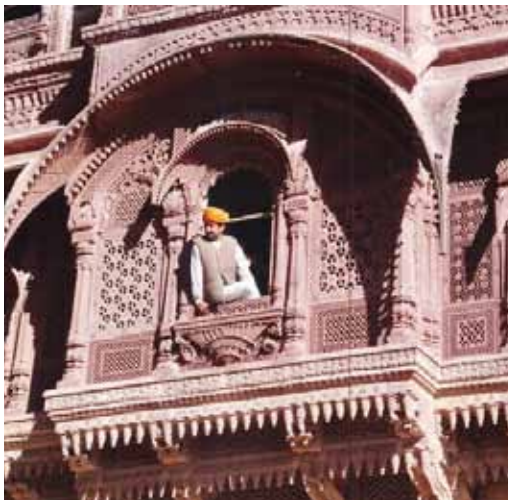
To learn more about this exciting tour contact:

Mary Connors | (415) 482-8035

Khamsing88@yahoo.com

Trish Daly | (415) 750 3627

TAC@famsf.org



Man in a window

Photograph courtesy Mary Connors



Dancing group

Photograph courtesy Mary Connors



Woman embroidering

Photograph courtesy Mary Connors

Welcome to our New TAC Members

Through February 15, 2013

Laura Chinn-Smoot

Heidi Craft

Diane Dagan

Melinda Evans

Betsy Johnsen

Gwendolyn Langosch

Ellen Michelson

Suzanne Olson

IN MEMORIAM

Mrs. Kisako "Kii" Kubokawa

With sadness we note the passing of Mrs. Kisako "Kii" Kubokawa, a pioneering San Francisco fashion instructor, whose Pacific Fashion Institute was one of the earliest such schools in the City, operating from 1959 to 2001. "Mrs. Kii's" most prominent student was Kaisik Wong, for whom she was a mentor and soul-mate. She participated in TAC's 1996 symposium celebrating the de Young exhibition, *True Couture: The Wearable Art of Kaisik Wong*.

BE A VENDOR AT TAC'S FABULOUS ANNUAL TEXTILE BAZAAR!

Sunday, November 3rd is the date for the 5th annual TAC Textile Bazaar at St. Anne's Church in San Francisco. Tables are going fast, so if you are interested, please contact coordinator Shirley Juster immediately. There are just a few of the most desirable (8-foot) tables left at \$200. There are others available at \$150. To reserve your space for this wonderful day please email Shirley at: shirley.juster@gmail.com

FROM THE EXOTIC TO THE MYSTICAL: Textile Treasures from the Permanent Collection

Wais and Knowles Textiles Galleries, de Young Museum

MAY 4–AUGUST 4, 2013

Drawn from the Museums' extensive textile arts collection *From the Exotic to the Mystical: Textile Treasures from the Permanent Collection* showcases the splendor of European textile traditions. This truly delightful selection of more than 40 textiles will include finely detailed English embroideries, playful Spanish laces, elaborate French ecclesiastical vestments, German damasks, rich Italian silk weavings, and fanciful French and Flemish tapestries as well as their antecedents found in Coptic fragments and Central Asian complex weaves. The use of allegorical imagery serves as the overarching theme of the exhibition that further explores the subjects of exoticism, mythology, religious symbols, and a fantasized animal world.

While fifteen centuries of textile arts are represented, the vast majority of the objects on view originate in the 17th and 18th centuries; during this era of rapid change and European expansionism, both the textile industry at large and the domestic maker responded to these cultural changes in unique and fascinating ways. The moment is captured in a charming array of woven and embellished textile goods.

This rare display offers a glimpse into the breadth of the textile collections, featuring true masterpieces from our European holdings including many objects never before seen by museum visitors. Taking center stage will be the renowned tapestry, *An Audience for the Emperor*, which once graced the galleries at the Legion of Honor. Woven around 1722 at the height of the Chinoiserie craze, this rich tapestry depicts the Manchu emperor enjoying peaceful, scholarly pursuits.

For the first time since its 2004 acquisition, a full set of liturgical textiles from the reign of Louis XIV will be on display. Made of red velvet, lavishly embroidered in gold and polychrome silk, the vestments, according to family legend, were created for the royal chapel at Versailles (completed 1710) and removed at the command of Marie-Antoinette by her lady-in-waiting Marquise de Rochelambert, as the

Parisian mobs descended on Versailles in October 1789. At the time of the acquisition, former curator Diane Mott traveled to Normandy and interviewed the Marquise's descendants. As Mott explains in the Spring/Summer 2005 Fine Arts, "It is unlikely...that the queen, taken by surprise at the arrival of the throngs and terrified for her own life and the lives of her family, would have thought to issue such a command...Neither do the garments bear a royal insigne or inventory stamp that would support their purported provenance. Yet the splendor and artistry of the vestments themselves, unparalleled in any known examples from the period...rank (them) among

the most brilliant achievements of French needlework in the glittering age of the Sun King."

This exhibition not only celebrates the history of European textile arts but also the Museums' own history. Over fifty percent of the objects will be on view for the very first time and several have been in the collection for a half-century.



The Audience of the Emperor (or The Chinese Prince's Audience), from the series The Story of the Emperor of China, 1722–1723. Designed by Guy-Louis Vernansal (French, 1648–1729), Jean-Baptiste Belin de Fontenay (French, 1653–1715), and possibly Jean-Baptiste Monnoyer (French, 1634–1699) France, Beauvais, Philippe Béhagle Atelier (French, 1634–1699) Wool and silk; tapestry weave. Roscoe and Margaret Oakes Collection. 59.49.1

Consequently, the objects on view can be seen as a reflection of the collecting tastes of the museums' founding patrons. One such object is a 16th century Spanish valance. Worked in a combination of filet lace, knotted netting, embroidery, and bobbin lace techniques, it measures one hundred and sixty inches in length and is divided into ten separate panels, each depicting an individual human figure. Trish Daly cleverly unraveled its story—each image represents a character from the Ludovico Ariosto's *Orlando Furioso*, the great poem of the Italian Renaissance. And while the valance has never been on view, some of the Textile Arts Council's longstanding members might recall its imagery, as the panel of Flordelis was the original TAC logo. For its unveiling, Sarah Gates, Head of Textile Conservation, aided by former FAMSF textile conservator, Beth Szuhay, has performed her own magic in a splendid spot-cleaning treatment followed by a wet-bath

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cleaning or aqueous bath treatment (not an easy feat to clean something of that size and age). This treatment was made possible by the Textile Arts Council Fund for the Support of the Textile Conservation Lab. Members can donate to this fund via the membership renewal form.

For Sarah, Trish, and me, discovering and re-discovering these textile treasures in our permanent collection has been a true delight, and in doing so we remember Anna Gray Bennett who died in 2012. Anna was the founding curator for textile arts at the Museums and a champion for study of European textile traditions. She devoted many years to researching, cataloguing, and exhibiting this aspect of the collection. In 1976 she produced the landmark exhibition and catalogue *Five Centuries of Tapestries*. The Museums are proud to continue the work she so ably began by further studying, documenting, and promoting these important works of art that have come to us through generations of museum patrons.

Jill D'Alessandro, Curator
The Caroline and H. McCoy Jones
Department of Textile Arts

DO YOU LOVE NATIVE AMERICAN TEXTILES?

Thursday, May 2, 2013

Tour of the Hearst Museum's Native American Textile Collection

Our colleagues at the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley, have once again invited TAC members to a special viewing. This is a chance to see an important collection that has rarely been exhibited. The Hearst has a comprehensive representation of textiles from Western North America, numbering 300-400 items and dating back to the late 19th century. In addition to a large collection of Navajo textiles (blankets, rugs, dresses, sashes), there is a small but important collection of Pueblo weaving (Hopi, Acoma, Zuni). From the Northwest Coast, there are fine Chilkat blankets and aprons from the Tlingit, and a rare Salish dog-hair blanket. We'll also take a look at some bags and sashes from the Woodlands.

Fee is \$65 and space is limited.

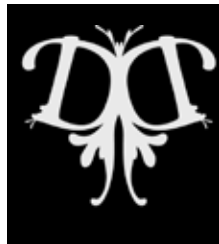
For reservations contact

TAC tac@famsf.org 415 750-3627



Navajo rug, 2-10747, Phoebe A. Hearst Museum of Anthropology

DISCARDED TO DIVINE: RENEWING CLOTHES AND LIVES



- The Eighth Annual *Discarded to Divine* event features one-of-a-kind fashions, accessories, and household items upcycled from donated clothing and fabric.
- Preview: Friday, April 12, 2013, 5:30–8:00pm, the de Young Museum, Golden Gate Park (see below)
- Salon and Silent Auction: Tuesday, April 16, 2013, 6:00–9:00pm, Gensler, San Francisco (see below)

Now in its eighth year, *Discarded to Divine* showcases the talents of established and aspiring designers who remake discarded, donated clothing, fabric, and furniture into one-of-a-kind fashions, exquisite home décor, and unique accessories, which are auctioned to help San Franciscans overcome poverty, homelessness, addiction, and mental health challenges. It is gratifying to see Textile Arts Council member names among the featured designers every year.

Discarded to Divine Preview Event

Friday, April 12, 2013

de Young Museum

Reception: 5:30 pm. Awards Ceremony: 8:00 pm.

Free admission. For more information visit: <http://deyoung.famsf.org/deyoung/calendar/friday-nights-de-young>

Discarded to Divine Salon and Silent Auction

Tuesday, April 16, 2013

Gensler San Francisco, 2 Harrison Street, San Francisco

Hors d'oeuvres and Wine Reception, Salon Viewings, Silent Auction: 6:00 pm

General admission \$75. For more information visit: <http://www.discardedtodivine.org>

GENERAL CALENDAR

Ongoing

Until April 13

Shoe Obsession, The Museum at FIT, New York.
<http://fitnyc.edu/13666.asp>

Until April 21

Marimekko with Love, Textile Museum of Canada, Toronto.
<http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exHId=343>

Until April 27

Storylines: Sculpture and Drawings of Norma Minkowitz, Snyderman/ Works Gallery, Philadelphia PA.
<http://www.snyderman-works.com/exhibitions/storylines>

Until May 27

Impressionism, Fashion and Modernity, Metropolitan Museum of Art, NYC.
<http://www.metmuseum.org/exhibitions/listings/2013/impressionism-fashion-modernity>

Until June 9

Shine, lustrous, sparkling and reflective textiles. Textile Museum of Canada, Toronto.
<http://www.textilemuseum.ca/apps/index.cfm?page=exhibition.detail&exHId=349>

Until June 29

Kaffe Fassett – A Life in Color, Fashion and Textile Museum, London.
<http://www.ftmlondon.org/exhibitions/future/detail/?ID=78>

Until July 19

Shinique Smith: Firsthand. A designer investigates fashion inspiration. Sponsored by LACMA, this exhibition is installed in the Charles White Elementary School in Los Angeles.
<http://www.lacma.org/art/exhibition/shinique-smith-firsthand>

Until Sept. 2

Plain Geometry: Amish Quilts, from the permanent collection, Museum of International Folk Art, Santa Fe, NM. <http://www.internationalfolkart.org/exhibitions/upcoming.html>

APRIL

April 4 – 26

Design-by-Design, juried Student Design Competition. UC Davis Design Museum. <http://designmuseum.ucdavis.edu/exhibition.html>

April 6

Grand Opening: Museum of Craft and Design 569 Third Street, San Francisco. <http://www.sfmcd.org/exhibitions/>

April 6 – June 23

Arline Fisch: Creatures from the Deep, an installation of crocheted copper wire invoking larger-than-life jellyfish. Museum of Craft and Design 2569 Third Street, San Francisco. <http://www.sfmcd.org/exhibitions/>

April 12 – Oct. 13

Out of Southeast Asia: Art that Sustains, featuring work from Carol Cassidy, Vernal Bogren Swift, and Agus Ismoyo and and Nia Fliam. This is the final exhibition in the old quarters of the Textile Museum, Washington DC, before it reopens in 2014 as the cornerstone of the new George Washington University Museum. <http://textilemuseum.org/exhibitions/OutOfSoutheastAsia.html>

April 14 – Aug. 4

Samurai! Armor from the Ann and Gabriel Barbier-Mueller Collection, Museum of Fine Arts Boston. <http://www.mfa.org/exhibitions/samurai>

April 19 – Aug. 18

Fiberart International 2013, Presented by the Fiberarts Guild of Pittsburgh, Inc. at both the Pittsburgh Center for the Arts and the Society for Contemporary Art, this is the 21st triennial juried exhibition. <http://fiberartspgh.org/guild/node/10>

MAY

May 6 – Oct. 3

14th International Triennial of Tapestry, Central Museum of Textiles, Lodz, Poland. <http://www.muzeumwlokiennictwa.pl/aktualna-edycja/?lang=en>

May 8 – July 21

Milestones: Textiles of Transition and Threads of Love: Baby Carriers from China's Minority Nationalities. Two exhibitions at the San Jose Museum of Quilts & Textiles.

http://www.sjqmusem.org/exhibitions_upcoming.html

May 9 – Aug. 14

Punk: Chaos to Couture, The Costume Institute at the Metropolitan Museum of Art, New York. <http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2012/punk-chaos-to-couture>

May 31 – June 2

Textile Games: Conference of Northern California Handweavers, Squaw Valley, CA. Exhibitions, workshops, speakers and more. <http://www.cnch.org/conferences/2013-squaw-valley/>

JUNE –JULY-AUGUST

June 6 – 9

2013 International Surface Design Association Conference: "In-ter-face", San Antonio, Texas. Lectures, artist's talks, student and professional presentations. <http://www surfacedesign.org/conference/2013-surface-design-association-conference>

June 23, 2-4 pm

As part of the Fiber Talks! Lecture series, the San Jose Museum of Quilts & Textiles presents Roberta Horton and Mary Mashuta, internationally recognized quilters. For ticketing information: 408 971-0323 x 14 <http://www.sjqmusem.org/fibertalks.html>

July 10 – Feb. 16, 2014

Club to Catwalk: London Fashion in the 1980s, Victoria and Albert Museum, London. <http://www.vam.ac.uk/content/exhibitions/exhibitionfrom-club-to-catwalk-london-fashion-in-the-80s>

August 20

Gilded Lives: New York Fashion and Design, 1880 – 1914. Jeannine Falino, Museum of the City of New York
Lecture sponsored by the American Decorative Arts Forum. Koret Auditorium, lecture: 8PM, mini-exhibition: 7:15PM
Cost: \$15. -Entry through Lower Level (Garage). <http://www.adafca.org/events/224/gilded-lives-new-york-fashion-and-design-1880-1914/>

SUPPORT THE FAMSF TEXTILE CONSERVATION LAB

Many of you have taken advantage of TAC sponsored tours to the Textile Conservation Lab at the de Young. Part of the Textile Arts Council mandate is to support this marvelous purpose-built facility and the work of Head Conservator Sarah Gates. In addition to the care and feeding of nearly 14,000 textiles and costumes in our permanent collection, Ms Sarah Gates facilitates the installation of each exhibition which falls under the aegis of the Caroline and H. McCoy Jones Department of Textile Arts.

Sarah Gates has recently developed a PowerPoint presentation (1-1-1/2 hours in length) entitled *The Conservation of Textiles at the Fine Arts Museums of San Francisco*. It covers three areas: Past Exhibitions, Lab Design and Walk-Thru, and "Behind the Scenes" — storage, treatment, preparation for loan and exhibition installation, and textile handling. She has successfully given this presentation to one group outside the museum, and is prepared to entertain offers from guilds, associations, and other groups. To discuss dates and fees, please contact Sarah Gates at 415 750-7611 or sgates@famsf.org.

The Textile Arts Council has supported the work of the Lab since 1992, and several of the projects discussed in Sarah Gates's lecture were funded by TAC.

TEXTILE ARTS COUNCIL LAUNCHES ART WEAR ARCHIVE PROJECT

The Art Wear Archive committee, lead by Ana Lisa Hedstrom and Jean Cacicedo, is creating a digital archive for the de Young Museum Textile Library. This archive will be comprised of images and oral history of the clothing designers and jewelers who created their art during the Obiko era in San Francisco, circa 1972-1995. Four of Obiko's signature fashion shows will be included.

Our aim is to document fashion designers whose work blossomed in a culture that embraced a global artistic expression. The influence of Asian and African ethnic costume and textile techniques is particularly evident in their designs. Central to this movement was *Obiko*, the reknowned boutique opened owned by Sandra Sakata.

April
2013

Textile Arts Council

Don't miss these exciting TAC events!

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With Mary Schoeser

■ Saturday, June 29, 2013, 10 a.m.

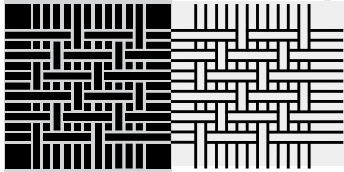
10TH ANNUAL CAROL WALTER SINTON PROGRAM FOR CRAFT ART

KALA RAKSHA: From Cultural Identity to Intellectual Property

With Judy Frater

Fine Arts
Museums of
San Francisco

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Textile Arts Council

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2013

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