

Textile Arts Council

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

September 2006

Volume XXI, Number 3

Upcoming Programs and Announcements

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, \$5 for non-members, and \$3 for students with I.D. No additional Museum admission fee is necessary. You may enter from the lower garage level or from the main floor near the entrance.



Solitude, Marion Coleman 2005

Saturday, Sept. 16, 2006, 10:00 a.m.

THE VOICE AND STYLE OF AFRICAN-AMERICAN QUILTERS

With Marion Coleman

The diversity of styles and techniques represented within the African-American quilting community will be presented by Marion Coleman through slides and a hands-on viewing of a collection of quilts made by family and friends. These works range from traditional quilts made by her grandmother and great aunts to contemporary quilts created by fellow members of the African-American Quilt Guild of Oakland. The lecture by Ms. Colman will focus on the variety of works produced by African-Americans including Underground Railroad quilts, strip and string piecing, and story quilts documenting personal histories and the African-American culture. Additionally Ms. Coleman will show and discuss contemporary quilts using African and other international fabrics, digital technology, dyeing, painting, etc. The lecture is designed to encourage discussion about what can be defined as an African-American quilt. Participants will be encouraged to decide for themselves if there is an African-American style of quilt and, if so, what it is.

Marion Coleman was taught to sew by her grandmother and she has been quilting for more than 20 years. Her work has been displayed nationally, including in exhibitions at the Museum of the American Quilter's Society and the International Quilt Festival. Internationally, her work has been displayed in South Africa, Europe, and Japan. A solo exhibition of her work was presented in winter, 2006, at the Latham Square Building in Oakland. Examples of her work are included in *Textural Rhythms: Constructing the Jazz Tradition*, by Carolyn Mazloomi, which is

scheduled for publication in 2007. Ms. Coleman received a Master of Science in Counseling in 1978 and she frequently uses her social service background as a resource for creating story quilts. She is presently working on a commission for the Alameda County Juvenile Justice Center, scheduled to open in 2007. Two of her pieces have been accepted in the "By Hand: A National Juried Exhibition of Traditional and Innovative Craft" exhibit at the Bedford Gallery in Walnut Creek, July 9-Sept. 10, 2006. Please join us for this exciting opportunity to learn about the historic as well as contemporary African-American quilt scene from a practicing artist.

Ms. Coleman has served as president of the African-American Quilt Guild of Oakland. She is a member of the Studio Art Quilt Associates, the American Quilter's Society, the International Quilt Association, East Bay Heritage Quilters, the Surface Design Association, and the Textile Arts Council.

Saturday, Oct. 14, 2006, 10:00 a.m.

ANIMAL MYTH AND MAGIC: IMAGES FROM PRE-COLUMBIAN TEXTILES

With Vanessa Drake Moraga

Ancient Andean art and culture cultivated an intense symbolic identification with the animal world. Pre-Columbian societies, from Chavin to Inca, incorporated animals and animal imagery into ceremony and costume, ritual space and experience, social life and economy. Animals shaped Andean peoples' vision of themselves—and of their shamans and rulers, who were resplendent in fox skins, jaguar pelts, plumed headdresses, whiskered masks, and garments patterned with mythological and real creatures. Animals signified prestige, spiritual power,



Winged Jaguar Staff-bearer from a Wari Tunic, 600-900 AD

Fine Arts Museums of San Francisco

de Young Legion of Honor

From the Chair

September 2006

I am very excited to announce that our membership has reached 500! You can see from the list of new members in this newsletter that there is a lot of interest in and enthusiasm for textiles.

There are terrific lectures planned for the fall. In September, Marion Coleman will speak on *The Voice and Style of African-American Quilters*. Ms. Coleman has served as president of the African-American Quilt Guild of Oakland, and is a member of the Studio Art Quilt Association, the American Quilter's Society, the International Quilt Association, East Bay Heritage Quilters, and the Surface Design Association. And she is a TAC member, too! October's lecture is by Vanessa Moraga on *Animal Myth and Magic: Images from Pre-Columbian Textiles*, which is also the name of the stunning book she has written. She is an independent scholar and writer, and a contributing editor to */HALI /magazine*. November's lecture will be on a *Sunday, *and given by Edward Maeder, currently director of exhibitions and curator of textiles at Historic Deerfield in Massachusetts, and he was formerly curator of textiles and costumes at LACMA. His fascinating topic will be *Clothes for the Table: The Creation, Care and Mystique of Table Linen, 1500-1800* and is especially interesting to me. Read more about each lecture in these following pages.

The Sinton lecture and reception in June were well attended and a great success. Many thanks again to Peter Sinton and Patricia Sinton Adler for making this wonderful event possible! Thanks also to Merikay Waldvogel for an introduction to the Gee's Bend quilts.

Board members Mary Connors and Serena Harrigan continue to host the Ethnic Textile Study Group each month. Come and join this informal sharing and touching of amazing textiles. Please call (Mary's phone number here--coming from Trish) for more information.

The July TAC event at board member Paul Ramsey's beautiful Krimsa Gallery on Union St. was inspiring. Read more about it in this issue.! Thank you, Paul, for hosting this event!

Board member Linda Gass has been working hard on getting our website up to date. Check it out at www.textileartscouncil.org. Thank you Linda!

The communications committee has engaged

Lucy Smith as the new TAC newsletter editor.

Welcome Lucy!

Three board members are stepping down at the end of their terms, in September. Please join me in thanking Kathy Judd, Jill LeCrone, and Nan Robarge for their service to the Textile Arts Council. They have all worked hard and made great contributions to our organization. Thank you Kathy, Jill, and Nan! The board has voted to recommend to you three new board members to take their places. They are: Sherrie Horner, Master Curtainmaker, TAC member, and lecturer on the fabulous curtains she made for the King of Thailand; Hansine Goran, owner of Current Carpets, TAC member, and lecturer on her beautiful custom carpet design and fabrication process; and Michelle Nassopoulos, textile designer, freelance interior designer, writer, and illustrator, and Senior Interior Designer with the Wiseman Group Interior Design, Inc.

There are also three board members unfortunately unable to complete their terms. Join me in wishing them well, and thanking Judith Content, Peter Lyman, and Sandra Whitman for their service on the TAC board. According to our guidelines, the board has appointed members to fill those midterm vacant positions. Please join me in welcoming Pat Borg, a devoted and longtime TAC member. A former dressmaker who also brings us business skills, Pat is working with Kathy Judd to learn the job of treasurer by the time Kathy's term is up in September. Please also welcome Barbara Kelly, a fine dressmaker and tailor, fashion department faculty member at CCA, well-known instructor at the Sewing Workshop, PACC member, and winner of too many sewing awards to list. Finally, please also welcome David Holloway, showroom manager for Stroheim and Romann Fabrics at the San Francisco Design Center. David is the Industry Partner representative to the Northern California American Society of Interior Designers. Welcome Pat, Barbara, and David!

I encourage and welcome TAC members interested in serving on the board in the future, or those willing to volunteer to help with TAC events, to contact the TAC office at 415 750-3627. Come join the fun!

I hope to see you at the upcoming TAC events!

Yours in thread,

Laurel Sprigg, Chair, Textile Arts Council

Programs

continued from page 1

and contact with the supernatural. They also figured prominently among the constellations of the southern sky, as characters in myth and folklore, and in acts of divination and sacrifice.

These beliefs and traditions were reflected in the marvelous variety of animals depicted in textile iconography. In a lecture based on her recent book, *Animal Myth and Magic*, Vanessa Drake Moraga will draw on native historical texts and South American mythology, as well as archaeological and anthropological sources, to explore the mythic and ritual significance of both surreal and naturalistic animal representations in pre-Columbian textile art.

Focusing on those animals thought to possess shamanic roles and characteristics, and thus the essential theme of magical transformation, her discussion is illustrated by an archive of images documenting over 45 species (from hummingbirds and butterflies to jaguars, otters, and killer whales). Collectively, the images span 2000 years of cultural traditions in the Andes (including Paracas, Nasca, Wari, and Chancay) and cover multiple techniques and weaving structures.

Programs continued from page 2

Vanessa Drake Moraga is an independent textile researcher, curator, and writer, specializing in African and Andean textile art. She writes for *HALI* magazine (as a consulting editor), *Tribal*, and other publications, and has published articles on a range of subjects from Mapuche ponchos to Mbuti bark paintings. She is the author of *Animal Myth and Magic: Images from Pre-Columbian Textiles* (Ololo Press, 2005) and is currently working on a companion volume to this visual encyclopedia, featuring the human figure as conceived by pre-Columbian textile artists.

Sunday, Nov. 19, 2006, 10:00A.M.

CLOTHES FOR THE TABLE: THE CREATION, CARE, AND MYSTIQUE OF TABLE LINEN, 1500-1800

With Edward Maeder

When we trade our daily place mats and paper napkins for our 'best' matching table linen to welcome guests, we are carrying on a tradition codified two hundred years ago. Though France's *ancien régime* vanished at the end of the 18th century, the refinement it brought to social customs and the decorative arts lives on.

The table service popularized at the Court of Versailles has endured through Regency routs and Edwardian excess, right up to today's Power Lunch. Dressing the table with a large cloth and individual napkins came into general use (at least for the upper classes) during the 16th century. Soon this napery became luxury goods. In the FAMSF Textile Collection is a large blue silk damask napkin, ca. 1750, from Saxony. Woven with delicate, white rococo figures of deities, it is almost as splendid as the lace and silken garments it was meant to protect.

Edward is Director of Exhibitions and Curator of Textiles at Historic Deerfield, MA. He was formerly Curator of Textiles and Costumes at LACMA and is author of *The Elegant Art: Fashion & Fantasy in the 18th Century*.



Review

More than 60 TAC members and friends attended the special *Dream Weavers of Borneo* evening event at the Krimsa Gallery on July 18th. Two Iban weavers from Sarawak, Malaysia—Nancy anak Ngali and Bangie ak Embol—were there to demonstrate weaving warp ikat on a backstrap loom and the tying in of their fantastic designs into the warp threads. For the Iban, tying in an intricate ikat pattern not only demonstrates the tying skill of the artist but the pattern produced reflects the age and status of the person creating it. In addition to this rare opportunity to see cloths being produced using traditional Iban methods, the group was entertained by a musician from Sarawak, Mathew Ngau Jau, who is also an artist and uses traditional barkcloth as his canvas.

Edric Ong, president of the Society Atelier Sarawak, an organization devoted to protecting the cultural heritage of Sarawak, addressed the crowd. He spoke about the creation of the cloths and the important motifs tied and woven into them. He quoted something Bangie had told him about how to judge a good quality ikat motif, "The hook, or curl, must not be larger than a lady's thumb. It must be tightly defined like the nail sticking to the thumb, like a tadpole sticking to a fallen leaf in the swift flowing waters of the stream." The motif tied in must be "like genuine friendship, never betraying one another." Edric also touched on another important factor in the creation of traditional Iban textiles, the rich colors of the dyed yarns, especially the red color. Iban women honor those who can produce a rich deep red, for yarn dyed this hue is the woman's warpath, the equivalent of the honor accorded their menfolk for valor in battle.

We are extremely grateful for the generous sponsorship of Krimsa Gallery for this evening event and would like to thank TAC board member Paul Ramsey for making it possible.



Iban weaver at the event

A Special Invitation

The Architecture and Design Department of the San Francisco Museum of Modern Art has generously offered a limited number of invitations to the opening reception for the exhibition *Alexander Girard: Vibrant Modern*. Girard (1907-1993) was a prominent mid-20th century textile designer known for his collaboration with Charles Eames and his designs for Herman Miller. The opening reception takes place at SFMOMA on Oct. 12 from 6-8 p.m.

If you would like an invitation (which admits two), please contact the TAC office by phone or e-mail.

American Textile Industry Going Nano Tech

Gretchen Turner

A recent article in the San Francisco Chronicle's business section detailed how North Carolina State University is sending out a recruiter to bring students into their college of textiles. She visits high schools and explains that graduates from the textile engineering program are in high demand in industry. But the focus now is not on apparel and furnishing fabrics, which used to be the mainstay of the textile industry in the East and the South. Now schools are looking for candidates eager to be trained to develop and apply entirely new polymeric and nano fibers to address a wide range of health, safety, performance, and visual issues. These graduates represent the potential salvation of the American textile industry in the global economy.

Most TAC members are lovers of textiles and fiber for their visual and tactile properties. By and large performance has not ranked high on the list of desirable characteristics in a fabric for us. Now performance of fibers has come to the fore as an important factor in directing future research and development. Science and industry have become interested in the characteristics of textiles that allow them to bend and fold, rather than crack and break, as rigid materials do. The aircraft, automotive, and sports industries are crying out for lightweight, strong, and flexible fibers. Engineers and specialists in fibers and textiles can fill the bill.

In 1996 the National Textile Center was formed and funded by the federal government. The center originally included programs at four universities, the aim of which was to fund basic research into all aspects of textile technology, design, and marketing to

reinvigorate the industry here in the U.S. Ten years later the NTC has expanded to include the cooperative efforts of eight universities with textile technology and engineering programs. Those schools are Auburn, Clemson, Cornell, Georgia Tech, NCSU, Philadelphia University, UC Davis, and the University of Massachusetts at Dartmouth.

Congress has designated \$13M for fiscal year 2006, to be apportioned among the participating institutions for research grants. This represents a 30% increase over FY 2005. In announcing the appropriation, Senator Richard Shelby (R-Alabama) noted that the NTC funds state-of-the-art research projects and trains engineers and scientists who are essential to maintaining global competitiveness in our textile sector.

A check of the websites of the NTC universities yields a partial list of current research projects under way at NCSU. Research focuses on, among other things, "bioactive bandages," nano fibers for heating and cooling, materials that are fire resistant, nanotechnology for lower cost fabric dyeing, electrostatic spinning for ultrafine fibers, elastomers that can be braided into ropes able to take very high strain, and flocked fibers that can detoxify polluted water. Very high tech applications are clearly envisioned for textiles in the future.

Although many of the textiles developed for a variety of high-tech purposes may ravish the eye and excite the touch, perhaps these cloths of the future will finally bring textiles the acknowledgement and respect so often lacking in the public mind today. Only time will tell what uses textile artists can make of the many advances that science will bring to cloth, woven and nonwoven, in the near future.

Welcome to Our New Members

Through July 19,2006

Isabel Acebal	Elizabeth Kilmer
Sophie Aldrich	Lesley Klionsky
Ruth Anderson	Karen Landry
David Appel	Kimberly Lang
Sally Arney	Virginia Larsen
Marcia Arrow	Erin Lathers
Shirlaine Baldwin	Donna LaVallee
Christine Bare	Bonnie Lawson
Carol Beaver	Luciann Leraul
Leilani Bennett	Caroline Lieberman
Ruth Brousseau	Karin Lusnak
Eileen Brubaker	Diana Lynn
Patricia Bruvry	Caroline McAboy
Deborah Burns	Paula Malesardi
Sharon Cahn	Michele Malkin
Lyn Caponera	Susan Sullivan Maynard
Marion Coleman	Diane Merrill
Lynn Crook	Lissa Miner
Patricia Daniels	Sylvia Morafka
Susanne Danielson	Karina Nilsen & Bob Moffat
Christopher Davies	Mary O'Brien
Suzanne Davis	Remy Pessah
Judy D'Este	Janet Quinn
Christine Devlin-Grogan	Susan Randall
Barbara Edelson	Kathlyn Ronsheimer
Christine Edwards	Claudia Sammis
Brigitte Fowler	Holly Samuelson
Jutta Frankie	Gail Siegel
Joanne Fraysse	Bonnie Smith
Alexandra Friedman	Claudia Smith
Erica Fuchs	Virginia Smith
Lucille Fukata	Carol Kaseman Soker
Thomas Goldwasser	Ruth Spencer
Anne Gomes	Anna Spudich
Diane Graves	Judith Steen
Judith Greif	Marilyn Sugimura
Chooi Eng Grosso	Ann Sundby
Jommer Gryley	Jill Tarlau
Jim Haws	Deanna Taylor
Susan Hendrickson	Vickie Van Fechtmann
Clarice Hirata	Stephanie Vines
David Holloway	Martha Walker
Kathryn Hovland	Debra Wambaugh
Lara Jealous	Patricia Williams
Ingrid Johnson	Heiderose Wilson
Michael & Susan Karasoff	Ann Wilton
Joel & Debra Kass	Kairsten Wydra
Macy Kaye	Patricia Yerian
Dagne Kerkorian	Lisa York

Obituary

Bay Area teacher and fiber artist Susan Spalding died Feb. 20th after a long illness. The California native arrived in Berkeley in the 60's to join a weaving commune that operated the Berkeley Tapestry Works, later acquired by Fiber Works. She received a BA from the California College of Arts and Crafts in 1973. After graduation, she joined owner Susan Druding at Straw Into Gold, and later started her own company, Osage Dyeing and Handspun. In 1975, Susan began her 30-year association with the Richmond Art Center, teaching weaving and spinning classes. As a freelance artist she taught at numerous Bay Area venues, including the last 10 years with the Oakland Unified School District at Pleasant Valley Adult School. She will be missed by her many former and current students and associates. Memorial gifts can be made to the Susan Spalding Memorial Fund at the Richmond Art Center, 2540 Barrett Ave., Richmond, CA 94894 or call 510 620-6772.

Opportunity

The Sebastopol Center for the Arts invites artists to submit work to Innovations in Fiberart III, a juried exhibit scheduled for Nov. 2 - Dec. 3, 2006. Open to California, Oregon, and Washington artists working in fiber of all types. Juror is Richard Elliott, artist and current adjunct professor in the textiles program at CCA. Hand-delivered entries will be accepted at SCA on Oct. 16, between 3 and 6 PM. Entries on 35-mm slides or photographs must arrive by 5 PM on that date. For fees and awards, send an SASE for a prospectus to Sebastopol Center for the Arts, Fiberart, 6780 Depot St., Sebastopol, CA 95472 or request one at satrip@monitor.net

NEXT NEWSLETTER DEADLINE

November 13, 2006

Please send your copy to the TAC office at tac@famsf.org

Candace Crockett: A Textile Legacy

Barbara Shapiro

Many members of TAC know Candace Crockett as the author of books on card weaving, spinning, and off-loom techniques. I have had the privilege of watching Candace teach for most of the last 25 years, and in honor of her retirement from San Francisco State University, I want to share some of my thoughts about this extraordinary teacher.

For Candace there is no doubt that textiles are an art form. She has instilled this concept in her students during the 30 years she has spent at SFSU. She has generously shared her enthusiasm and her superb technical abilities with absolute honesty and clarity. Remaining true to her mission, she has guided hundreds of students through the mysteries of warp and weft, designing and dyeing, fulling and finishing. She also introduced students to a wide variety of off-loom and surface-design techniques. Always open and encouraging, she promoted the study of every imaginable approach to fiber, but never allowed students to get bogged down in the merely technical. Every method was taught as a tool for personal artistic exploration. Students left her class armed with a huge vocabulary of techniques and the confidence to use them well.

Candace's particular enthusiasm for card weaving always made that one of the most exciting techniques that she taught. It was inspiring to see her eloquent hands on a stretched warp, manipulating simple cards and thread to create a complex pattern. She always encouraged personal exploration and creativity within the bounds of this very precise technique.

Never afraid of sharing the pulpit, Candace hired the best available local artists and teachers for a semester or two in the art department. And there were countless guest speakers, accomplished textile artists who willingly shared their passion with the students. Many of her undergraduate and graduate students have gone on to careers of substance in the field. Her legacy at SFSU and in the greater Bay Area art world has been assured with the endowment of a new tenure track position in textiles and new media. While other departments close, Candace can be proud to say that textiles will continue to be taught at SFSU.

Congratulations

TAC board member and fiber artist Linda Gass has had an exceptionally busy summer. Cover girl for the summer issue of Fiberarts magazine, she was also featured in the July issue of AmericanStyle magazine and on the final installment of the HGTV program Simply Quilts. Her work has been displayed at four venues this summer: the Bellevue Arts Museum in Bellevue, WA (until Sept. 3), Expo Magic Quilt in Lyon, France, a Surface Design showcase at East Carolina University in Greenville, NC, and the California Art Quilts exhibition at the California Heritage Museum in Santa Monica. If you missed any or all of these, you can see Linda's work on her website www.lindagass.com.

Curator's Column

Contemporary Fiber

Jack Lenor Larsen once famously remarked that the Bay Area is the Vatican of Fiber Art. For over forty years, the Bay Area has been the home to some of the country's top contemporary artists working in fiber. It is only fitting that the de Young would collect and promote works by contemporary fiber artists; however, the holdings of contemporary fiber art over the years have remained relatively small. That is until recently.

The initial boost to the de Young's collections came in 1998 with the promised gift from George and Dorothy Saxe. Contemporary fiber art is one component of Saxe's world-renowned collection of contemporary craft, which also includes works in glass, ceramic, wood, and metal. The Saxe collection was prominently exhibited in the 1999 exhibition and catalogue *The Art of Craft* shown at the old de Young and in both the George and Dorothy Saxe Gallery and the Textile Gallery at the opening of the new de Young. The Saxe fiber art collection is comprised of works by leading artists such as Nilda Al Hilai, Olga de Amaral, Lia Cook, Mary Giles, Diane Itter, Ed Rossbach, and Jane Sauer.

Furthered by the support of our community, the collection has continued to grow and strengthen. This year the textile department received twenty-eight gifts of contemporary fiber art objects. One of the most prominent gifts came from the family of Carol Sinton—fifteen works in total representing both nationally and internationally recognized fiber artists. For decades, Carol Sinton was a fixture to the Bay Area art and craft world. As her daughter Pat Adler explains in her tributary book, *Carol Sinton: Fiber Artist*, Carol's involvement in the fiber art movement was multi-pronged. She was an art advocate, as well as an artist and a collector. Her legacy as a public advocate for contemporary craft lives on through The



Katherine Westphal, *Giverny No. 3*, ca. 1980

FAMSF, Gift of the Sinton-Adler families in memory of Carol Walter Sinton

Annual Carol Walter Sinton Program for Craft Art—a 2004 grant to the Textile Arts Council to support special programming.

The Textile Department was honored to receive Carol's collection of fiber art, which includes works by such prominent artists as Norma Minkowitz, Katherine Westphal, Kay Sekimachi, Emily DuBois, Lillian Eliot, and Dominic Di Mare. We are especially pleased to be given our first object, *Giverny No. 3*, by the Bay Area luminary Katherine Westphal. *Giverny No. 3* is one in a series of paper kimonos Katherine made in homage to her trip to Monet's home and garden. In it one can see Katherine's approach to making art—an emphasis on process-oriented work, a manipulation of multiple techniques, and an exploration of surface design. The kimono is pieced out of small squares of her own hand made paper. The sleeves, collar and border of the kimono are patterned with heat transfers made from slides Katherine had taken in Monet's garden. The center is created by individually shibori dyed squares, which she later stamped with floral motifs. A portrait of Monet commands



Kay Sekimachi. *Wave*, 1980. FAMSF, Gift of the artist

the center of the kimono as if he is both purveying his garden and the kimono. In her oral history Katherine explains her artistic approach: "I feel I am perched on top of a pyramid, maintaining a delicate balance between kitsch and art. The relationship between the unexpected is the challenge. I like creating an object, which may seem worthless in time spent, materials used, and content. To me, the importance is the joy of doing. I love to cut, paste, color, stitch, and collect."

Two Bay area artists, Kay Sekimachi and Emily DuBois, have also generously made donations of art this year. Emily DuBois encouraged a friend and patron to gift ten works over the course of two years. Represented in the gift are both DuBois' computer woven pieces and collages made from bark cloth. Sekimachi gifted the museum a seminal work, a miniature book—*The Wave*. *The Wave* comes from her series of accordion books that were inspired by the Japanese artist Hokusai prints from his own series *Hundred Views of Mt. Fuji*. Woven in natural linen, Sekimachi used a painted-warp technique to imprint the repetitive pattern of the wave on the book's covers and pages and a double-weave technique to create the accordion folds. The meditative quality of Sekimachi's work belies the complexity of her techniques. Her work reflects a combination of influences—from the Japanese aesthetic comes her purity of form and reverence of nature and from her early Bauhaus training the control of geometry and symmetry, as well as, the exploration of the double-weave technique.

The de Young is proud to be part of such a dynamic fiber art community. We look forward to continuing to collect and promote works by contemporary fiber artists. Thank you to everyone who has made these gifts possible.

Jill D'Alessandro
Associate Curator of Textiles

GENERAL CALENDAR

ONGOING

- Until Sept. 9** *Marking Boundaries*, a contemporary fiber exhibition curated by Myra Block Kaiser, Braunstein/Quay Gallery, 430 Clementina St., SF, 415 278-9850 or www.bquayartgallery.com
- Until Sept. 15** MFA Graduate Show 2006, a virtual gallery exhibition at www.fiberscene.com
- Until Sept. 24** *Yinka Shonibare Selects: Works from the Permanent Collection*, Cooper-Hewitt National Design Museum, NYC, ndm.si.edu
- Until Oct. 1** *Art About Art: Weavings from Virginia Davis, A Retrospective*, San Jose Museum of Quilts and Textiles, 520 S. 1st St., San Jose, 408 971-0323 or www.sjqmilmuseum.org
- Until Nov. 4** *The Tailor's Art*, Fashion and Textile History Gallery, Fashion Institute of Technology, NYC, www.fitny.edu
- Until Nov. 12** *Recent Acquisitions: African Printed Textiles*
- Until Jan. 21, 2007** *Designing the Modern Utopia: Soviet Textiles from the Lloyd Cotsen Collection*
- Until July 6, 2007** *Tsutsugaki Textiles from the Collection of David Paly Beyond Basketry: Japanese Bamboo Art*. All at the Museum of Fine Arts, Boston, MA, www.mfa.org
- Until Jan. 28, 2007** *Balenciaga Paris*, Musée des Arts Decoratifs, Paris, France
- Until Feb. 25, 2007** *I Do*; Inaugural exhibition in the newly renovated Paul Fashion Arts and Paul Textile Arts galleries, Indiana Museum of Art, Indianapolis, IN, www.ima-art.org



Emily DuBois, 9/11/18/4, 2001
FAMSF, Gift of Anna Kardon

COMING THIS SPRING:

- April 19–22** CNCH Asilomar Fiber Retreat. Workshops in weaving, spinning, basketry, and dyeing. Contact CNCH 2007 Registrar, 5910 Highwood Rd., Castro Valley, CA 94522. For a complete list of instructors and workshops go to CNCH website: www.CNCH.org

SEPTEMBER

- Sept. 1–Jan. 7, 2007** *Pieces of a Puzzle: Classical Persian Carpet Fragments*, Textile Museum, Washington, DC, www.textilemuseum.org
- Sept. 9–Dec. 16** *Love and War: The Weaponized Woman*, Fashion and Textile History Gallery, Fashion Institute of Technology, NYC, www.fitny.edu
- Sept. 15–Dec. 1** *Fiber: In & Out*, Online gallery exhibition, www.fiberscene.com
- Sept. 17–Jan. 7, 2007** *Breaking the Mode: Contemporary Fashion from the Permanent Collection*, Los Angeles County Museum of Art, Los Angeles, www.lacma.org
- Sept. 23 10 a.m. and 2 p.m.** *An Intimate Perspective: The Women of Gee's Bend*, a chance to meet some of the Gee's Bend quilters. Seating is limited, early ticketing suggested. Reservations at www.museumtix.com. Koret Auditorium, de Young Museum. \$15 for Museum members, \$20 for non-members.
- Sept. 24, 1 to 2 p.m.** *Gospel Sunday*, the women of Gee's Bend and the Glide Memorial Ensemble. Gospel concert in Wilsey Court. Open to the public free of charge. Book signing and quilt-making demonstration to follow. Koret Auditorium, 1:30–3:00 p.m.
- Oct. 10** *Preserved & Properly Covered: 250 Years of Historic Upholstery*, lecture sponsored by the American Decorative Arts Forum with Elizabeth Lahikainen, Peabody Essex Museum in Salem, MA. 8 p.m., Gould Theater, Legion of Honor Museum. \$15 general admission.
- Oct. 15** *Sunday Afternoon Concert* with Linda Tillery and the Cultural Heritage Choir, in homage to the artistry and power of the Gee's Bend quilters. A free concert in the Barbro Osher Sculpture Garden, de Young Museum. Other concerts in the series, go to www.thinker.org.

OCTOBER

- Oct. 10–Jan. 7, 2007** *Quilt National 2005*, approximately two-thirds of the pieces from this juried show, San Jose Museum of Quilts and Textiles, 520 S. 1st St., San Jose, 408 971-0323 www.sjqmilmuseum.org
- Oct. 11–14** *Textile Narratives & Conversations*, the 2006 Biennial Textile Society of America (TSA) Symposium. Toronto, Canada. Co-chairs: Nataley Nagy, nnagy@textilemuseum.ca, and Frances Dorsey, fdorsey@hfx.eastlinkca
- Oct. 13–Feb. 25, 2007** *Mantles of Merit: Chin Textiles from Mandalay to Chittagong*, Textile Museum, Washington, DC, www.textilemuseum.org
- Oct. 29–Feb. 25, 2007** *Art of Being Tuareg: Sahara Nomads in a Modern World*, UCLA Fowler Museum, Los Angeles, www.fowler.edu

NOVEMBER-DECEMBER

- Nov. 12–Jan. 21, 2007** *East Weaves West: Korean Women Make Art*, Craft and Folk Art Museum, Los Angeles, www.cafam.org
- Dec. 1–Mar. 1, 2007** *Faux Fiber*, Online gallery exhibition www.fiberscene.com
- Dec. 31** *The Quilts of Gee's Bend*, exhibition closes, de Young Museum

Fall 2006

Textile Arts Council

Don't miss these exciting TAC events!

■ **The Voice and Style of African-American Quilters**
with Marion Coleman

Saturday, Sept. 16
Koret Auditorium
de Young Museum

■ **Animal Myth and magic: Images from Pre-Columbian Textiles**
with Vanessa Moraga

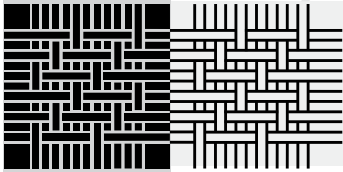
Saturday, Oct. 14
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■ **Clothes for the Table: The Creation, Care, and Mystique of Table Linen, 1500-1800**
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Fine Arts
Museums of
San Francisco

de Young
Legion of Honor



Textile Arts Council

de Young Museum

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