

# Textile Arts Council

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

April 2007

Volume XXII  
Number 2

## 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.

## PROGRAMS

Saturday, April 21, 2007, 10:00 A.M.

### SILK: PRECIOUS AND POWERFUL

With Mary Schoeser



(Photo courtesy of Francesca Galloway)

The earliest surviving silk cloths, made from gossamer-thin filaments, are fragments dated to about 3630 B.C., and come from the Henan province in east-central China. The process of producing silk yarn and turning it into a fabric remained a well-guarded secret in China until many generations later. While caravans supplied wondrous silk textiles to Persia and Asia Minor, as well as the Roman Empire, the art of making silk into textiles was developed in the Mediterranean in approximately 330 C.E., with the rise of Byzantium.

Drawing on research for her latest book, *Silk*, to be published by Yale

University Press in March 2007, noted author, textile curator, and consultant Mary Schoeser will discuss the role of silk in contemporary wearable art and haute couture and will explore how that role draws upon our largely unconscious understanding of this fiber's scarcity and its related sociopolitical significance over the past 5,000 years. She will share with us not only a history of silk but a glimpse into its future, when imaginative designers and textile producers will be expanding the boundaries of what is possible with this extraordinary material.

As a noted textile archivist and historic textiles advisor to, among others, the National Trust (UK) and the Metropolitan Museum of Art, New York,

and as a Senior Research Fellow at Central Saint Martins College of Art & Design, part of the University of the Arts, London, Mary Schoeser is well qualified to share with us her insights into this fascinating subject. After many years of teaching, Ms. Schoeser has reduced the number of public lectures she gives, so this is a rare opportunity to hear from this eminent textile scholar and author of more than 100 books, essays, and articles about textiles published in the last 20 years as she discusses the role of silk in some of the most remarkable achievements in the history of fashion design.

Saturday, May 26, 2007, 10:00 a.m.,

### The 4th Annual Carol Walter Sinton Program for Craft Art

### REVIVAL OF THE RAVENSTAIL WEAVING: CEREMONIAL ROBES OF THE PACIFIC NORTHWEST COAST

With Cheryl Samuel

A free reception for TAC members will follow the lecture. Space is limited; please make your reservations through the TAC office (Trish Daly, 415 750-3627).

It was while researching Chilkat dancing blankets for her first book that Cheryl Samuel came across an older style robe, one that had been drawn and photographed by early explorers but was no longer used by the Chilkat Tlingit people. Intrigued, Ms. Samuel sought out existing examples of these blankets, primarily in museums around the world, and made a detailed analysis of the techniques used to construct them, assisted by Haida and Tlingit basket weavers. The results of her research were published in *The Raven's Tail*, so named to reflect a major motif in the

*Programs continue on page 3, col. 1*

Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor

## Chair's Column

Spring is in the air, and exciting things are happening with the Textile Arts Council. We have more than 530 members now, and we are still growing. Interest in textiles is alive and well! Our website is up and running, and recently updated. Soon we will be able to keep all members informed of TAC events by email. Our monthly lectures have been fabulous, and the Ethnic Textile Study group has a faithful following. And of course, the Westwood exhibit is up at the deYoung!

Your board had a productive all-day retreat in January to set plans for the coming year and to discuss the direction of our organization for many years to come. John Buchanan, director of the museum, took time from his very busy schedule to let us know about his plans for the Fine Arts Museums. Sheila Pressley, director of educational programs at the FAM kindly explained the museum's outreach programs with San Francisco schools. Your board is now hard at work putting together plans to help with the museum's overall goals and to ensure there will be textiles in the mix for generations to come. We are finding great speakers for the coming year, and working with the FAM staff to include textiles in their school outreach programs. If you are interested in participating in educational programs at the museum, contact board member Patricia Christensen at 415 312-4993 to volunteer. Thanks to the wonderful film about the Chinese Miao country, generously shown by Eleanor Coppola in January, and to your help, we raised \$3000 that is dedicated to TAC lectures, speakers' fees, and speaker expenses. We are also planning a larger fund to support all TAC educational programs, and this will be our fundraising focus in the near future.

Sharing our love of textiles is not only part of our organizational mandate, it is imperative to insure that there is a new generation eager to learn about this wonderful connection to our collective past. But the museum collection needs people to come see it and to care about it. Without interested people, it is only boxed items in storage.

We can help connect a new generation and our larger community to the human creativity, care, and spirituality we all share, as expressed in fibers, the thread we all have in common, if you will. I suggest to you that all people need to know about all the forms that textile expression takes because it is an elemental thing that all people and all cultures share. And we need our common ground more than ever in this world.

I encourage you to be curious about all the forms that textile arts take. I challenge you to leave aside exclusionary ideas of one textile form being considered true art and the others not quite art, one better than another. Human creativity is the magic in it all. I challenge you to embrace not only ancient weavings and ethnic hand work, but also quilts, fashion, modern fibers, and contemporary fabrics being designed on the computer and woven on power looms. All of it is wondrous. We are fortunate to live in a time when a fabulous variety of textiles are available to more people than ever before. At the same time, more people than ever before have access to ancient knowledge, are able to document it and keep it alive and active. The human need for visual and tactile expression is something that draws us all, and these threads connect us to our common history. It seems to me that it is our job to nurture that connection, in all its forms.

Share your enthusiasm for textiles with someone new this spring. Invite a friend or family member to attend a TAC lecture with you or to see a textile exhibit. Or show a young person how to make something with his or her hands using fibers and cloth. Share the joy.

Yours truly,

Laurel Sprigg  
TAC Chair

### TAC BOARD

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## Programs

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garment. This publication has been hailed by noted anthropologist Claude Levi-Strauss as a “masterpiece” that “should be required reading for all textile specialists, anywhere in the world.” In addition to being honored by scholars, Ms. Samuel was adopted into a Chilkat Tlingit family and given the name Saantaas which translates “Ancient Threads.”

Please join us for this unique opportunity to learn more about the art of the Pacific Northwest Coast. In addition to her lecture, Ms. Samuel will hold a workshop on Sunday, May 27; details are below.

Cheryl Samuel is an internationally acclaimed weaver, researcher, author, and teacher. Author of *The Chilkat Dancing Blanket* and the highly praised *The Raven's Tail*, Ms. Samuel has spent more than 20 years working with the indigenous peoples of the Pacific Northwest Coast researching and reviving ancient weave structures.

Ms. Samuel's presentation is the 4th annual Sinton Lecture, funded by the Textile Arts Council in honor of Bay Area fiber artist Carol Sinton.

**WORKSHOP:** Sunday, May 27, 10 A.M. to 4 P.M.  
**Make your own Ravenstail medicine bag with Cheryl Samuel**

Experience the incredible genius of the Ravenstail by making your own miniature Ravenstail medicine bag. Cheryl Samuel has generously offered to streamline a complex project into a one-day workshop in which participants will develop an understanding of this weaving technique of the indigenous peoples of the Northwest. This workshop is limited to 10 students. Class fee covers loom beam and thigh-spun yarn.

**Registration:** Members only priority until May 31; nonmember registration begins June 1. Call the TAC office to register: 415 750-3627.

**Cost:** \$110 for members; \$125 for nonmembers



(Reprinted with permission from *The Raven's Tail*, by Cheryl Samuel)

## Saturday, June 23, 2007, 10:00 A.M. CARING FOR YOUR TREASURES: INTERPRETING MUSEUM CONSERVATION METHODS FOR YOUR HOME COLLECTION

With **Beth Szuhay**, Associate Conservator, Textiles, Fine Arts Museums of San Francisco

Have you ever wondered how museum conservators care for the museum's collections and prepare them for exhibition? Beth Szuhay, Associate Conservator of Textiles, will give you a virtual behind the scenes peek at storage and exhibition preparation for the museum's textiles in her slide lecture. Ms. Szuhay will also discuss how these conservation techniques can be translated into practical applications to care for your home collections.

Beth Szuhay has been with the Fine Arts Museums of San Francisco as a Textile Conservator since 2001. She holds an MS from the Winterthur/University of Delaware Program in Art Conservation, and a BA in International Studies from Miami University in Oxford, Ohio. Ms. Szuhay has had a wide range of conservation experiences, including advanced internships with the UCLA Fowler Museum in Los Angeles, and the American Textile History Museum, in Lowell, Massachusetts. She is a member of the American Institute of Conservation (AIC) and the Western Association for Art Conservation, and serves on the board for the North American Textile Conservation

Conference (NATCC). Ms. Szuhay has presented papers at the annual meeting of the Textile Specialty Group of AIC in 2000 and 2001, and for NATCC in 2003 and 2005. Ms. Szuhay is a generalist in terms of textile specialty, and gets professional fulfillment from solving conservation problems.

In the past 10 years, the Textile Arts Council has offered several lectures and workshops devoted to the art and science of textile conservation, all of which have featured members of the Fine Arts Museums of San Francisco textile conservation lab staff. They have been among our most popular events.



(Photo courtesy of Laurel Sprigg)

The Textile Arts Council has always been committed to the support of this vital department of the museum, and regularly funds internships and special projects as needs arise. The two-part exhibit of 18th century men's waistcoats at the Legion of Honor in 2004 is but one example. It was TAC funds that enabled the conservators to fashion the distinctive “invisible forms” on which the waistcoats were mounted. These forms involve time-consuming and elaborate sculpting to the exact shape of the objects, so that nothing detracts from the objects themselves. Since that exhibition, such forms have been used with great success once more in the current “Elegant Distortions” exhibit of corsets, now on view at the de Young.

## A San Francisco retail story

Isaac and Mary Ann Magnin, originally from England, opened I. Magnin & Co. in San Francisco in 1876 as a purveyor of fine children's and women's clothing. Isaac took less interest in the business than his wife and two of their four sons became pivotal to the continued growth and success of I. Magnin.

John Magnin was named president and was resident in the New York buying office, while youngest son Grover was the San Francisco director. Other branches of the store were opened in Seattle and Los Angeles.

Grover Magnin is credited with bringing many American and French designers to a wider American audience encompassing the West Coast. Among his favorites were Hattie Carnegie,

Lanvin, Louiseboulanger, and Phillip Mangone. His enthusiasm and buying power helped to revive French couture after WWII and earned him the rosette of the Legion d'Honneur in 1950.

The designer most strongly associated with I. Magnin is Christian Dior. Grover Magnin championed M. Dior's New Look immediately after the war and his wife Jeanne became an important Dior client for her personal wardrobe. I.

Magnin became the only West Coast venue to offer line-for-line copies of couture originals from the House of Dior.

M. Dior first visited San Francisco in 1947, and his return in early 1950 was the occasion of great festivities. He was present as Mr. Magnin received his Legion d'Honneur rosette and as a grand benefit fashion ball was staged in the I. Magnin store. Benefiting a local hospital, the gala featured two floors of fashion, with displays from many leading American and French designers including a selection of archival gowns from the House of Lanvin. But the highlight of the evening

was the modeling of the Dior collection, with a grand finale of six "show pieces."

Among these six models were the spectacular ball gowns from the Milieu de Siecle collection of 1949, Juno and Venus. Widely promoted as "museum pieces, not for sale" in the local press, these two gowns were given by I. Magnin & Co. to the Fine Arts Museums of San Francisco at the end of the season, a significant comment on Grover Magnin's perception of their importance. The documentation from I. Magnin reads:

"I. Magnin & Co. presents with pleasure to the de Young Museum, two magnificent evening dresses by the master, Christian Dior. These creations were brought to America because I. Magnin & Co. feel that as fashion leaders, it was their responsibility to let the women of California see them. It is believed they will be a document for future generations, portraying the greatest talent and genius of the present era."

Juno and Venus were the first couture pieces and the first Diors to enter our collection and are still two of our most valued objects.

Grover Magnin was chairman of the board of directors of the De Young Museum Society for a time, and another Dior Gala was planned at the Museum to celebrate Dior's 10th anniversary as a couturier in 1957. Sadly, M. Dior died before he could return once more to San Francisco.

Unfortunately, I. Magnin is no longer a fixture at the southeast corner of Union Square. Many of us remember it fondly as the one emporium of chic in San Francisco, long before the arrival of designer boutiques. As a young fashion student, I was once ejected from a couture showing on the hallowed third floor for daring to pull out my sketchbook. On shopping trips to the City as a child, although we certainly did not patronize a store as grand as I. Magnin, when nature called, Mother always herded us into their green marble bathrooms, the most elegant facilities in the downtown shopping district.

Trish Daly



Christian Dior (Fr., 1905–1957)  
(left to right) Juno evening dress, 49.25.2a-b  
Venus evening dress, 49.25.1a-c  
Fine Arts Museums of San Francisco,  
gift of I. Magnin & Co.

## Announcement

*"The Surface Designer's Handbook: Dyeing, Printing, Painting and Creating Resists on Fabric"*, the new book by long-time TAC member Holly Brackmann, has been awarded the best "how-to" textile book for 2006 by *The Library Journal*. A teacher at Mendocino College in Ukiah, Holly has three decades of experience in education, studio dyeing, and exhibiting her textiles. The book is published by Interweave Press.

## Textiles as Cultural Expressions

*Textile Society of America Symposium 2008*  
September 24-27, 2008, Honolulu, Hawaii  
Call for papers: Deadline is October 1, 2007  
Contact: Tom Klobe, TSA Symposium Program  
Coordinator,  
University of Hawaii Department of Art & Art History  
2535 McCarthy Mall  
Honolulu, Hawaii 96822.  
Go to [www.textilesociety.org](http://www.textilesociety.org) for additional  
information.

### NEXT NEWSLETTER DEADLINE

July 16, 2007

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 at [tac@famsf.org](mailto:tac@famsf.org).

## Upcoming TAC Saturday lecture programs and workshops

All Saturday lecture programs are from 10 to 12 A.M. in the Koret Auditorium, de Young Museum. Details on the April, May, and June lectures, including the Ravenstail workshop, are in this newsletter.

**Sept. 22** Victor De La Rosa – DOWNLOADING THE TEXTILE FUTURE

**Oct. 20** Tomoko Torimaru – WITH ONE NEEDLE, ONE THREAD: MIAO EMBROIDERY AND FABRIC PIECEWORK FROM GUIZHOU, CHINA

**Workshop – Oct. 21**, 9:30 A.M. to 4:30 P.M. Miao embroidery and/or fabric piecework with Tomoko Torimaru: Details T.B.A.

**Nov. 17** Connie Strayer – FROM CONCEPT TO CURTAIN: CREATING COSTUMES FOR THE STAGE

*General Calendar on page 7.*

## Volunteer Opportunities

The Textile Arts Council is looking for volunteers to help out with a variety of activities. **Would you be willing to spend a couple of hours a month welcoming people to TAC events?** The Programs Committee would like help in greeting and meeting people attending our monthly lectures at the Koret Auditorium of the de Young and at special events. **How about helping with the newsletter mailing?** The Communications Committee would like help in sending out the tri-annual TAC newsletter. **Are you a professional fund raiser?** The Fund Raising committee could use your help. **Or maybe you'd enjoy helping the textile department of the de Young?** Volunteers will be needed for a variety of exhibition-related activities throughout the year.

If any of these opportunities interest you, please contact David Holloway, Volunteer Coordinator, at [mrdhsf@yahoo.com](mailto:mrdhsf@yahoo.com) for more information on how you can help promote the Textile Arts Council.

## Welcome to Our New Members

Through  
February 7, 2007

Amanda Abrego  
Jane Babinski  
Sandra Banava  
Antoinette Belonogoff  
Barbara Berk  
Michal Bourne  
Lisa Ceynowa  
Cybele Chang  
Jill Cornwell  
Patricia Dal Porto  
Ulla de Larios  
Catherine Dwyer  
Nancee Erickson  
Sandra Falk  
Bette Ferguson  
Jacqueline Foehr  
Katherine Frohberg  
Lucille Fukuda  
Rebecca Ghanadan  
Tamara Goldman  
Audrey Gray  
Martin Grizzell  
Leonor Guime-Keeney  
Vicki Harrison  
Karin Hazekorn  
Barbara Kimport  
Nancy Kushigian  
Kristin Lundgren  
Alison Macbeth  
Evelyn McMillan  
Julia Molander  
Karin Nelson  
Camilla Olson  
Martha Padawer  
Elizabeth Pond-McPherson  
Christine Rolik  
Elise Rousseau  
Laura Schickli  
Denyse Schmidt  
Mardine Sibley  
Cynthia Singletary  
Shirley Ting  
Barbara Turner  
Sarah Vollmer  
Marilyn Wylie

## CURATOR'S COLUMN

### *Nan Kempner: American Chic*

de Young

Textile Galleries

Opening June 16, 2007

“Fashion is an art. When you look at paintings in a museum, you see a reflection of how women dressed in certain eras. A designer is as much of an artist as an author, painter, or architect. Fashion design is, after all, architecture for the body...”

—Nan Kempner

Mrs. Thomas Kempner (1930–2005) was an icon of American style, and over five decades she acquired thousands of articles of clothing and accessories, all reflecting her flawless taste and personal expression. This exhibition includes more than 60 ensembles created by Yves Saint Laurent, Madame Grès, Christian Lacroix, Valentino, and others. It reflects not only Kempner’s impeccable eye when it came to selecting pieces for her personal wardrobe, but also the individualistic approach she brought to coordinating them. This exhibition, organized by the Metropolitan Museum of Art in New York, exhibits objects from the collections of both the Met and the Fine Arts Museums. Included are pieces from Mrs. Kempner’s 1985 gift to FAMSF, as well as, Mr. Thomas Kempner’s recent gift to the Museums.

The renowned *Harper’s Bazaar* and *Vogue* editor Diana Vreeland decreed Kempner the only American woman to possess the French virtue of *chic*. Born Nan Field Schlesinger, the daughter of a successful car dealer, and raised in San Francisco’s Pacific Heights, Kempner became a legendary New York socialite, known for her daring wit and devotion to fashion. Five-foot-nine-inches tall and always slender, Kempner’s figure allowed her to wear designer samples, making her couture collection reflect the original concepts and proportions of her designers with minimal alterations.

In photographs, however, Kempner rarely appears to be dressed in a sample or ensemble as it appeared on the runway. She was



Nan Kempner in Christian Lacroix (French, b. 1951)  
Evening Bodice, autumn/winter 2004-2005  
Black and white striped duchesse silk  
Metropolitan Museum of Art

known for effortlessly recombining elements without regard for designer provenance. In this way, she brought to haute couture the informal strategies of American sportswear. Nan Kempner wore couture as comfortably as she would a pair of blue jeans, which she loved. Although she favored French designers, this American approach was heightened by her own naturalness, her athleticism, and her wish to dress comfortably, no matter the occasion—a sensibility she brought to New York from San Francisco.

Jill D’Alessandro  
Associate Curator



Yves Saint Laurent (French 1936-)  
Woman’s evening dress, 1968  
Black suede with semi-precious stones  
Gift of Mrs. Thomas Kempner

# GENERAL CALENDAR

ONGOING

- Until April 14** *Ralph Rucci: The Art of Weightlessness*, Fashion Institute of Technology (The Museum at FIT), NYC. [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)
- Until May 5** *She's Like a Rainbow: Colors in Fashion*, Fashion Institute of Technology (The Museum at FIT), NYC. [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)
- Until May 6** *Masters of Bamboo: Japanese Baskets and Sculptures From the Cotsen Collection*, Asian Art Museum, San Francisco, 415 581-3500, [www.asianart.org](http://www.asianart.org)
- Until May 13** *Gee's Bend: The Architecture of the Quilt*, a new exhibition of Gee's Bend quilts, Orlando Museum of Art, FL, [www.omart.org](http://www.omart.org)
- Until May 15** *Marking Boundaries*, online gallery exhibition at [www.FiberScene.com](http://www.FiberScene.com)
- Until May 27** *Dior: The New Look*, Chicago History Museum, Chicago, IL, [www.chicagohs.org](http://www.chicagohs.org)
- Until June 10** *Vivienne Westwood: 36 Years in Fashion*, Lower Level Exhibition Galleries, de Young Museum, [www.thinker.org](http://www.thinker.org)
- Until June 10** *Elegant Distortions*. In conjunction with *Vivienne Westwood: 36 Years in Fashion*, examples of corsetry and related works on paper from the permanent collections of FAMSF. T.B. Walker Textile Education Gallery of the de Young Museum, [www.thinker.org](http://www.thinker.org)
- Until June 17** *Radical Lace and Subversive Knitting*, Museum of Arts and Design, NYC, [www.madmuseum.org](http://www.madmuseum.org)
- Until July 8** *Red*, an exhibition exploring the uses and meanings of the color red in textiles. Textile Museum, Washington, DC, [www.textilemuseum.org](http://www.textilemuseum.org)
- Until July 8** *Color and Light: Embroidery from India and Pakistan*, Textile Museum of Canada, Toronto, [www.textilemuseum.ca](http://www.textilemuseum.ca)
- Until July 22** *Surreal Things: Surrealism and Design*, Victoria & Albert Museum, London, UK, [www.vam.ac.uk](http://www.vam.ac.uk)
- Until Aug. 19** *Architectural Textiles: Tentbands of Central Asia*, Textile Museum, Washington, DC, [www.textilemuseum.org](http://www.textilemuseum.org)
- Until Sept. 2** *Architecture of the Veil*, an installation by Samta Benyahia, Fowler Museum at UCLA, Los Angeles, CA, 310 825-4361, [www.fowler.ucla.edu](http://www.fowler.ucla.edu)
- Ongoing** The Textile Museum in Washington, DC, has launched an online exhibition devoted to classical Khorastan carpets, and based on their recent exhibition, *Pieces of a Puzzle: Classical Persian Carpet Fragments*: [www.textilemuseum.org/pieces/index.html](http://www.textilemuseum.org/pieces/index.html)

## APRIL

- April 5 – May 20** *Byline: Linear Expression*, Deborah Corsini, tapestries and wedge weaves. Tom Knight Gallery, Morris Graves Museum of Art, Eureka, CA, 707 442-0278, [www.humboldtarts.org](http://www.humboldtarts.org)
- April 10 – June 24** *Put a Roof Over Our Head*, quilts by the Alliance for American Quilts. San Jose Museum of Quilts and Textiles, San Jose, CA, 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- April 17 – July 8** American Tapestry Biennial 6, work by members of the American Tapestry Alliance, San Jose Museum of Quilts and Textiles, San Jose, CA, 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- April 19 – 22** CNCH 2007 Fiber Retreat, Conference of Northern California Handweavers, Asilomar Conference Grounds, Pacific Grove, CA, [www.cnch.org](http://www.cnch.org)

- April 19 – 22** 11<sup>th</sup> ICOC (International Conference on Oriental Carpets), Istanbul, Turkey, [www.icoc-istanbul.org](http://www.icoc-istanbul.org)
- April 20** *Discarded to Divine*, Auction preview of artist-designed clothing and accessories created from discarded and donated clothing. Auction of the pieces to benefit St. Vincent de Paul's Vincentian Help Desk, to be held May 10 at a separate location. Preview: 5 – 8:30 P.M., de Young Museum, [www.svdop-sf.org](http://www.svdop-sf.org)
- April 24** *A New Tapestry: Weaving in the Digital Age*, a lecture by Alice Schlein, San Jose Museum of Quilts and Textiles, San Jose, CA. 7 – 8 P.M., 408 971-0323 [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- April 27** Tapestry in America, the 9<sup>th</sup> annual Gloria F. Ross lecture with Dr. Alice Zrebiec. San Jose Museum of Quilts and Textiles, San Jose, CA. Reception, 5:30 P.M.; lecture, 7 P.M. Free and open to the public; 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- MAY
- May 3** Lecture and demonstration by Eric, Frederico and Janet Chavez, tapestry weavers from Teotitlan del Valle, Mexico. San Jose Museum of Quilts and Textiles, 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- May 3 – July 22** *Beyond Craft*, Traditional Japanese handmade paper, Museum of Craft and Folk Art, San Francisco, 415 227-4888, [www.mocfa.org](http://www.mocfa.org)
- May 9 – Aug. 5** *Poiret: King of Fashion*, Costume Institute, Metropolitan Museum of Art, NYC, [www.metmuseum.org](http://www.metmuseum.org)
- May 14** *Embroidery, Then and Now*, a slide lecture by Marnie Ritter, presented by the SF Embroiderers' Guild, St. John's Church, 501 Laguna Honda Blvd., San Francisco. \$3 admission for non-members. 7:30 P.M. [sanfranciscoega@aol.com](mailto:sanfranciscoega@aol.com)
- May 15 – July 15** *Over/Under*, an online gallery exhibition, [www.FiberScene.com](http://www.FiberScene.com)
- May 19** *Focus on Tapestry: Three Bay Area Artists*. Christine Laffer, Tricia Goldberg, and Deborah Corsini will discuss their work. San Jose Museum of Quilts & Textiles, 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- May 29 – June 3** *Fairies, Fiestas, Expositions: Costume as Cultural Exchange*. CSA 2007 National Symposium, San Diego, CA, [www.costumesocietyamerica.com](http://www.costumesocietyamerica.com)
- JUNE
- June 17 – Nov. 11** *Nan Kempner: American Chic*, de Young Museum textile galleries, [www.thinker.org](http://www.thinker.org)
- JULY – AUGUST
- July 15 – Sept. 15** MFA 2007 Graduate Show, an online gallery exhibition at [www.FiberScene.org](http://www.FiberScene.org)
- July 17 – Sept. 23** Exhibitions at the San Jose Museum of Quilts & Textiles: *Woven Witness: Afghan War Rugs*, from a private collection  
*Weavings of War: Fabrics of Memory*, textiles from different cultures  
*Patriot Art*, contemporary & historical textiles that examine patriotism  
*Vis Funesta (Deadly Force)*, an installation of knitted bombs by Dixie Brown. 408 971-0323, [www.sjqiltmuseum.org](http://www.sjqiltmuseum.org)
- Aug. 3 – Jan. 2008** *Textiles of Art Nouveau Vienna* (working title), Textile Museum, Washington, DC, [www.textilemuseum.org](http://www.textilemuseum.org)
- Aug. 14** *Quilts in a Material World: Selections from the Winterthur Collection*, Lecture by Linda Eaton, Curator of Textiles, Winterthur, Wilmington, DE. Presented by the American Decorative Arts Forum and cosponsored by the Textile Arts Council. Free to TAC and ADAF members. Gould Theater, Legion of Honor Museum, San Francisco, 8 P.M. \$15 general admission. 415 249-9234, [www.adafca.org](http://www.adafca.org)

# Textile Arts Council

Don't miss these exciting TAC events!

■ **Silk: Precious And Powerful**

**With Mary Schoeser**

**Saturday, April 21, 2007, 10:00 A.M.**

Koret Auditorium  
de Young Museum

■ **Caring For Your Treasures: Interpreting Museum Conservation Methods For Your Home Collection**

**With Beth Szuhay**

**Saturday, June 23, 2007, 10:00 A.M.**

Koret Auditorium  
de Young Museum

**Sinton Lecture**

■ **Revival Of The Ravenstail Weaving: Ceremonial Robes Of The Pacific Northwest Coast**

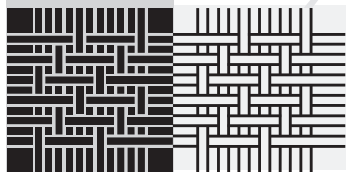
**With Cheryl Samuel**

**Saturday, May 26, 2007, 10:00 A.M.**

Koret Auditorium  
de Young Museum

Fine Arts  
Museums of  
San Francisco

de Young  
Legion  
of Honor



## Textile Arts Council

de Young Museum

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