

Textile Arts Council

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

September 2011

Volume XXVI, Number 3

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 Garden 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 entrance between the main and side doors to the Museum. (*alternate location, when indicated, is the Legion of Honor Museum, 34th Ave. & Clement St., San Francisco.)

Saturday, September 17, 2011, 10 a.m. **Redemption: The Restoration Of The Cloisters "Burgos" Tapestry**

With Tina Kane

A monumental set of tapestries known as *The Redemption of Man* depicts biblical narrative from the Creation to Christ's Last Judgment. Woven circa 1510, this became one of the great tapestry sets of the Middle Ages and was woven in multiple editions. Today, incomplete sets from five different editions can be found in museum collections around the world, including the Fine Arts Museums of San Francisco (FAMSF) and

different edition formerly owned by the Burgos Cathedral in Spain. One of the Met tapestries, entitled *Christ is Born as Man's Redeemer*, is the fourth in a set of ten. This tapestry, from the Met's Cloisters' collection, over time became unofficially known as the "Burgos" tapestry.

A new link between the FAMSF tapestries and the "Burgos" tapestry was established in the last century through conservation projects. This began in San Francisco in the 1970's with Anna Bennett, a docent at the de Young Museum and Bruce Hutchison, a young weaver. Together they pioneered a tapestry-specific conservation program that conserved many important pieces including the four *Redemption* panels. In 1976 this culminated in an exhibition, a catalogue, and an international tapestry symposium. This symposium broke new ground in the field of textile study with lectures that as a whole presented an interdisciplinary approach combining art historical perspective, technical analysis, and conservation practice.

Meanwhile, an extensive conservation project had also commenced for the Cloisters "Burgos" tapestry. This tapestry, at some unknown time in its history, had been severely vandalized and cut into four pieces. Because of its fragile condition, it took a team of conservators many years to rejoin the pieces and restore missing images. Throughout the project, the Met conservators often turned to the four FAMSF *Redemption* tapestries for information regarding the missing images, thus reestablishing the link of the two editions.

The "Burgos" tapestry project was completed in December 2009. This was commemorated

Programs continue on page 2, col. 2



Episode from The Story of the Redemption of Man: Christ is Born as Man's Redeemer, 1500-1520, South Netherlandish, *The Cloisters Collection*, 1938

the Metropolitan Museum of Art, New York (Met). The collection at FAMSF comprises four tapestry panels from the Toledo Cathedral, which had been generously donated by the Hearst Foundation in 1954. And later, in 1992, an additional fragment showing one scene from the third panel in the series was also donated to the FAMSF collection. The panels at the Met were acquired earlier, in 1938. They are from a

Fine Arts Museums of San Francisco

de Young Legion of Honor

From the Board's Chair

September 2011

It is autumn and change is in the air! We have many exciting programs and special events lined up for our members in the coming months, so don't forget to renew your membership if you haven't done so already. Membership renewal started on July 1st.

This year finds our program committee planning many exciting lectures, many of which reflect the Textile Department's exhibitions, such as *The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection* which opens September 10th. Our Textile Bazaar: Treasures from Around the World, October 16th, is a not-to-be-missed opportunity to acquire one-of-a-kind items from 28 TAC member vendors and a special table offering amazing cloths donated from the Christensen Fund to benefit TAC. This is a great chance to collect from the collectors!

One of the benefits of membership is being able to participate in the many special tours and workshops organized by the Textile Arts Council. Our newsletter is full of fun events and our new email blast will keep you informed of special events that come up after the newsletter is published.

The Textile Arts Council's Endowment Fund was recently put to good use to help the Textile Department acquire an early 18th Century textile panel with bizarre silk patterning, an important addition to the department's collection. We also continue to support the Textile Conservation department.

This is also a time of change for the TAC board as I will be stepping down after six wonderful and personally enriching years on the board, and a year and a half as its Chair. The Textile Arts Council continues to grow and thrive due, in great part, to the efforts of the members of its board who are dedicated to the promotion of textile arts and the support of the Textile Department. While I will no longer be a voting board member, I will continue to be enthusiastically involved in the many activities offered by TAC to benefit its members. Because one board member left before her term was up, the board has appointed Sue Willows-Raznikov to serve the term of that person, as per the board's by-laws.

In addition to TAC's active board, I would like to thank the many member volunteers that support TAC by helping out at our lectures, special events, and receptions, and who also help promote TAC at the annual Arts of Asia Pacific and the Tribal and Textiles shows.

Mary F. Connors
Chair

NEXT NEWSLETTER DEADLINE

November 16

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

Programs continued from page 1

with another important international tapestry symposium, hosted by the Met. This time the aim was to rethink old problems in the light of more advanced conservation solutions. The history and significance of this landmark conservation project will be the subject of a presentation by Tina Kane, manager of the project for over twenty years.

Tina Kane is a Textile Conservator in private practice, an adjunct instructor at Vassar College, and the author of *The Troyes Mémoire*, a monograph on medieval tapestry design. She holds an M.A. from the University of California, Berkeley. In 1978, she joined the Department of Textile Conservation at the Met and, under the supervision of Nobuko Kajitani and Alice Blohm, worked on the early phases of the Burgos tapestry project, which she later managed from 1987 until its completion in 2009.



Saturday, October 15, 2011, 10 a.m.

Discontinuing Wefts: The Brilliance And Beauty Of Anatolian Kilims

The Caroline & H. McCoy Jones Collection

With Cathryn M. Cootner

The inaugural exhibition of this Collection took place at the M.H. de Young Memorial Museum on November 9, 1990. It was the first comprehensive presentation of pre-19th century Anatolian kilims to be held in the history of oriental carpets. The McCoy Jones Collection is the finest in the world.

The Textiles Department is mounting another kilim exhibition (Sept 10, 2011–June 10, 2012), curated by Jill D'Alessandro. It's a distilled presentation, a selection of some of the most significant and aesthetically arresting examples. The lecture, given by Cathryn M. Cootner, will illustrate how Anatolian kilims (once functioning as wall/floor covers and walls) are about the

Programs continue on page 3, col. 1

architecture of color, about dividing space with differently colored forms.

The first step is to understand slit-tapestry weave's huge capacity for color expression. The second step is to recognize that each color has its special character. Henri Matisse once commented that, "With color one obtains an energy which seems to stem from witchcraft."¹ More than one, possibly two, hundred years earlier, Anatolian women weavers had learned the magic of making and using colors from their mothers and grandmothers, a continuous chain extending back many millennia.

Cathryn believes that it's only by looking at the individual kilims that the brilliance of these kilims is realized. So the following descriptions of figures 1-2 (catalogue pls. 3 and 28, 5'1" x 13' 3", 6'0" x 12'7" respectively) give a taste of Cathryn's approach.²

The robust syncopated thrust of overlaying denticulated forms make the ground color ambiguous (fig. 1). Probably the most compelling



(detail)
Kilim, 18th century
Turkey, Anatolia
Wool; slit tapestry weave
154.9 x 403.9 cm (61 x 159 in.)
The Caroline and H. McCoy Jones Collection
Gift of Caroline McCoy-Jones
1990.56.6

fig. 1

¹ Schneider, Pierre, Matisse, Rizzoli, New York, 1984, pg. 209

² The Caroline & H. McCoy Jones Collection: Anatolian Kilims by Cathryn Cootner, FAMSF, Hali Publications, 1990

interactions, however, are within and between colors. Notice the internal and external eruption of dovetailed concentric blocks of colors in one panel: yellow-purple-orange followed by brown/red, blue/red, and brown/red. Then there's the intervening high relief of narrower bands streaming with multi-colored, hand-like/leaf-like motives on a white ground.

By contrast, figure 2 has a continuous ground color whose subtle changes in values constitute a writhing undercurrent on which the columns, varying in size, color, and form, contract and expand. Humming contrapuntally, the continuous rows of wildly altering triangles on the lateral or vertical (depending on orientation) sides impart the sense of other, invading currents, giving the sense of infinite motion.

Cathryn M. Cootner is Emerita Curator of Textiles, Fine Arts Museums of San Francisco.



(detail)
Kilim, 17th century
Turkey, Central Anatolia
Wool; slit tapestry weave
383.5 x 182.9 cm (151 x 72 in.)
The Caroline and H. McCoy Jones Collection
Gift of Caroline McCoy-Jones
2003.87.4

fig. 2

Saturday, November 12, 2011, 10 a.m.

Cochineal Red: The Art History Of A Color

With Elena Phipps

The publication, *COCHINEAL RED: The Art History Of A Color* (Metropolitan Museum of Art/Yale University Press, 2010), traces the origins of the famous red dye from the ancient Americas through its spread around the world, particularly in concert with global trade through sea routes that opened in the 15th century with the Spanish encounters of the New World. Becoming the most sought after source of red dye throughout the world, cochineal was used in Europe, Asia, and the Middle East. The study, based on 30 years of research and in collaboration with scientists who conducted dye-analysis, concretizes the historical research by tracing the movement of the dyestuff through selected examples from the collection of the Metropolitan Museum of Art. Phipps will present the story of the dyestuff and illustrate a variety of examples that pose interesting cultural, technical, and historical questions.



Detail, Textile Fragment, Recuay Culture, Peru, 4th-6th century. Metropolitan Museum of Art, Gift of George D. Pratt, 1930 (30.6.7).

Elena Phipps is an Independent Scholar (former Senior Museum Conservator, Metropolitan Museum of Art) with a PhD from Columbia University (1989) in Pre-Columbian Art History and Archaeology, and was a textile conservator at the Metropolitan Museum of Art (MMA) for 34 years. She was co-curator of the exhibition *Colonial Andes: Tapestries and Silverwork* 1530-1830 at the MMA in 2004, and co-author of the catalogue that won the College Art Association Alfred H. Barr Jr. Award, as well as the Mitchell Prize, for best exhibition catalogue 2004-2005. She is currently the President of the Textile Society of America.

Programs continue on page 5, col. 1

THE ART OF THE ANATOLIAN KILIM: HIGHLIGHTS FROM THE MCCOY JONES COLLECTION

Wais and Knowles Galleries of Textile Arts
de Young Museum
Opens September 10, 2011

The Art of the Anatolian Kilim highlights two dozen dazzling flat-woven kilims drawn from the Museums' world-class collection of 125 such pieces acquired by Caroline and H. McCoy Jones over the course of several years. The kilims were part of an important gift initiated in 1988 and the basis for a landmark exhibition at the de Young, *Anatolian Kilims: The Caroline and H. McCoy Jones Collection* (1990–1991). Major patrons to the department of textile arts, Caroline and H. McCoy Jones have donated more than 800 textile works to the Museums.



Detail, Kilim, 18th century, Turkey, Anatolia
Wool; slit tapestry weave, eccentric weft contour bands
459.7 x 147.3 cm
(181 x 58 in.)
The Caroline and H. McCoy Jones Collection.
Gift of Caroline McCoy-Jones
1994.163.2

These dynamic weavings were produced between the 15th and 18th centuries by semi-nomadic and village women of Anatolia, the geographic region that constitutes much

of present-day Turkey. Woven in the slit-tapestry technique, primarily from the wool of sheep, goats, or camels, the weavings obtained their rich, earthy hues from natural dyes derived from locally harvested sources with the exception of indigo (which is imported). These works are characterized by bold, abstract designs that have been translated as symbolic renderings of architectural, human, animal, and floral motifs tracing back to Neolithic times.

Kilims are not only created for personal use, but also serve as an expression of group identity, a representation of wealth, and a source of currency. Over the centuries and up to modern times, both technique and design have been passed down from generation to generation of Anatolian women. Traditionally, they were used as floor and table coverings, room dividers, door flaps, prayer rugs, and burial cloths. Many were given to local mosques to be used as floor coverings—layered one on top of

another they lent warmth and comfort. The kilim was also an important part of a bride's dowry.

These surviving examples, in their fragmented states, show the passage of time. Although structural disintegration has interrupted the design field on some of these pieces, their colors remain deeply saturated, and their patterns simple and powerful.

The first presentation of works from this collection signified a breakthrough in the appreciation of this weaving tradition. Not only was it the first time a Western museum had mounted a major exhibition dedicated to Anatolian kilims, but it was also the first time that kilims of this age, rarity, and fragility were seen by the public; subsequently, the Anatolian kilim entered into the pantheon of the textile arts. With more than 20 years passing since this important collection made its public debut, many visitors, scholars, and textile enthusiasts will be able to enjoy and study them for the first time.

Jill D'Alessandro

Curator

The Caroline and H. McCoy Jones Department of Textile Arts

The Fine Arts Museums of San Francisco would like to thank the following donors for their early support of *The Art of the Anatolian Kilim*:

Major Sponsors

Francesca Passalacqua and D. E. Hardy

Lead Sponsors

George Hecksher

S. Peter Poullada and Nancy Sheppard

San Francisco Bay Area Rug Society

Sponsors

Bruce P. and Olive W. Baganz

Dr. Donald Breyer

Mary F. Connors

Levon Der Bedrossian

Thomas Murray Asiatica—Ethnographica

Support for the exhibition is also provided by the
H. McCoy Jones Trust.

TAC HOLIDAY PARTY 2011

Watch for your invitation to this year's fabulous celebration.

We have a new venue and a bigger and better-than-ever

Silent Auction to tempt you!

Hold the date: Friday, December 2, 2011.

Programs

continued from page 3

Sunday, November 13, 10 a.m.–3:30 p.m.

Red Dyes Workshop

With Elena Phipps

As part of a two-day program on red dyes, Elena Phipps will follow her Saturday TAC lecture on cochineal with a hands-on dye workshop on Sunday. The workshop will explore the nature of three varieties of red dyes: cochineal, madder, and safflower.

Participants will have an opportunity to experience the magical making of some amazing shades of red/orange/violet. The basic concept of dyeing on silk and wool with different mordants will be introduced; each participant will take home the dyed samples with handout instructions.

Participants may bring some materials of their own (a scarf or T-shirt or some yarns, for example) for experimental dyeing with the excess dye, or some jars to bring home the remainders of the dyepots.

The workshop will take place at a TAC Board member's studio in the Berkeley Hills. It will run from approximately 10 am–12 noon, with a 40-minute break for lunch, then will re-commence until 3:30 pm. Participants will provide their own transportation and lunches (drinks will be supplied).

This event is limited to 10 participants. Cost is \$140 (includes a \$20 TAC donation) plus a nominal materials fee of \$20 per person.

We ask that all participants please plan to attend the Saturday TAC lecture.

Please contact Trish at the TAC office to make your reservations: tac@famsf.org; 415-750-3627. Space is available on a first-come, first-served basis.



"The nopal plant that is grown in America and produces grana [cochineal]" Document from 1620-49. Newberry Library, Chicago, Vault Ayer MS 1106 D2.

TOUR TO UZBEKISTAN AND KYRGYZSTAN SEPTEMBER 2012 IN THE WORKS

We are finalizing dates for an incredible opportunity to travel to the fabled lands of Samarkand and Bukhara, in order to meet with crafts people who create exquisite suzani and ikat and felted wool textiles. Look for more details in future newsletters and email blasts.

INSIDERS TOUR TO THREE BAY AREA ARTWEAR DESIGNERS

Thursday, October 6, 2011, 10 a.m.—4 p.m.

We invite you into the studios of three prominent Bay Area wearable art designers who hold a special relationship with the Textile Arts Council: Ana Lisa Hedstrom, Jean Cacicedo (both featured in the Fine Arts Museums' 2005 exhibition, *Artwear: Fashion and Anti-fashion*) and Babette Pinsky.

Our tour begins at the Emeryville studio of Ana Lisa Hedstrom. Internationally known for signature shibori textiles used in art clothing and studio art quilts, Ana Lisa will discuss her latest work in modular, heat-set, and transfer-printed poly felt.

We will then go to the Berkeley Hills home of Jean Cacicedo for a gourmet lunch and studio visit. We will see her many fine examples of Artwear and wall textiles. Jean will discuss her signature process of resist paste printing on wool gauze.

Last, we visit Babette Pinsky's factory in Oakland, to see examples from her collection. Babette's signature pleated garments will be the focus as we look behind the scenes. Forty years later the evolving pleats have been matched with innovative prints.

Cost for this special members-only event \$80. Participants will provide their own transport to and from each venue.

For reservations, please contact the TAC office at 415-750-3627 or tac@famsf.org

TAC BOARD

Mary Connors

Chair

Ruth Anderson

Vice-Chair

Peggy Gordon

Treasurer

Barbara Kelly

Secretary

Barbara Beckmann

Mikki Bourne

Jean Cacicedo

Sharon Christovich

Marlene Golden

Robin Hampton

David Holloway

Darlene Jurow

Shirley Juster

Connie Levy

Judy Norman

Heather Oelerich

Peter Poullada

Sandra Sardjono

Suzanne Stassevitch

Sue Willows-Raznikov

Advisory

Serena Harrigan

Ana Lisa Hedstrom

Karine Langan

Barbara Shapiro

Laurel Sprigg

Gretchen Turner

Susan York

Welcome to our New TAC Members

Through July 15, 2011

Ellen Anders
Bonnie MacMaster Andersen
Victoria Balchas
Christine Bosnian
Erin Canoy
Melissa Castillo
Colleen Chafian
Charlotte Christensen
Kathryn Clark
Kate Colwell
Joyce Corbett
Purva Dandona
Marlene Dehn
Mimi Delin
Lee Feinstein
Judy Greenwald
Mickey Griffin
Sharon Griffin
Jan Gunn
Christi Hassel-Shearer
Maren Hicks
Amy Higgins
Laura Hilgers
Carol Imber
Sara Isadore
Kristi Johnson
Leslie Katz
Catherine Markey
Maureen Miller
Susan Miller
Patricia Moore
Joan Nahurski
Jan Newman
Heather Nishimura
Eve Ogden
Elisa Overholt
Sarah Padgham
Young Mi Angela Pak
Melissa Panages
Mary Hall Patrone
Barbara Perry
Joseph Poli
Marilyn Pomeroy
David Reyes
Madeleine Russell-Shapiro
Cynthia Samake
Monique Saviano
Michael Silverman
Robin Stelling
Elizabeth & David Their
Carol Van Zandt
Suzanne Vuko
Lucinda Walker
Nancy Scott Walker
Charmaine Wong
Suzanne Zurinaga

Behind-the-Scenes Tour of Textile and North American Basket Collections, Phoebe A. Hearst Museum of Anthropology, Berkeley

Wednesday, October 26, 2011, 10 a.m.–12:30 p.m.

The Phoebe A. Hearst Museum has one of the world's best collections of Native Californian basketry, as well as exceptional textiles from around the world. The Textile Arts Council and the Hearst Museum are offering a rare opportunity for a limited number of TAC members to tour highlights of these collections in storage. Participants will see Asian textiles (China, Japan, India, Philippines); Guatemalan textiles (many from the famed Eisen Collection); and Pomo, Miwok, Washo, and other Native Californian baskets.



The Hearst Museum's storage facility is a vast treasure trove closed to the general public, and space for this special event is strictly limited. Light refreshments will be served and the Museum will present each visitor with a special gift.

The cost is \$55 per participant. For reservations, please contact the TAC office: 415-750-3627 or tac@famsf.org. Further information and directions will be sent to participants in October. Transportation to and from Berkeley is not included.

TEXTILE BAZAAR: Treasures from Around the World

Sunday, October 16, 10 a.m.–4 p.m.

Moriarty Hall, St. Anne of the Sunset Church
1300 Funston (at Judah), San Francisco

TAC presents the third annual Textile Bazaar—bigger and better than ever—featuring 28 TAC member vendors offering an extraordinary selection of rare and unusual textiles and jewelry. Add to your collection. Buy unique gifts. TAC's Textile Bazaar is one of the Bay Area's best events for acquiring textiles and jewelry from around the world!



This year's offerings include Central Asian, Southwest Chinese, and Indian tribal textiles and jewelry; Zimbabwean quilts, dolls, and wall hangings; Japanese indigo and banana fiber textiles; jewelry from North Africa and the Arabian Peninsula; Indonesian antique batiks and hand-woven cloths; Amazon Shipibo cloths; Mexican and Guatemalan huipiles and handwoven table linens; Peruvian textiles; Moroccan and Turkish carpets, as well as textiles donated to TAC by the Christensen Fund.

DO NOT MISS THIS FANTASTIC OPPORTUNITY TO COLLECT FROM THE COLLECTORS!

CONGRATULATIONS

TAC member Margot Blum Schevill recently joined the Board of Friends of the Ixchel Museum, the textile museum in Guatemala City.
<http://www.imcos.ufm.edu/ufm/ixchel.asp>

FREE PARKING in the huge lot adjacent to the Church. Public transportation: N Judah to Funston at Judah; Muni bus lines 6, 43, 44. ATMs located nearby—only cash and checks accepted.

GENERAL CALENDAR

Ongoing

Until Sept. 18 *Soulful Stitching: Patchwork Quilts by Africans (Siddis) in India*, Museum of the African Diaspora (MoAD), San Francisco. 32 quilts illustrating the culture of African immigrants to Goa on India's west coast, a migration which began in the 16th century. <http://www.moadsf.org/exhibits/current.html>

Until October 16 *Scrap Art*, San Jose Museum of Quilts and Textiles. Inspired by the Museum's permanent collection of historic quilts, examples of art derived from cast-off textiles. <http://www.sjqiltmuseum.org/exhibitions> 408 971-0323

Until October 22 *Wrapping Traditions: Korean Textiles Now*, Museum of Craft and Folk Art, San Francisco <http://www.mocfa.org/exhibitions>

Until October 23 *Basins, Baskets and Bowls: Women Explore the Vessel*, Minneapolis Institute of the Arts. Significant recent acquisitions in ceramics, fiber, and wood. http://www.artsmia.org/index.php?section_id=2&exh_id=3752

Until October 31 *A Golden Spider-Silk Textile*, Art Institute of Chicago. An amazing textile woven from the silk of over 1 million Madagascar spiders. Watch the video! http://www.youtube.com/watch?v=LFF68_bME9E

Until November 5 *Sporting Life*, Museum at FIT (Fashion Institute of Technology), New York. Explores the relationship between sportswear and fashion. <http://www.fitnyc.edu/10717.asp>

Until November 13 *Fujinuma Noboru: Master of Bamboo*, Art Institute of Chicago. Gifts to the museum from the artist's personal collection. <http://www.artic.edu/aic/exhibitions/exhibition/fujinumanoboru>

Until January 8 *Global Patterns: Dress and Textiles in Africa*, Museum of Fine Arts, Boston. Tradition and innovation in African textiles and dress. <http://www.mfa.org/exhibitions/global-patterns>

Until January 8 *Second Lives: the Age-Old Art of Recycling Textiles*, Textile Museum, Washington DC. The tradition of reuse associated with textiles testifies to their value throughout the world. <http://www.textilemuseum.org/exhibitions/current/SecondLives.html>

September 6 – January 2 *Power of Making*, a Victoria & Albert Crafts Council Exhibition, Victoria & Albert Museum, London. A life-sized crocheted bear! <http://www.vam.ac.uk/content/articles/p/power-of-making/>

September 10 – June 10 *The Art of the Anatolian Kilim: Highlights from the McCoy Jones Collection*, Textile Gallery, de Young Museum, San Francisco <http://deyoung.famsf.org/deyoung/exhibitions/art-anatolian-kilim-highlights-mccoy-jones-collection>

September 17 – February 4 *The Knitted Lace of Estonia*, Lacis Museum of Lace and Textiles, 2982 Adeline, Berkeley. 510 843-7290 <http://lacismuseum.org/>

October 1 – March 25 *California Design, 1930-1965: "Living in a Modern Way"* Los Angeles County Museum of Art. Over 300 objects, including furniture, textiles and fashion. <http://www.lacma.org/art/exhibition/california-design-1930-1965-quotliving-modern-wayquot>

October 1 – January 16, 2013 *Young Brides, Old Treasures: Macedonian Embroidered Dress*, Museum of International Folk Art, Santa Fe, NM <http://www.internationalfolkart.org/exhibitions/upcoming.html>

October 11 *Costume Accessories From Head to Toe, 1600-1840*, a lecture by Linda Baumgarten, curator of costume and textiles, Colonial Williamsburg. Presented by the American Decorative Arts Forum. Koret Auditorium, de Young Museum, San Francisco 7:15 PM Mini-exhibit, 8 PM Lecture Free to ADAF members, \$15 for non-members <http://www.adafca.org/events/120/costume-accessories-from-head-to-toe-1600-1840/>

October 15 – February 19 *Weaving Abstraction: Kuba Textiles and the Woven Art of Central Africa*, Textile Museum, Washington DC <http://www.textilemuseum.org/exhibitions/upcoming/WeavingAbstraction.html>

October 18 – 28 *Ecovision: 2nd Surface Design Association European Meeting*, Workshops, presentations, design exhibitions. Tilberg, Netherlands. <http://www.zijdelings.eu/ecovision1.html>

October 20 – 23 *Antique Rug & Textile Show*, Motel Capri, San Francisco <http://artsrugshow.org/>

And beyond

December 28 – January 2 *Technology Shaped by Creativity – 8th International Shibori Symposium*, Hong Kong <http://8iss.wordpress.com> or info@shibori.com

March 24 – August 19, 2012 *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, de Young Museum, San Francisco.

September
2011

Textile Arts Council

Don't miss these exciting TAC events!

Redemption: The Restoration Of The Cloisters "Burgos" Tapestry

With Tina Kane

Saturday, September 17, 2011, 10 a.m.

Discontinuing Wefts: The Brilliance And Beauty Of Anatolian Kilims

The Caroline & H. McCoy Jones Collection

With Cathryn M. Cootner

Saturday, October 15, 2011, 10 a.m.

Cochineal Red: The Art History Of A Color

With Elena Phipps

Saturday, November 12, 2011, 10 a.m.

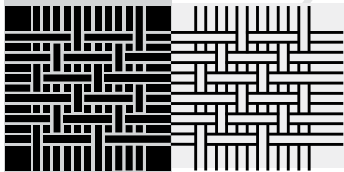
Red Dyes Workshop

With Elena Phipps

Sunday, November 13, 10 a.m.–3:30 p.m.

Fine Arts
Museums of
San Francisco

de Young
Legion
of Honor



Textile Arts Council

de Young Museum

50 Hagiwara Tea Garden Drive Golden Gate Park San Francisco, CA 94118-4501 415-750-3627

OFFICERS

Chair
Mary Connors

Treasurer
Peggy Gordon

Office Manager
Trish Daly

Editor
Rosalie Cooke

September
2011

Visit our web site: www.textileartscouncil.org